

Music and Musicians

Out of a long period of silence and inactivity comes the joyful tidings of an approaching musical concert by the ever-pleasing Orpheus club. For weeks the organization has been quietly gathering in new members, among whom are some of the best artists in the city. These accessions have been gradually adding until they now number nearly 40. At the last rehearsal, early this week there were 32 who answered to roll call and the indications are that another half score members will be added at the next practice. The Orpheus is meeting weekly at the Elk's club house, and as a return courtesy is to give a complimentary concert for the club and its friends beneath the dome of its own home. But even thereafter the public will have the opportunity of being patron and auditor. The exact time will depend somewhat on negotiations with some big artists whose services will be secured in conjunction with the club's appearance.

Speaking of the appearance of Miss Emma Kamey, the Salt Lake singer at Baker City, Oregon, the Salt Lake Tribune says: "Miss Kamey is the Utah songstress gone entire. Her rendition of the 'Jenny' song from Faust was her best. The applause was greatest here. In all Miss Kamey did well and the 'Old Folks' excursion' was her best. The music of Miss Kamey was good. Her portion of the program was well rendered. The two made a good team."

J. A. Anderson, Arthur Shepard, Willard Wells, Miss Grinnell and William C. of the city and Lund of Provo, will give a musical recital this evening at the Agricultural college at Logan. A fine program has been prepared, and a good time is expected.

A number of teachers have been held in the past week with severe colds, so that their pupils have had to be excused.

The new moters have been satisfactorily installed under the Tabernacle organ, and the switches are arranged at the side of the console, so that the organist can manipulate them quickly and easily, without having to go under the organ to adjust the current as heretofore.

The event of the week in local music circles has been the sale of all the stock and properties of the Daynes Music company to J. S. Gordon and J. S. Gordon. The company has taken possession of all the stock and properties of the Daynes Music company, and the sale has been a success. The Daynes company has been a success for many years, and the sale has been a success.

The Utah State Band management is arranging for the following instruments: five cornets, nine clarinets, two flutes, one piccolo, four euphoniums, two basses, one oboe, four French horns, four trombones, one baritone, one E-flat tuba and two E-flat tubas, and a large band of drummers and cymbalists. The band at present is in the hands of the local meeting house for \$500. The Daynes company has been a success for many years, and the sale has been a success.

Miss Edith Burns, one of Prof. Cook's pupils, will give a recital at the Ladies' Literary club next Tuesday evening. She will be assisted by Miss Emily Larsen, soprano, and Mrs. Cook, contralto.

Miss Nettie Olsen is a firm believer in the "News" "Musicians' Directory," and last week she started her card. On Monday she had five applicants, each of whom brought the clipping to her studio, and of the five, four engaged to study with her for a term.

Ruth Dougal writes to her parents from Paris that she expects to return home on the advice of his teacher, not later than June. Her present instructor has accomplished a great deal for the young baritone and intimates that he is fully prepared now to come home and follow his profession.

The Schumann Concert company, which hopes to give a concert here next week, has one of very few, if not the only female business manager. She is Miss L. Hyland of Chicago, a well known elocutionist. Five years ago she applied to Proprietor J. S. Gordon for the concert company for a position as reader. "No," said Mr. Gordon. "I cannot use you in the company except as an agent. You can go ahead and get guarantees, if you like."

The ambitious young woman, to Gordon's surprise, "did like," and in 60 business manager. She is Miss L. Hyland of Chicago, a well known elocutionist. Five years ago she applied to Proprietor J. S. Gordon for the concert company for a position as reader. "No," said Mr. Gordon. "I cannot use you in the company except as an agent. You can go ahead and get guarantees, if you like."

A letter has been received by the musical editor of the "News" from E. E. Johnston, who introduced Yeasey and others at volleys to America, concerning Miss Marie Nichols, the eminent American violinist. Johnston has looked her with such organizations as the Boston Symphony orchestra, Dumas's orchestra, and engagements she will make a tour of the United States in concert. He desires to take up the matter of her appearance in this city. The letter has been sent over to Manager Piper, who may act.

Miss Mary P. Sherwood, soprano of the Schumann concert company, was the original Psyche in Rice's New production of "The Show Girl." She made a splendid impression in that part, which was "fully clothed," and the young woman, who had secured her mother's consent to follow the stage, went for her to come to Chicago to take a boy's part in "Mr. Bluebird." The consent was quickly rescinded. Her mother flatly refused to let Miss Mary have any connection with an extravaganza. And the singer has been thankful that she was not a mother's daughter. She believes now that the will continue as a concert artist.

The Puda, Ills., Plaindealer of January 13 date, under the head of "Honored Broad," has the following of interest in this city as it has reference to a Salt Lake girl.

The 12-year-old daughter of the late Captain Montgomery Parker, U. S. A., who died in 1900 in the Philippine Islands, is now studying music in Paris. Upon the advice of the great violinist Sarasate, she is studying the violin under the tuition of Professor Remy, who has placed her in his class for professionals. Before leaving America she was invited to play at a concert given in honor of the National Irrigation congress, at the big Mormon Tabernacle, in Salt Lake City, Utah, where her playing delighted 5,000 people. Although playing the violin with a mature interpretation far beyond her years, she is a thorough child, and after her serious practice of four hours a day gives herself as heartily to her childish sports as she does to her musical work. She will be heard in several private musicales here this winter.

The ladies of St. Mark's Cathedral will provide funds to pay for the removal of the organ to the place prepared for it in the new church. This will be a relief to the organist whose black hair threatens each Sunday to become white by reason of the uncertainty occasioned by the acoustical difficulties and perplexities of the situation. The organ is some distance to the south of the choir which is stationed back in the new church, while the organist stands in the choir, with the choir and the choir to hear each other at the same time, and some times they don't hear. Then there is the organist's need for a new organ, as the present instrument, a most excellent one in its day and which has lasted remarkably well, has outlived its usefulness, and in a few years will fall by the wayside of its own inactivity. It might be rebuilt, however, at an expense of \$5,000; but where the \$5,000 would come from is what is puzzling the dean who has his hands full in taking care of the other improvements.

Held is about to give a second concert, a bassoon and a contra bassoon to his concert band instrumentation. This will relieve the band of the necessity of using a cello for a bassoon part, and the present cellist will take another instrument. A tenor saxophone will then be added, making the instrumentation of the band very well balanced and capable of solid work.

Many friends of Miss Mary Olive Gray turned out in good attendance on the piano recital given by her pupils, at the Garden academy, by her pupils. The recital was most enjoyed, and Miss Olive Jennings sang a Japanese love song, which was admired.

Local music students are taking kindly to the study of harmony, and one popular instructor alone has 31 students in that branch of the art divine.

Charles Frederick Stayer of this city, publishes a list of his piano compositions which number 24. These include two songs for church service.

The piano business has been quite lively the past week, one music house selling 12 instruments and with the prospect of gratifying sales the coming week.

Prof. Claude J. Nettleton is arranging a strong program for presentation at the First M. E. church on Thursday evening next. It is as follows:

Violin, concert Fantasia (La Muette de Portici).....Alard
Piano, Liebeswalzer.....Moszkowski
Miss Nettleton.
Bartone, "Pu Dio che disse" (Reclutative and Aria from "L'Elle")
Cornet, Berceuse (from Jocelyn).....Goudard
Mr. Held.

(a) Serenade.....Goudard
(b) Romance (for 4 strings).....Hubay
(c) Scherzo Fantastique.....Bazzini
Soprano, "A House for Carl".....Pezze
(d) "Merry Merry Lark".....Nevin
Piano, "Soiree de Vienne".....Liszt
Miss Nettleton.

The following program will be given tomorrow night, in the Grand theater: March, "Liberty Bell".....Souza
Caprices, "The First Heart Throb".....Silenberg
Cagliostro's Minuet.....Bocherini
Soprano solo, "Sing Suite and Slumber".....Gounod
Miss Vera A. Felt.
Madame Lesca, accompanist.
Trombone solo, "The Whippoorwill".....Selected
Harry Montgomery.
Ballet music from "La Reine de Saba".....Gounod
Brass quartet, "The Whippoorwill".....Selected
Mosses, Held, Leslie, Singly and Fanning.
Bass solo, "Asleep in the Deep".....Willard Squires.
With hand accompaniment.
Caprices, Entr' Acte from "Mignon".....Thomas
"The Building of Rome".....Paul
Grand selection from "Faust".....Gounod

SHARPS AND FLATS.

This is Francis Wilson's last season in comic opera. He will enter the field of comedy proper under the management of Charles Frohman next season. "Little Puck," in which Frank Daniels appeared some years ago, is to be produced in London by Bert Coote. Mr. Coote tried to secure the English rights for "The Office Boy," in which Mr. Daniels is appearing now, but those rights have been kept by Manager Charles B. Dillingham for Mr. Daniels himself.

Signor Mascagni has composed a new opera entitled "Marie Antoinette." It will be produced shortly at the Costanzi theater, in Rome. There are seven scenes—the court at Vienna, with the Empress Marie Theresia and her daughter, Marie Antoinette; the reception at Versailles; the arrest at Varennes; Marie Antoinette before the convent; the temple; the revolutionary tribunal and the execution.

May Edouin, the cute little singing comedienne and Fred Edwards continue to have much success in "A Bachelor's Dream." They are winning all sorts of praise for their clever work in this piece, which has been performed by them nearly 1,000 times in England. Miss Edouin and Mr. Edwards are booked for a New York engagement next month.

Bournemouth, England, boasts an orchestra which has given over 500 symphony concerts, under the direction of Mr. Dan Godfrey. The list of works



"TACKLE."

Fine Piece of Sculpture by J. Leo Fairbanks.

Reports from Paris to Salt Lake friends are to the effect that J. Leo Fairbanks, the young Utah artist, is making rapid progress in his profession. For some of his work exhibited in the Julian Academy last month he was given no little praise and much encouragement. This was for a brush production, as he appears to be equally capable as a portrayeur of color and fashioner of figures. Mr. Fairbanks left home for Paris in July last, having secured a leave of absence from the L. D. S. University, where he was doing faculty work. He expects to be absent for two years. Some time prior to going abroad he had on exhibition a very creditable cast of a couple of sturdy football players, as shown in this cut. It will be observed that they represent a couple of youthful giants of the gridiron in terrific combat for a football. It is called "Tackle," and how well it conveys a correct impression of the struggle every devotee of the great game knows.

performed under his auspices comprises practically all the classical masterpieces, and not a few modern works of which London has so far been denied a hearing. The programs of the 500 concerts embraced not less than 41 first performances in England, and 114 works by British composers, of which 71 were new to Bournemouth music lovers. Many of these were conducted by the composers themselves.

Mr. Daniel Price of the Royal College of Music, London, declared in a recent interview that the Welsh "are much more of competing than of performing works at concerts." One reason is that they cannot make the concerts pay. In England the societies generally have a committee of influential people to back them, but in Wales there are not many rich people, and a big performance is almost always a dead loss. A concert, moreover, is not so exciting as a competition. "If this diagnosis is correct," said Mr. Price, "the cause of the decline of the art of music in Wales."

Regarding the great violinist Yeasey, the London World says: "He is a living protest against the mistaken ideal of art, anaemic, jejune, rigid, square, too prosaic way of playing Bach. Some of those who worship this false idol are wont to mutter something facetiously about Joachim's way; but that is a libel on Joachim—who was never either prosy, anaemic, or pedantic—no less than for his own sake, is the cause of the cultivation of music in Wales."

The Roman press is enthusiastic over the first performance in the Eternal city of Wagner's "Tristan and Isolde." During the first act a disturbance was caused by the audience, who thought the death of Zerkander, which caused the royal couple to leave. The performance was under the direction of Signor Macchietti, and the title roles were sung by M. Girard and Signorina Pinto. Extensive cuts had been made in the score.

Mr. J. M. Glover, the musical director of Drury Lane Theater, London, said

MANSFIELD IN ROLE OF MUSICAL CRITIC

An amusing story is told of a musical criticism which Richard Mansfield wrote while he was working on a newspaper in Boston and before he had risen to eminence as an actor. The criticism was a review of Hans von Bulow's concert, during which he played for the first time in Boston Tschakowsky's concerto for the piano. When Mansfield was detailed to criticize this performance he was agitated. His originality was daring then as now, and he went direct to von Bulow. Mansfield found the musician at his piano.

"Herr von Bulow," he said, "I'm detailed to criticize your concert tonight. I feel entirely unworthy to write anything in criticism of you, and as for that Tschakowsky's concerto I've never heard it, never have seen a note of the score and know simply nothing about it. Won't you help me out?"

Von Bulow grasped the young man's hand and declared that here was a critic he was glad to welcome.

"Have you paper? A pencil? Yes? Then write."

For nearly an hour the pianist talked about the concerto, Tschakowsky and the work while Mansfield's fingers flew across the paper. At the end he had the criticism of one master on another.

the other day to a representative of the Daily Chronicle on the subject of pantomime music. "I have now abandoned the idea of Wagnerizing of pantomime music, for although nothing is sacred to the critic, still a joke can be repeated only once. The critics laughed loudly on a boxing night some years ago when I gave them the 'Ride of the Valkyries' as a mazurka, but as nobody recognized it afterwards, save a select few, I thought that I was gratuitously holding a great man up to ridicule without any appreciable compensation or effect. I may mention that I have noticed the absolute decadence of the Sousa march. But there is not room in one year's musical madness for two crises, and now we are just approaching the apotheosis of the 'valse walk'. As for the tune called 'Hawatha', a production I have never heard, and I will not insult the intelligence of my audience by introducing it into the pantomime at Drury Lane."

A London cable to the 'New York Herald' of Sunday last says: "All American women who admired and perhaps envied the wonderful wardrobe of Doucet costumes, Mme. Melba took to the streets of the city, and was able to sympathize with the famous singer's distress when, upon arriving at London on her return, she found all the wonderful creations of Doucet ruined. The voyage was stormy and tons of water poured into the Saxonia's hold, where Mme. Melba's numerous trunks were stored."

One of the dresses of some new material, I am told by one who saw it, looked like a mass of jelly. But if the distress of the singer can be traced to the destruction of her wardrobe, when the agent of the steamship company offered her \$10 for the loss sustained, the value of the dresses runs into thousands of dollars. Mme. Melba left for Paris early in the week. A friend who saw her tells she will not leave for London until she is to sing the title part in the new opera "Helene," until February 1.

HACKETT AWOKES THE MUSE.

At least Mr. Hackett, the best of the curtain call actors, has accomplished something this season. He has inspired some versifier on a Chicago newspaper to write him and his kind thusly:

All actors love to hear applause limited from effective laws. No bitterness lurks in the pill they swallow, as they think their part. With faces flushed they play their parts and keep their hearts beating. Though through the play "braves" they earn. There's something still for which they yearn.

"Shine when from a house full packed. Shouts when from a house full packed. With thunderous increasing voice. Not for the play, but for him. The stellar constellation who has played on a raised platform. It is here Mr. Hackett, musical director, meets applicants for the chorus and major roles—Broadway Wellesley."

Each member of the star's support. Behind the footlights first is brought. With timid, deprecating air. Uncomfortably, too, aware. Which shows itself on every face. That he and she are out of place. A pause—rehearse chatters. And then the host of his appears.

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MUSICAL COMEDY AS "REAL BUSINESS"

Musical comedy is, first of all, a fine art, then a science, and last of all, perhaps quite the most important of the three, a business. The raw material comes in at the front door, in the shape of the author's manuscript, and it goes forth to the various states of the union in the shape of the finished musical comedy. The house of Henry W. Savage, which has just installed itself in a fine old mansion on Forty-third street, remodeled for their use, is one of these magic concerns where all kinds of the finished article in the matter of grand and comic opera are built up and turned out for public approval. It is here that there are gathered a little army of experts in all branches of stage craft, composers, critics of situation and lyrical skill, press, modeling and other departments of purely technical interest, and for the apportioning of operatic



MR. WILLARD SQUIRES, Bass.

THE EARLY STRUGGLES OF THE VIOLINIST, KUBELIK.

Jan Kubelik, the violinist, is only twenty-one years old, but he has had a plethora of success. He has traversed Austria, Hungary, Roumania, Italy and England, everywhere creating a furore and being invited to all the courts.

All these successes have not turned the young artist's head, for he is modest and unaffected to a degree. There is a gentle gravity about Kubelik which is more effective than the most extravagant platform manner. He remains calm and serene while his audience is in a whirl of excitement.

Kubelik's early history is somewhat romantic. He was the son of a gardener near Prague and when he was eight years old, exhibited his talent for music.

when he was only five. His father bought him a little violin and taught him to play. The child made such progress that after a few years, his father handed him over to a teacher to be thoroughly trained. When he was only eight years old, he performed at a concert at Prague, playing difficult pieces by Beethoven and Wieniawski with great success. His father was advised to take him on tour, but he stoutly refused to turn the child into an infant prodigy, and by means of great self sacrifice contrived to obtain first class teaching for his son. In 1892 young Kubelik entered the conservatory at Prague and studied under Professor Sadek.

There was an exciting scene at the conservatory July 8, 1893, when Kubelik went through his final examination. The enormous hall was filled to the last available place by a distinguished audience, and a storm of applause broke out at the conclusion of his performance.

He played the D major concerto of Paganini with the difficult cadenza by Enlie Sautet. The examiners from the college of professors, the musical critics and the whole audience were applauding Kubelik enthusiastically, and he had to come forward time after time to bow his acknowledgments. The director of the conservatory and the violin professor both fell upon his neck in foreign fashion and kissed him, and the students rushed to the platform to congratulate him. One is glad to think that his father was present on this occasion, as he had caught a little foreboding of his son's future triumphs. He was then seriously ill, and he died about two months after, leaving his widow almost penniless with three young sons to provide for.

Young Kubelik, only eight years old, was determined to support the family. He started off for Vienna, where he arrived with 3 florins in his pocket, and a third rate violin. He was a complete stranger, but he somehow managed to get an engagement, and he first played at a musical entertainment at a cyclo club for a fee of 25 florins. By good fortune a prominent musical critic happened to be present and immediately recognized the talent of the artist. He took the young man about and introduced him in artistic circles.

Kubelik sent 20 florins out of his first fee to his mother for a wreath to be laid on his father's grave.

"Give the young man a fiddle," said a well known Vienna critic, "and he'll conquer the whole world." At this point of his career the wealthy patron appeared, and the wish of the critic was granted. Friedrich Brose, the Vienna millionaire, took the young artist under his protection, put him up at his palace and gave him a fine violin—a Josef Quarnarius—for which he paid no less than 12,000 florins. Kubelik played several times in Vienna with great success and then undertook a tour of his own country, Bohemia, where he created a perfect furore, particularly in Budapest. Special trains were put on from the country for his concerts, and none of the halls was large enough to contain the thousands who came to hear him. He was received everywhere with tremendous ovations, bombarded with flowers, and the citizens would often take the horses from the carriage and draw the vehicle up to the hotel. Kubelik possesses three violins at present—a Josef Quarnarius which he purchased at Budapest for 10,000 florins, a Josef Quarnarius given him by Friedrich Brose, and finally a splendid Stradivarius worth \$7,500.

In Bed Four Weeks With La Grippe

We have received the following letter from Mr. Roy Kemp, of Anzio, Italy: "I was in bed four weeks with la grippe and I tried many remedies and spent considerable for treatment with physicians, but I received no relief until I tried Foley's Kidney and Bladder Pills. I used one bottle and I am now well and I now use it exclusively in my family. If you but knew the splendid merit of Foley's Kidney and Bladder Pills, you would never be without it. A dose or two will prevent an attack of rheumatism or any other ailment. I am, Sir, your obedient servant, R. J. Hill Drug Co."

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