MUSIC AND MUSICIANS

JOS. I. DAYNES, JR., and E. E. Jenkins of the Daynes-Beebe Music company, have returned from a three weeks eastern trip with intelligence that is of marked interest to the music public of this city in particular, and the musical world in general. The intelligence is that early in the coming week several experts from the Columbian Talking Machine company of New York will be here to take 12 records from the tabernacle choir, and 12 records from the great organ as played by McClellan. The choir selections are now being determined by Conductors Stephens and Ensign, and will include the force noted chorals sung by the choir, such as the Hallelujah chorus of Handel, the Soldiers' chorus from "Faust," Seattle exposition music, etc. While Prof. McClellan's selections will include the first movement of the Guilmant "St. Cecelia," Offertoire in D minor, the last movement of the overture to "Tannhauser," the Lemare "Andantino," Russell King Miller's "Elegie," the Handel Largo, "March of the Holy Grail," from the "Parsifal," "Rêve" by Nevin, "Spring Song" by Mendelssohn, "Traumerei," by Schumann, the Prelude to "Lohengrin," Introduction to the great Bach Fugue in D minor, Massenet's "Virgin's Prayer," Gavotte from "Mignon," and Widor's "Toccata" in F.

The suggestion that the tabernacle choir and organ records be taken by one of the great eastern talking machine manufacturers, was made to Colonel Daynes some weeks prior to his eastern trip, by a friend who had noted the paucity of organ and church choir music in the machine catalogues. It seems as though nine-tenths of the catalogues were listed with operatic, concert and vaudeville music, while a beggarly one-tenth was given to organ, church choir, and religious music generally. Colonel Daynes approved heartily of the proposition, arranged for the use of the recording apparatus in the tabernacle, and went east with Mr. Jenkins. They found the Columbian people entirely agreeable to the proposition, and as there had been previous correspondence on the matter, the New York management was ready to talk. In fact the correspondence had suggested to the management of the company, the idea of sending out a recording apparatus to take records not only in different parts of the country, but foreign countries, and the experts who are to stop here, will continue west after completing their work in Salt Lake, and go to China and Japan to record music of the orientals who have already been made familiar with the American talking machines and their victures.

The device used for recording is very much like the ordinary phonograph. It was formerly believed that the proper procedure was to use an immense megaphone horn into which to play or sing. But later it was discovered that this was entirely unnecessary, and that a small horn answered just as well. At the factory, where the singers and players have always gone hitherto to perform, the artist played or sang immediately into the mouth of the horn. In the present case, some experiments will be necessary. The apparatus will be raised and lowered on a scaffolding in front of the choir gallery and the focal center of the parabola formed by the configuration of the tabernacle walls and ceiling is located. It may be found advisable to use two or three recording instruments differently placed. When the records have been made satisfactorily, they will all be shipped east to New York and Bridgeport, Conn., for manufacture, and then be listed for distribution all over the musical world.

* * *

The forthcoming engagement of Sousa's band at the Tabernacle on November 16 will be the thirty-fifth semi-annual tour of the "March King" and its ninth trip from ocean to ocean. Such a record speaks volumes not only for Sousa's popularity, but for his power to hold his famous organization together.

* * *

James Forster of this city, who has written quite a number of musical compositions, has lately had a new song accepted by Joseph W. Stern & Co. of New York, who are sending out copies of the work. The song is entitled "When the Star Light Soft and Tender Greets the Waves." Mr. Forster, who wrote both the words and music, is paid a royalty on every copy sold.

* * *

At Sunday's 11 o'clock service in the Catholic cathedral, the offertory will be an "Ave Maria," by Liebich, for two soprano, by Mrs. Corinne Harris Hammer, and Miss Erma Stewart. The mass is to be Faust's "Festival Mass" for the service.

* * *

Miss Ella Dyer, a Salt Lake student at the New England conservatory of music in Boston made her first appearance there as a piano soloist on the 23d inst., playing a prelude in D flat, and Chopin Nocturne in F sharp, acquitting herself with credit. There were 11 Utah students in this conservatory last season.

* * *

The vacancy in the Masonic quartet caused by the departure of Miss Edna Evans for Europe, has been filled by the selection of Mrs. A. S. Peters, who is considered one of our best soprano singers. At the November meeting of the Scottish Rite Masons, the quartet will furnish the music, with Miss Irene Kelly as the accompanist. Prof. A. H. Peabody is still the conductor, and Fred C. Graham assistant.

* * *

Fred Graham, tenor, Miss Helen Bartley, violinist, and Miss Irene Kelly, soprano and accompanist, recently made a successful concert trip to Manti, in aid of the local M. I. A. library.

MARIE MONTROSE, E. COGLAN AND AL. HARRISON.

In "The Sunnyside of Broadway," at the Colonial All Next Week.

Organist Tracy Cannon will play prior to the Sunday morning service in the First Congregational church an "Elegie" by Gibson, a romanza, and "Meditations" by Lucas. For the offertory, Mendelssohn's "Spring Song," with Guilmant's "March in D" as the postlude.

* * *

The All Hallows boys will give Sunday evening a musical program under Prof. Pedersen in honor of "President's Feast Day." The orchestra, composed of the students includes four first and four second violins, viola, flute, cornet, clarinet, trombone, stringed bass, drums and piano.

* * *

Arthur Pedersen, now studying the violin in New York, has been highly complimented by an offer to play second violin in the Damrauter stringed quartet. The young man, however, has been obliged to decline, as his duties with the New York Philharmonic orchestra practically require all the time he is not engaged in actual study.

* * *

Following is the musical service in the First Methodist church for Sunday's services:

Morning—Organ prelude; anthem, "Jesus, Savior, Pilot Me," (Godfrey) Mrs. Davis, Miss Becker, Mr. Kibbey and choir; offertory; bass solo, selected, Claude Nettleton; postlude.

Evening—Organ prelude; anthem, "Seek ye the Lord," (Roberts) Mrs. Sorenson and choir; offertory, contralto solo, postlude. Choir director, Mrs. William A. Wetzell.

SHARPS AND FLATS

Lest the Cook-Peary achievements crowd out the memory of other brave deeds, let it not be forgotten that Franz List discovered the piano recital.

Fritzi Scheff and the Metropolitan Opera House both deny indignantly the rumor that she is to leave musical comedy and return to grand opera this winter.

The manuscripts offered by composers for the Paderewski prize of 1909 number thirty-six symphonies, or tone poems, thirty-nine pieces of chamber music, and eight choral pieces, the reading of which means a lot of time and energy to be allotted by the judges, namely, Horatio Parker, G. W. Chadwick and Franz van der Stucken. There are three prizes offered, and the contest is watched with interest by the musical public generally. The verdicts are sure to be regarded with confidence, for there is no axe grinding daily newspaper music critic on the deciding board.

A fact that was noted with interest in connection with the giving of Michael Balfe's "Bohemian Girl" at the Manhattan Opera House, New York last week, was that the performance took place exactly thirty-nine years after the death of the Irish composer, on October 20, 1870. When Balfe died at his English country home in Hertfordshire, in his sixty-third year, his "Bohemian Girl" had already lived through twenty-seven years of melody, and he opera was thus one of the oldest of those received in the Manhattan.

Further distinction was given to the performance in the fact that it was the first time opera in English had been tried at the Manhattan.

Concerning Caruso's Albert Hall concert, the London World says that not only was the hall crowded but four thousand persons sought admission in vain. It adds: "The character of the audience was extremely interesting. It was distinctly not a fashionable audience, and the odd mixture of summer and autumn toilettes caused grief and disappointment to those who came expecting to find guidance in the matter of autumn clothes. Most of the hearers were of the class which crowds to ballad concerts and other concerts at the Albert hall, as was proved by the fact that when Signor Caruso began his last encore, Tosti's 'Good-bye,' the notes of the prelude were drowned by the cheers and applause of the unsophisticated. We may speculate as to the reason, but the fact remains that Caruso has certainly conquered Greater London with one attack, and that, with a reasonable amount of luck, he may look on the Albert hall as a gold mine for many years to come. Not only was the audience an enormous one, but its enthusiasm equalled its size. He was cheered and applauded with the same wholehearted sincerity as a footballer who makes a brilliant goal or a cricketer who achieves a century in a test match." And yet he was not happy!

NED ROYLE'S NEW PLAY IS BORN IN CINCINNATI

(Special Correspondence.)

CINCINNATI, Ohio, Oct. 25.—Cincinnati is honored this week in having been chosen for the initial production of the new play by Edwin Milton Royle entitled, "These Are My People." Special interest was felt in the event because it was known that Liebler & Co. had spent a large amount of money in mounting the play and in engaging the cast; also because Mr. Royle, the author, came here to witness the closing rehearsals and further, because Liebler & Co's. head man, Mr. Tyler, came with him.

The cast was an ideal one, being headed by H. B. Warner and Alice Crawford, two English artists of high standing, while Frank Campeau, noted the land over for his work in "Arizona" and "The Virginian," had the part of a rascally Indian boy. The stage management was in the hands of Hugh Ford, while his wife, Jessie Ikert, was entrusted with the role of a young Indian girl.

The first production occurred last night at the Lyric theater. It is too early as yet to say whether or not the play will equal "The Squaw Man," of which it is a sequel. The morning papers give enthusiastic praise to the big dramatic situation which closes the third act, but agree that the piece will need condensing and made less talky. It is understood that Mr. Royle is here to do whatever revising is necessary before the production is taken to the larger cities.

Prior to the Cincinnati production, the play was given a "try out" one night in Columbus, where Mr. Royle was also present. A Columbus paper contains the following interesting chat with the successful play-wright:

LOYAL SON OF THE WEST.

Edwin Milton Royle, the author, is, of course, one of the busiest of the visitors, being in demand by every one, but he found time yesterday to talk for a few minutes about the new play and his career as a dramatist.

Mr. Royle comes from the west, from Salt Lake City, to be exact, and that he is loyal to his native part of America is evident from the fact that his most successful drama, "The Squaw Man," has the western setting and this new play, "These Are My People," is said to be even more a glorification of the west.

"The west is without doubt the most picturesque part of America," said Mr. Royle yesterday. "It is big and glorious and this life of the west that I am writing about in these plays is so rapidly passing away, that I am glad if I can preserve at least some of it. Last summer I spent some time away out on an Indian reservation, absorbing more of the spirit of those primitive people. The whole west is dramatic and the people out there are interested in and appreciative of the drama. Salt Lak City is in a way, the best show town in America.

"My first successful play, 'Friends,' was brought out there by an amateur company and done of the best lot of actors you ever saw. Those Mormons, you know, can act."

LONG EXPERIENCE AS AN ACTOR.

Mr. Royle has had an intensely interesting career, having had a long and honorable experience as actor as well as playwright. Brought up in Salt Lake City, he was sent to Princeton to college, where he took an active part in amateur theatricals. From there he went to the University of Edinburgh, where he was chiefly responsible for some even more pretentious theatricals. After his return to America he entered the New York Law school, but soon deserted it for the stage, going out with Edwin Booth, later with Booth and Barrett, Wallenrodt, Salvini and others. There is much in his appearance that reminds one of that fine old school of actors.

After his first play, "Friends," was produced, he played in that together with Miss Selina Fetter, who soon after became Mrs. Royle. "Friends," by the way, has had a remarkably successful career. First produced in 1892, it has been played almost continuously ever since, and Eugene Moore is still starring in it, playing the smaller towns. After "Friends" came "My Wife's Husband," later reconstructed into the musical comedy, "Marrying Mary," in which Marie Cahill was seen here last season, and after that "Captain Impudence" and "The Squaw Man," besides several vaudeville sketches and a farce called "One Plus One Equals Three," which was produced with great success in Salt Lake City but did not take elsewhere. Year before last Mr. Royle wrote what he called "My most failure and my best play," "The Struggle Everlasting." It is a highly symbolic drama and was put out with a good company, headed by Florence Roberts, but it did not appear to be acceptable just at the time.

GLAD HE WROTE IT.

"I'm glad I wrote it, though," said Mr. Royle; "it was worth doing, whether it took or not."

Mr. Royle is personally known in Columbus. When he was playing in "Friends" several years ago he played a week's engagement here, and he and his wife made some acquaintances among people of theatrical interests here.

It is said that the new play, "These Are My People," has some elaborate scenic effects. After playing one night here the company will sit a week's engagement at Cincinnati, going next to Louisville and St. Louis. Later in the near future, just when no one, not even George Tyler, can say, it is hoped to take it into New York.

Music Booming in the West

THE following row-covered view of musical matters in the west, taken from Collier's, induces a feeling something akin to isolation in the breast of the average Salt Laker. The puzzling query propounded by the News some weeks ago—What's the matter with our musical population?—still remains unanswered.

"The far west is awakening to its musical possibilities. The city council of Los Angeles has appropriated $10,000 for the support of its municipal bands. Des Moines, Iowa, has subscribed $15,000 for one night of grand opera. From 10,000 to 12,000 people have listened to the works of the great masters nightly during the last summer in Denver's parks, and that city is willing to give $150,000 for two weeks of musical luxury. Denver doesn't like the idea of Kansas City drawing on her population for the support of grand opera in the latter city. The Colorado capital gathered $2,250,000 into her bank vaults as a result of the last Democratic national convention. If a national political convention can loosen the purse strings of the east, Lincoln, Grand Junction, Albuquerque, Trinidad and Salt Lake may be lured by music to an appreciation of the advantages of Denver's hotels and dry goods emporiums. The Tivoli Opera company has for years made of San Francisco the most music-loving city in the west. Seattle's Symphony orchestra is assured by an annual subscription by her citizens of $40,000. Portland, singularly enough, is behind in public music, though ahead of nearly every far western city in quieter intellectual and musical culture. The musical organizations of Tacoma and Spokane are active and full of results. Paderewski received $57,000 for 21 concerts west of and including Denver, while his entire 100 concerts in America netted him less than $160,000. Mme. Schumann-Heink, writing to a sister artist, advised her to be sure to visit southern California and sing for the people of Los Angeles and of the coast towns. It was the one place in the world, she wrote, where she herself felt like pouring out her soul amid nature's flowers. Paderewski speaks of the vast stretches of country, the legends of the Mochi Indians, and the early Spanish lore as the possible groundwork of a great symphony that will some day be written in and around the southwest."

THE HOMING SENSE IN BIRDS.

The question as to whether animals have a special homing sense can never be answered by experiments upon the homing pigeon. It was this thought which led me to make a study of distant orientation in two species of tropical birds which are found upon Bird Key—a little deserted mound of sand about 300 yards in diameter lying in the middle of the Gulf of Mexico. This key is a member of the Dry Tortugas group 65 miles due west from Key West. The birds in question are the noddy and sooty terns, belonging to the gull family, and not differing much in general size from the homing pigeon. In the fall and winter months they are to be found distributed generally over the tropical waters of the Caribbean sea. On the first day of May, almost to the day, about 25,000 to 30,000 of them migrate to Bird Key, and remain there for the nesting season. Bird Key is thus the northern limit of migration. A study of their habits shows that they do not go out over the water in their search for food for distances greater than 15 to 18 miles; consequently, any distance north of Bird Key greater than this would take the birds into an unknown territory. Here if anywhere, then, we have material at hand for carrying out experiments upon distant orientation. We can send birds out over an ocean pathway or we can send them inland. My experiments have not been carried very far at the present time, but they have already progressed far enough to give some really astonishing results.

After the egg is laid, the male and female birds take turns at brooding, and one bird is always to be found at the nest. At this time the birds are bold and can be captured easily. After being captured, they are marked individually with large streaks of different colored oil paints. These markings can be so varied that each bird sent out has a different marking. The nest is then tagged, showing the time of the bird's removal. On the early morning of June 15 five birds were put into a large insect-cage and given into the charge of Dr. H. E. Jordan, who was returning to New York. He carried the birds via the government tug to Key West. There food was purchased for them (small minnows). At 3 o'clock in the morning of Friday, the 16th, Dr. Jordan boarded the Mallory boat Denver, which was leaving Key West at that time for New York. On board the boat the birds (which were carried in the hold of the vessel) were both watered and fed. On Sunday, the 16th, at 9 in the morning, the birds were released at latitude 35 degrees, longitude 75 degrees 10 minutes (approximately 12 miles east of Cape Hatteras). The wind was fair and fresh for several days after the birds were released. I kept their nests under constant observation, but had almost given up hope of their return, when, to my surprise, on June 21, at 8.30 in the morning, I found two of the marked birds upon their respective nests. The nest mates of the other three birds had taken new nest companions; consequently, had the marked birds returned they would have been unable to obtain possession of the nest. A few days later I by chance observed one of the marked birds attempting to alight at its own nest. It was immediately driven away. Three of the five birds are thus known to have returned. I have little doubt that the other two birds also returned. The distance in a straight line from Hatteras to Bird Key is approximately 850 miles. The alongshore route is about 1,681 miles. The latter is the route in all probability chosen by the birds, since by studying their habits I found that they do not fly at night, nor swim nor rest upon the water, and yet are dependent upon the ocean for their food and water. The distance was covered in a little less than six days.—Prof. John B. Watson, in Harper's Magazine.

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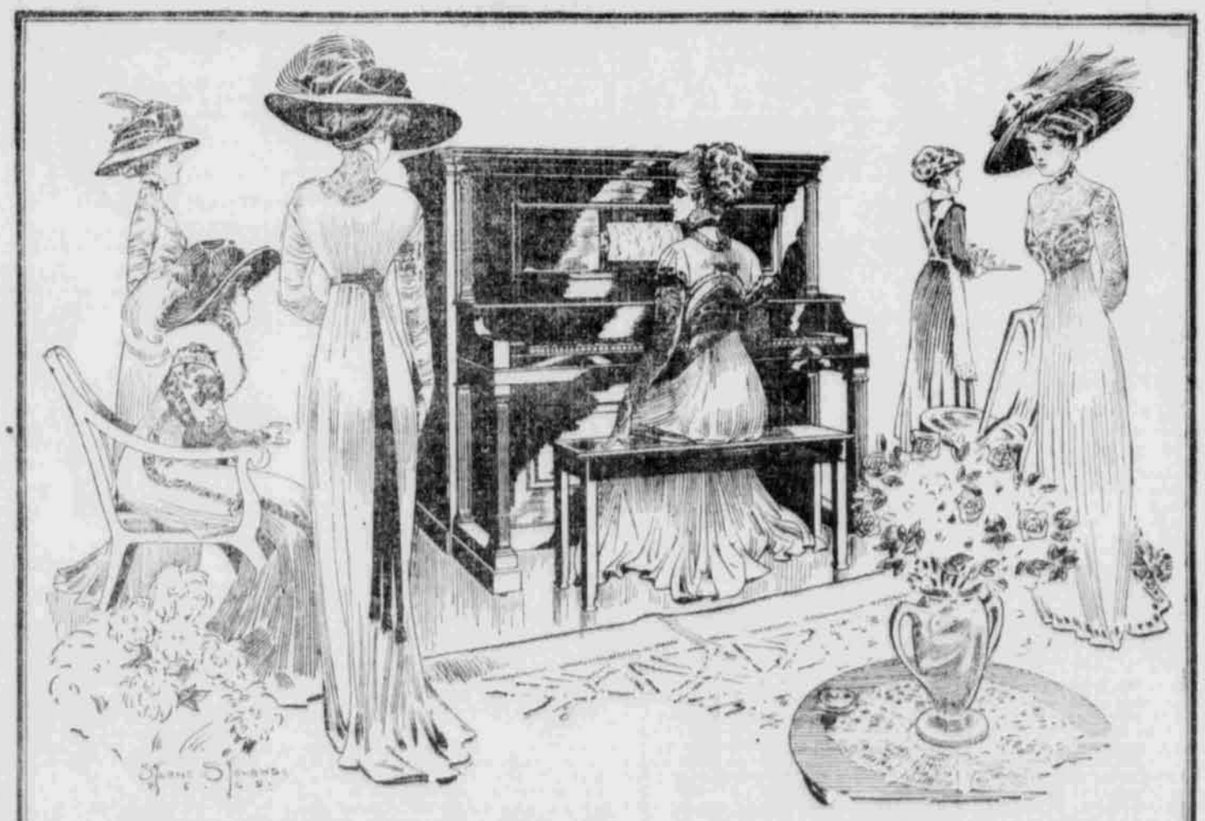

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