

MUSICIANS

and resembles in appearance a phonograph.

Western piano manufacturers have been notified by the railroads that during 1907, and until further notice, half rates will not be allowed on back shipments, but in each case the full published rate will be charged.

Eastern music trades papers are making war on "the dishonest stencil piano."

In reviewing the piano trade for 1906, it is shown that the piano production passed the 220,000 mark, an increase of 25 per cent over 1905. Many new manufacturing concerns sprang into existence, there were few failures, building operations were heavy, and automatic players again became the reigning novelty. The piano organ trade appears to have been featureless, while the record organ output was about 170,000. The trade generally feels that whole-sale piano prices are to be advanced.

A writer in the Musical Courier complains bitterly of the talking nuisance during concert recitals. The paper editorially replies that the blame rests with the management of the house, which is its duty bound to protect its patrons by suppressing the nuisance. Women are no longer allowed to wear picture hats at recitals to shut out view from the stage from people behind them, people are not allowed to engage in conversation at church, people are not allowed to pass in front of moving pictures, and why should they be allowed to gossip at concerts and make those around them uncomfortable?

Harvard university is asking for \$100,000, which is to build and endow a music hall, two concert auditoriums, class and meeting rooms, library, etc., at Cambridge.

SHARPS and FLATS.

Francis Wilson and Benjamin H. Burt have completed work on "Dolly Waters," a new musical comedy.

There is a rumor that Mme. Patti is to sing at the Reszke in a private performance of "The Bartered Bride" at the private theater in his Paris residence.

A surprising bit of news from London is that "in nine cases out of ten, concert-givers find it necessary nowadays to charge for their programs."

An American composer, Dr. Chadwick, is to be represented at the 10th Philadelphia musical congress by his symphonic poem "Cleopatra." Other novelties will be symphonies by Sibelius and Sinding.

Herr Ferdinand Hoesick's biography of Chopin—a biography which contains, as has been said, much new and interesting information—is to be available in English, French and German. The first volume has just been printed in Poland.

A good story comes from Berlin. Richard Strauss recently conducts some of the performances there of his "Salome," while others are in the hands of Dr. Muck's successor, Leo Blech. One of the latter's ruderly censured Strauss for dragging the tempo. Blech denied having done so, whereupon Strauss got angry, and asked: "I'd like to know who wrote 'Salome'—you or I?" "Not I, thank heaven!" retorted Blech.

At the great musical festival of the Allgemeiner deutscher Musikverein, which will be held in Leipzig next May, the Dresden Royal orchestra will assist, and Ernest von Schuch will be the festival conductor. The committee already has been appointed, and con-

LONDON STAGE NEWS.

Special Correspondence.

LONDON, Dec. 29.—Is there really a prejudice in England against American plays? The question has been asked a good many times during the last few years, and most of us who are resident in this country would answer it with an emphatic negative. The fact remains, however, that quite a number of folk on the other side of the Atlantic are convinced that such an antagonistic spirit does exist, and as those include several authors and managers whose opinions on the subject are based on personal experience, it would be wholly presumptuous to dismiss their view as without foundation.

One thing is certain, and that is that if English critics are predisposed to "slate," and English audiences are predisposed to "boycott" American plays, they will have a golden opportunity to exercise these predilections during the next few months, for probably at no previous time have so many American plays and American productions generally been underlined for presentation in the British metropolis. Counting the adaptation of Miss J. C. de la Motte, which Michael Morton is making for the Haymarket, these places number exactly 10 and it will be exceptionally interesting to see what treatment they receive at the hands of the London press and the accredited keepers of his dramatic conscience.

"Ladies first," and rightly, too, this time, if it constitutes a reflection on her masculine countrymen to say that of all the American plays due in London shortly the one that is arousing most interest is Gladys Unger's "Knave of Hearts," which J. Grant Allen will produce at the Criterion in a month or two. This son of Grant Allen, the novelist, has blossomed into quite a successful London manager, and he may be said to have introduced Miss Unger's work to the metropolis, for although Arthur Bourne has had her "Sheridan" in his portfolio for a year or more, and though another piece from the American girl's pen was done in the provinces by Laurence Irving, nothing of hers had been seen in London itself until young Grant Allen put on her "Lemonade Boy" as a curtain raiser to "The Amateur Socialist." At that time compliments were showered on the young author, so whatever treatment is meted out to the other American-made pieces, Miss Unger's new four-act play, which is decidedly melodramatic in character, is likely to be given the benefit of any doubt that may exist.

Of the other transatlantic pieces to be seen in London, one "Darcy of the Guards," will be given by George Alexander, and on the face of it would seem to speak badly for the output of British dramatists, for the play, which is a popular actor-manager generally has been "home-made" only. It is well known, however, that Alexander has new pieces by Alfred Suto, Stephen Phillips and J. B. Fagan in reserve, so probably his acquisition of the American piece is

lists of Ober-Burgemeister Buehler, Ernst von Schuch, Richard Strauss, and Max Schillings. It is probable that the composers for the most part will conduct their own works in person. Aside from the concerts, which will be given in the Exposition Palace, there will be operatic performances in the Royal Opera House, where Strauss' "Salome" and "Feuersnot," Schillings' "Moloch," and the "Meistersinger" will be given.

Nordica, Semblich, Galski, and Bisplum have been put on an American song or two on their program, and they have no cause to regret it, many of them being so much appreciated that they are redemanded. The minor singers have not followed this example as often as they ought to, in their own interest and that of the composers. It is different in England, although American songs have produced more good songs in England than in America. A London critic points out that "at the present day a song-recital which does not include a group of English numbers is something of a rarity."

"When a celebrated singer announces a recital," writes Mr. Bauer, "her program is usually given to the press in advance of the concert, and very few people procure her selections to become familiar with them before the performance. If at the concert a certain song makes a very favorable impression, it is not infrequently repeated, and the singer will probably have inscribed on their title-pages 'As sung by Semblich—a custom which is very common on English publications. These songs are often bought with no other recommendation to induce their sale.'"

Are there any Jewish folksongs? This question has been discussed lately in Berlin in consequence of an illustrated lecture on "Jewish Folksongs" delivered the other day under the auspices of the Society for the Fostering of Jewish Art. Strictly speaking, writes Dr. Leopold Schmidt in the Tageblatt, there are no such songs, at any rate musically speaking. It is pretty well proven that no melodies have been preserved from Hebrew antiquity. The oldest songs of the synagogues are of later, Oriental origin, though there may be antique traces. The secular songs of the Jews are predominantly Oriental, although there are also Magyar, Spanish, German, Italian, and Slavic traits in them. Oriental intervals also characterize many of the songs and operatic motifs of the Jewish composer Rubinstein. The texts of Jewish songs are apt to be more easily recognizable as such by their jargon.

Some time ago the Musical Age offered a prize of \$100 for the best 10 reasons why the one price system should be adopted by the piano men of the country. The judges were C. H. Steinway, Ernest J. Knabe, and C. H. W. Foster, and the winner was F. A. Briggs of Kansas City, whose answer was as follows:

- (1) It is right for a dollar has an unchangeable, universal value.
- (2) It strengthens the salesman morally and intellectually.
- (3) It secures the confidence of the customer.
- (4) It grades pianos where they belong.
- (5) It sells better pianos.
- (6) It assures the house the respect of the community, increasing number of sales.
- (7) It saves valuable time—no bickering.
- (8) It helps collections—customers feel they have been dealt with squarely.
- (9) It enables business to be conducted on closer margin, for profits and expenses can be figured more accurately in advance.
- (10) It imparts an enduring reputation to a house.

NEW YORK, Jan. 7.—You are not quite in the swim if you don't religiously observe New Year's eve with its tin whistles, tin pans and ear piercing horns. Christmas is a home day, quiet and peaceful, but New Year turns itself loose on New Year's eve, and not until the old year is safely buried and the new one well established during the day, does the din cease and order once more reign. Invitations flowed thick and fast among the Utah colony around one Hundred and Twenty-fourth streets. Miss Susie Talmage and her friend Miss Schramm, had quite a number of friends with them. Mrs. Schuyler Constant and Mrs. Jack Sears entertained at the residence of the former, the Misses Ellen, Kate and Rose Thomas, Mr. Phifer, Mr. Gus Anderson, Mr. Dan McQuarrie and Mr. Frank Emerick being their guests. Mr. and Mrs. Easton and Miss Hazen Taylor, had as their guests Miss Babcock, Miss Lila Knudson, Elder Hatch, Mr. King, Mr. R. W. Sloan, Messrs. Clyde Squires, George Barrett, Will Nuttall, Burgess Young, Joseph Howell and Dr. Will Ward. Miss Emma Lucy Gates arrived on the evening train and came at once to her aunt's, Mrs. Easton's, completing a party it would be hard to improve on for a New Year's eve in New York.

Miss Emma Lucy Gates is staying with her friends, Miss Babcock and Miss Knudson, at 164 West Forty-seventh street. When they leave for Europe she expects to remove to the Eastons.

On Friday, Jan. 4, Elder Wallace Hunter, who has been an inmate of the J. Hood Wright hospital for a month, was removed to the home of his friends, Mr. and Mrs. R. C. Easton, where he will remain until he is well enough to leave for his home in American Fork. Elder Hunter showed such rapid improvement the first day of the new year that the doctors thought it perfectly safe to let him bid the hospital farewell and convalesce with friends, a chance he gladly availed himself of.

Miss Sallie Fisher spent her holidays with relatives in Providence, R. I., returning Thursday. She, with several friends, went down to Port Washington, Saturday, for three days to look after the house and attend to some business. Miss Fisher is devoting all her time to study and accomplishing great things in the way of repertoire that will serve her well in the future.

"Susan in Search of a Husband" is now on tour with Isabel Irving in the title role and the old Salt Lake favorite Jessie Lett (Mrs. Hugh Ford) as second. The play is booked for four months, going direct to Los Angeles, playing California in all the large cities, giving two days in Salt Lake in February, where Mrs. Ford will renew acquaintance with many old friends and admirers. Mr. Hugh Ford leaves for Paris in February to put on the "Vanderbilt Cap" and another piece so that it will be some time before a reunion of the Ford family occurs.

Friday evening Miss Maud May Babcock left for Chicago to fill a week's engagement. So much in demand has she been since arriving in New York that serious study has been almost abandoned and an early departure for Europe is being contemplated.

New Year's day saw the arrival of Mrs. Wesley Early who has been visiting with her mother and family for eight months in Los Angeles. Mr. Early has been a member of Mr. Dewey Richards' quartet for six weeks, awaiting Mrs. Early's coming, and they are at the Imperial, Thirty-second and Broadway.

Mr. Jack Richards has been in New York for the holidays with his parents, returning to his school in Freehold, N. J., last Thursday. As a Christmas surprise he appeared in the costume of first lieutenant, being a commissioned officer now in the military school. He wears his honors modestly, however, leaving it to his parents to show the family pride in his promotion.

A week ago Mr. Burgess Young arrived in New York on his way to Sudbury, Ontario, where he has accepted a position for some time. While Mr. Young was given a royal welcome by his old college friends of Columbia, visiting with relatives and seeing a little of home, he occupied a week and made the brief visit one of great delight.

Mr. Will Nuttall, who left for Philadelphia Wednesday, has had a great vacation with old friends here, he, with Messrs. Little, Howell, Kingsbury and Strobel, made up a theater party for the "Student King."

Saturday evening Elder B. F. Cummings arrived from Chicago. He will remain in the city for a month on business for the Deseret News.

Mr. R. W. Sloan gave a dinner party one evening last week to a number of his friends, Mr. and Mrs. Easton, Miss Knudson, Mr. Maxwell and Miss Clawson. A most enjoyable time was had by all.

At Sunday's services in the Latter-day Saints chapel, John P. Meakin, the lecturer and President McQuarrie, occupied the time. There were many strangers present and a large attendance from Brooklyn and Oceanoda. Elder Cottam sang and an afternoon of good instruction was given to all present. JANET.



THE NEW OGDEN TABERNALE ORGAN TO BE FORMALLY DEDICATED MONDAY NIGHT.

The above half-tone of the new tabernacle organ at Ogden shows it to be one of the most pretentious instruments built in the far west while a trial of it was made Thursday evening, Monday evening, Prof. J. J. McClellan, the Salt Lake Tabernacle organist, being the officiating artist.

The organ was built by the Kimballs

of Chicago, at an expense of \$6,500. The action is duplex, tubular pneumatic, the case black walnut displaying gilded metal pipes of the great diapasons to advantage, while the console can be detached and reversed—a new feature worthy of notice. The large double bellows are operated by a Ross water engine, the total number of pipes is 1,500, and the weight of the instrument 16 tons. There are three manuals, compass

CC to C, 61 notes, pedals CCC to F, 30 notes. The great organ contains six stops, the swell organ 9 stops, the choir organ (in separate swell box) 6 stops, pedal organ five stops; total, 26 speaking stops; couplers, 9; accessories, 4; adjustable combination pistons, 3; also, union couplers operated by reversible pneumatic pistons placed between manuals; pedal movements, 5. The men who set the instrument up

were Edward Jardine, the New York representative of the Kimball company, and Hayden Milner, August Hallberg and Sam Whitaker of the Chicago establishment.

Prof. Ballantyne and the Ogden Tabernacle choir are enthused over the new organ, and are well worthy of such a fine instrument for they have worked faithfully and long, and are in prime shape for good work.

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