DESERET EVENING NEWS: SATURDAY

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collections,

HAT will be a strong musical to have their "own sweet way" at to program the Scandinavians of this city will present to the public at the Tabernacle on the

rening of April 5, for the augmentation of the L. D. S. Stockholm meetinghouse fund. It will prove, too, the conpicuous part that is played by the peohe of the northland in the musical af. fairs of Utah. They and their descendants number a mighty host in the intermountain country and while prosperes and thrifty in the material things d life they have not neglected the culdvation of the "divine art," an art in

which their Ole Bulls and Jenny Linds have become immortal, and in which others of their countrymen have betome famous. There will be some able tatistance from Prof, Stephens, the Tabernacle choir, Prof. McClelan and the big organ to say nothing of the help that will be rendered by Profs, Pedersen, Lund and other artists. It . will be noted that the committee in charge has announced with emphasis hat there will positively be no encores allowed. The program is as follows:

PART L.

Agnes Dalquist.

Papillons, Opus 2, (piano solo) Miss Agnes Dalquist.

PART II.

Evening song......Franz Abt Scandinavian choir. Grand Organ solo, etude de concert. Introduction and theme-flute varia-Jarroduction and the definition of the second secon

Min Lilla Vra, B. Solveigs song.Grieg Miss Sigrid Pedersen (contralto).

andkending.....Grieg Scandinavian Male Choir.

Prof. Wm. Apmadoc, the famous Weish musician and composer who was minent here in the last Elsteddfod, his friend, Prof. Evan



There will be a German male chorus of 400 voices, an American male chor-March, "Mississippi Bubble" (by re-us of 100, a ladies' chorus of 100 and a children's chorus of 1,000 volces. An "Ecstacy" Waltz Song Englanders Soprano solo, "Scotch Ballad"...Selected Miss Ellen Thomas, Requests 'My Com Thomas, immense auditorium is being prepared with 6,000 reserved seats.

A Pittsburg dispatch says: Emil Paur was today unanimously elected conduc-"Pilgrim Chorus" from "Tanntor of the Pittsburg orchestra for the three seasons of 1904-5, 1905-6 and 1906-...Wagner 7, by the orchestra committee of the hauser".....Wagner Grand Selection, "Wizard of Oz"...Ade Art society, to succeed Victor Herbert. Duet for Saxaphone and Clarionet, "Love and Friendship".....Brooks Messrs, Sims and Mackay. Mr. Paur is well known among musical people in America and in Europe as well. His name is a familiar one in Messrs. Sims and Mackay. 'Stars and Stripes' A la Sousa..... Sousa well. His name is a familiar one in Berlin, Paris, Vienna and Madrid, where he has figured conspicuously as

Requests, "Bunch of Blackberries" equests, "Bunch of Blackberries" a conductor. At one time he was the Holzmann leader of the Philharmonic society of

Requests, 'My Gum Elastic Girl.".

hauser"

ունակավավավակություն, նախանական հանդանական հանգանական հանգանական հանգանական հանգանական հանգանական հանգանական հ





will be no change, but at the termin tion of them something will happen. "It has been logically argued that matter what the following of the act or actress if the part be a poor one the player cannot give full value for what he receives, because the people will n have the play. I know of an instan-this season of an actor receiving a sa this season of an actor receiving a sa ary of considerable over \$500 a weel and it is guaranteed to him for a perio of 30 weeks. Already two production in which he has thus far appeared has been shelved because they were foun wanting. In the meantime he is sti drawing his weekly stipend without giv ing any possible return for the sam It is just such cases as this that it managers are aiming at. And I gue no one will blame them much if the succeed in weeding out a lot of dea wood

ABOUT IBSEN'S PLAY-

WRIGHTING LANGUAGE.

N interesting discussion as to the language in which Ibsen wrote his

I plays is just now being waged in

special emphasis on the fact that the

Commenting on this point, the Russ. kiya Viedomosti remarks that it was a

great advantage to Ibsen to write in

the Danish language, for he used the tongue that is understood by both

Danes and Norwegians. But what real-

ly led to the present discussion was the following comment made by the above-mentioned journal: "There are

some of Ibsen's translators who main-

tain that they translated his works from the Norwegians. This, however,

is calculated to create a misunderstand-

ing, for at the time Ibsen wrote his

earlier plays there did not exist an or-

ganized Norgewian language. The at-tempt to create a Norwegian language is a work of recent years." Continuing its argument, the Russ-

kiya Viedomosti says: "We do not know which language is aluded to by those gentlemen who claim that their

tranlators are from the Norwegian." It was but natural that this should

bring about a chorus of protest from the translators, M. Pollakoff among others, who hold that Ibsen's works

translation is from the Danish,

Russian literary circles. A translation into Russian of all the great Norwegian dramatist's work is being undertaken by the Danes, who, in the preface to the first volume, lay

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MISS F. F. HARDY, Flanoforte Teacher, (Late of New Zealand and England.) 42 East Second South.	25 W. Sixth South St. Or Clayton Music Co., 109 S. Main St. C. D. SCHETTLER, Studio, 22 Main Street. Cello Pupil of Anton Hekking and Jacques	Clock or Watch Dont keep correct
JOHN J. McCLELLAN, Pupil of Jonas, Scharwenka and Jed- liczka.) Organist of the Tabernacle. Fiano, Theory and Organ. Studio, Clayton Hall, 109 South Main St. Studio, 'phone 2005-Y, Res. 'phone 1044-Y.	Van Lier, Berlin. Sololist at Nuremberg and New York Conventions, Instructor of Cello, Guitar, Mandolin and Banjo. J. H. SMITH, Teacher of Fiute.	Time, have it fixed Phone 65 for the corre- time.
J. A. ANDERSON, Plano Studio 119 E. Brigham St. Graduate of the Royal Conservatory of Music, Leipzig. Fupil of Leschetizky of Vienna.	Flutest, Salt Lake Theater Orchestro. \$54 West Sixth South. AGATHA BERKHOEL, Voice Culture. Artistic singing, Italian, Harmony, Ger-	Leusons
LOUIS W. CRITCHLOW, Voice Culture. Coaching in Repertoire. Suite 434 Constitution Block.	man. French diction. Graduate with Diploma and Teacher Certificate, Chica- go Musical College. Private Pupil, Mmo. Fox. Studfo, 221 W. Fourth South. Telephone 1774 Y.	JEWELERS. MAIN SI BALT LAKE CITY.
"What Beautiful Fingering!" This is the expression of all who hear PROFESSOR COOK'S plano pupils olay. Results DO tell, Course sys- ematic and thorough. Call or address at Studio, 35 Eagle Bik.	MISS AGNES DAHLQUIST. Teacher of Planoforte, Theory and Harmony. Graduate of Stearns Conservatory of Music, Berlin, Germany, and a pupil Xavier Scharwenka. Studio in Walker Terrace, 423 South West Temple.	A BARRELFUL OF COUGH SYRUP
ARTHUR SHEPHERD, DIRECTOR SALT LAKE THEATRE Drchestra. Teacher of Piano and Har- nony. Studio Room No. 3 Hooper & Eld- edge Block, 49 Main Street. Phone 21519.	GEORGE E. SKELTON, Teacher of Violin. (Graduate from Trinity College, London.) References and Studio: Room 5, Board of Trade Building.	We have another barrelful of Pitt's Cough Balsam ready for customers. That seems a good deal does'nt it? But there are a
CHAS, KENT, Baritone. Voice culture, coaching for the stage 19 Templeton Building.	E. BEESLEY. Music Teacher. Violin, Piano and Organ, Guitar and Man- dolin	great many people suffering from colds and "Pitt's Balsam" is the tried and proved remedy. 50 cents the bottle. Welcome step in.
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CLAUDE J. NETTLETON, Violinist,	Plance-Forte and Church Organ Tuner. 34 A St. 'Phone 1556-2. Graduate of New England Conservatory of Music. Boston. Mass.	Godbe=Pitts Drug Co.

ens, from Chicago. Among other s, he says: "We have just fintwo weeks' season of grand If you were here, you would gone and gone and gone every ht, recklessly.' I know you. I well member your remarks upon Ternina. nina! the superb, the greatest songetress of my life! It was 'La Tosca' set ness of my life! It was 'La Tosca' set night. Oh, my! my! Why, the wople (I was one of them, by thunder) smalned in their places at the close and called Ternina, Dippel and Scotti wt-I do not know how many times. nd we shouted 'Bravo, bravo, bravo,' witnessed such a scene here be-I wanted to rush out into some ulet, secret place and enjoy a big cry. and culture. Do not think that I m some daft. I must stop. It seems I ball see you next July, and I hope o have an evening of Keltic melodies (Welsh, Irish and Scotch), on my from San Francisco and Los An-

The operetta of "Fanchette" will be endered for the last time tonight in the Eighteenth ward hall. As the pro-meds will go to the benefit of the ward Und, it is expected that the success of previous presentations will be dupli-

The friends and admirers of Prof. now that he is to give a planoforte sital at the Theater on the evening Tuesday, April 12. He will be as-ated by Mr. Welhe, violinist, and the fair will be by invitation only. The form will be a notable one, and will ude Mr. Shepherd's own theme and atiations for piano, and the andante renaulle of plano, and the abdance renaulle and allegro giocoso from The Sonata" for violin and plano, ritten by him and dedicated to Mr. Welhe. The full program will be rinted in the full inted in the "News" later.

...

The First Congregational church as well filled last night, by an en-usiastic audience to hear the world's njo wizzard, Alfred A. Farland, and artist was given a hearty welcome. Farland plays orchestral music on banjo, probably the only man in the dividual tones and tonal combinaons he manages to evolve from the arunent are most remarkable. Mr. arland is able to convince the most applical that the banjo is not necesa "coon song and dance" affair. s worthy and capable of much er things. His presentation of

Chopin funeral march and the Men-ssoin wedding march were gens. Ad displayed to advantage the permarvelous technical powers well as his powers of expression. never, there were musicians in the edience who would like to have adudience who would like to have ad-ised Mr. Farland to avoid the Liszt hapsodies. The banjo under his play-it is shown to be susceptible of most markable treatment; but there is a mit, and that is reached when one i the rhapsodies is attempted. Mr. Farland was ably assisted by it Ladies' string quartet, Misses Mar-try Mulvey, Florence Symons, Maud ymons and Eva Symons, and by Mr. Khettler, the guitar artist. They did

chettler, the guitar artist. They did collective, the guitar artist. They did collective, the duo between Miss Mar-try Mulvey and Mr. Schettler being articularly good. Mr. Schettler is a atural musician. He gave several en-macingly heautiful solucitons and his acingly beautiful selections and his old Kentucky Home" was a master's

To Harry S. Harper, the local banjonewspaperman attaches the o having provided the comwith a musical treat such d alone was able to give. Mr. by judicious advance subscrip-ales made a financial success of ertaking.

te first ward choir is practising sentily for future performances, and making good headway.

actor Pedersen keeps up his work with the Utah State band, he musicians are attending to business, there is excellent of a creditable performance

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MISS MARGARET WHITNEY,

(14 Years Old.) Author, Composer, and Conductor of the Operetta "Fanchette."

Vienna.

song.'

When Stars Sign Next Year's Contracts.

annous a

"There have been so many failures | making preparations to take the con-

"Can I Forget" De Koven Soprona Solo Aria from Le Diable "Robert le Diable"......Meyerbeer Miss Eva Ward. Accompanied by Madame De Lorey. Grand selection from "Faust"...Gounod

SHARPS AND FLATS.

Massenet is sojourning at his winter residence on the Spanish coast, where he is said to be engaged in completing , his new opera, "Cherubim."

Weber & Fields state "positively and without reservation" that there has been no quarrel between them, that there is no truth in the statement concerning a rupture of partnership and that it will be continued indefinitely. . . .

What is termed "the Indian song" has superceded that of the cakewalk flavor. In "Mother Goose" a song en-titled "Laughing Water" is the first and most popular of the present-day mode. It is sung by Harry Bulger and 24 girls.

After an absence of months John Philip Sousa will again present his band in fwo concerts at the Metropolitan Opera House, on Easter Sunday eve-ning and Sunday, April 10. The solo-ists will be Miss Estelle Liebling, so-prane: Miss Lessie Straus, violinist, and After an absence of months John prano: Miss Jessie Straus, violinist, and Herbert L. Clarke, cornetist.

.... Paderewski is a great planist, but a poor courtier. When he recently played at the Russian court the czar said that he was delighted to find such talent in that he was a Pole. Next day he was ordered out of Russia and told never to come back.

this season that managers are begin-

ning to become alarmed," says the dra-

matic critic of the Philadelphia Inquir.

er. "I notice that many of the promi-



cipal comedian in support of the two stars. For many years Mr. Lane was an Episcopal choir boy soloist and as-sistant organist in New York, and his work on the famous "Mormon organ" excited favorable comment from the large number of tourists and members in acquiring a most thorough knowl-edge of the purest Danish dialect, which is principally spoken in Copen. large number of tourists and members of the profession who were present. hagen. . . .

The old fable having been trotted out, that Sir Arthur Sullivan wrote "The Lost Chord for Mime. Antoinette Sterling, the musical man of the London "Sullivan himself Truth remarked: was accustomed to say that he rarely opened a 'snippets' paper without read-ing some fletton concerning 'The Lost Chord.' He, however, did not compose it by a deathbed, nor for any one in particular, but simply in the way of business. He read the poem, and it seemed to appeal to him, but he told me the music, so far from being an inspir-ation, gave him more than usual diffl. culty, besides much trouble in revising and touching it up, before it was offer-ed to the world. So far from its being composed for the late Mme. Sterling, that lady did not even receive a royalty upon it, but was for some years paid a specified fee for every performance she gave of it. And I think that during those years she sang 'The Lost Chord' more frequently than any other

ceit out of some of the matinee idols,

who, as we both know, have a most exalted opinion of themselves. The combination of managers believe that salaries have been far in excess of that

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