

Music and Musicians

SOUSA and his great band will be with us next Thursday and Friday, giving three performances in all. The "News" has been furnished with an advance copy of the three programs, which are decidedly interesting. Thursday evening the band plays, among other numbers, "The Procession of the Knights of the Grail" from Parsifal, and a novelty entitled "American Character Sketches." Miss Liebling, soprano; Miss Jessie Struss, violinist, and Mr. Herbert L. Clark, the noted cornet soloist, will appear, while the choir of 400, aided by the full band and grand organ will render Visetti's "Utah Hail." Sousa will be represented on the program by his march "Jack Tar" and a new suite entitled "Looking Upward."

Friday afternoon will be school children's day at popular prices of admission, and the concert will open at 2:15. A feature of this concert will be the rendition of a song from the "Pearl of Brazil," by Miss Liebling, with flute obligato by Mr. Lufsky. The full band and the other soloists will also appear. Friday night's program includes the "William Tell Overture" and a suite by Sousa himself, entitled "At the King's Court." The "Largo" from "Verdiana's" symphony, "The New World," a waltz by Sousa entitled "In the Realm of the Dance," founded on famous waltz themes; McDowell's "To a Wild Rose," and a new Sousa march entitled "Imperial Edward," dedicated to the king of England. The choir's number on this program will be the Motette "God of Israel" by Stephens, the quartet parts being sung by Mrs. Edward, Miss Cooper, Mr. Phillips and Mr. Robinson.

Miss Liebling, Sousa's soprano soloist, has sung with the band no less than one thousand times, which represents three complete years under the baton of this "March King." Miss Liebling who is but 22 years of age, is the daughter of the well-known New York pianist, Max Liebling. She came of a musical family, her three uncles, Emil of Chicago, George of London, and Herr Saul of Berlin, all being distinguished pianists. She is a pupil of Albrecht and made her debut in "Laide di Lammermoor" in Dresden.

Arthur Shepherd, conductor, Elmer I. Goshen, president, George D. Fyr, vice president, John T. White, Jr., secretary, Joseph H. G. Whitely, secretary and treasurer, and J. D. Spencer, manager, which is the personnel of the Symphony Orchestra association, now completed.

Manager Spencer's first act has been to mail a letter, of which the following is a copy, to several hundred prominent ladies and gentlemen of Salt Lake City:

"In behalf of the Salt Lake Symphony Orchestra, I am pleased to inform you that the organization is now complete, and the work has begun on the winter program. The need of such an organization as a means of giving a stimulus to the artistic development of our community, and of giving our city the place in the musical world to which its reputation entitles it, has long been apparent. That we possess ample talent for the formation of a successful symphony orchestra is beyond question; it only needs marshalling together and to be given the proper encouragement. Under the leadership of Mr. Arthur Shepherd, whose success in the past is well known, a high standard is assured.

As you are aware, the expense of giving symphony concerts is very heavy, entailing the engagement of not less than forty men, to say nothing of the necessary soloists, and it is only by the united support of all public spirited citizens that concerts can hope to be made successful. As one who feels an interest in the artistic development of our city, you are appealed to to lend your moral and financial support to this enterprise. Without the support of all who love the divine art, it will be impossible for the orchestra to become the fixed institution that we all desire to see it.

The enterprise is now being definitely launched. It only remains to procure the necessary financial aid to insure its permanency. As one who, I feel sure, takes an interest in a project of this character, I beg to inform you that in the near future you will be called upon in regard to this laudable enterprise."

There ought to be no question as to the sort of response Mr. Spencer's letter meets with. A big, permanent, representative Orchestra—Orchestra with a big O—is one of the needs of the town, and we are entirely sure that the town will support it, if only the matter is gone about the right way. That J. D. Spencer knows just what the right way is, goes without saying to those familiar with his career in musical, dramatic, amateur and professional lines.

The testimonial concert to Brigham Morris Young, Jr., now studying in Brussels, occurs at the Granite State tabernacle next Saturday night. Special care will be run to and from the place of entertainment, and a fine program has been prepared. Jos. J. Daynes, Jr., will be master of ceremonies, Evan Stephens will direct the program, and Messrs. McClellan and Tracy Y. Cannon will act as accompanists. The program contains some rare numbers, among others a solo by Mr. Weihe and a trio for violin, piano, and cello by Miss Cecelia Sharp, G. Herman Schettler and C. D. Schettler.

John M. Chamberlain, whose successful composition the "Marvin Waltzes" has passed through six editions, has just issued a companion piece, entitled "Sweet Sorrow Waltz." It is written in Chicago and is on sale at Vansant & Chamberlain's. It is written with a pleasant waltz swing, and being only of moderate difficulty, should enjoy the large sale of its predecessor.

The ladies of the First Presbyterian church are preparing to give a cantata in the church for the benefit of the building fund. The ladies' orchestra, of which George Skelton is conductor, will furnish the instrumental music.

Preliminary arrangements are being made by the local management for a return engagement in this city of Alfred A. Farland, the noted banjoist who made such a success in his concert at the Congregational church here last April. Should satisfactory terms be made with the artist he will play at the Congregational church in the early part of December.

Heber S. Goddard, the well known

baritone, is due in Salt Lake today from London, his particular errand home being to settle some business matters; while in the state, he will be heard in most of our principal cities, as well as in a series of concerts in Idaho. Mr. Goddard left over two years ago for a period of European study. He studied for 18 months with Heilmann of Berlin, and mastered the baritone roles of a dozen of the greater German and Italian operas. Subsequently he, with his wife and son,

SHARPS AND FLATS.

David Blapham is to be one of the busiest singers in the country during the present season, his engagements already being so great as to require the greater portion of the season. He is making a specialty this season of great song cycles and has engagements to give a series of them in five of the important cities of the country.

Honors have fallen fast on Felix Mott since his return to Europe. He has hardly assumed his duties as general music director in Munich when he was asked to conduct the concert of the Philharmonic society in Vienna, and accepted the offer. The latest Munich journals bring the news that he

vocal recital on the evening of Nov. 10 next, in Unity hall, for his pupil, Miss Judith Evans, assisted by Willard Flahman, the flutist, and Mrs. W. P. Loomis as accompanist. The program will include these numbers, which will be sung by Miss Evans: "For You, Dear Heart," "A Night in June," "If I Were King," "At Nightfall," "Spanish Serenade," "The Wanderer," "If I Knew," "Darby and Joan," "Three Roses Red," "Afterwards," and a flute number, "Minuetto," by Terzani.

One of the most famous violins in existence is owned by Ysaye and will be used during the coming season in all his engagements. In all lands there is always a great interest in the quality and history of the instruments used by the great masters of the violin, for the world is full of those who fancy the very rare and ancient make of instruments. The special pet and pride of Ysaye is a violin that bears date of 1719, was manufactured by Joseph Guarnerius Del Gesù, Cremona, Italy, and has at different times been owned by many renowned violinists. It is valued at a price equal to the ransom of a king and possesses a brilliant resonant, penetrating yet melodious tone, that has excited the admiration of the greatest critics in the world.

To discourage ticket speculators Henry W. Savage has adopted an entirely new plan at the Garden theater, New York. Owing to the popular approval of George Ade's new play, "The College Widow," there has been a rush for tickets, and Mr. Savage discovered

empressment difficult to define. Not infrequently during her impressive strains one or two are seen to leave the room to listen at a distance and think—perhaps of home—all alone.

Just at present London is interested in the fact that Miss Violet Elliott from Australia sings a "lower d." Musicians everywhere are praising her phenomenal range and power. Some of her admirers would be surprised if Signor Visetti would divulge his secret and announce that "his pretty Grace" sings three full tones lower than Miss Elliott. Mr. Visetti had heard, through the papers of the Australian, and, after determining to test his little favorite he found to his astonishment that Miss Grace sings a "lower a," an octave and three notes below "middle c," her upper register being "high g."

It was then that Mr. Visetti predicted for this young contralto the greatest future of any one of her family. Her voice has a peculiar soul-stirring resonance and though such depth is seldom heard in a girl of 18, still, in this case, even if we disregard the influence of her personality, her voice, itself, does not lose its essential femininity. Just as Nannie with her full powerful voice is likely to excel in grand opera, and Maggie with her clear bell-like tones, in lyric; so Grace, who has the greatest technical musical

nearly all, the famous people of the world. There is no one who has such a magnificent list of friends as one of these captains."—Chicago Chronicle.

NEW LIBRARY BOOKS.

The following 35 books will be added to the public library Monday morning, Nov. 7, 1904:

MISCELLANEOUS.

Adam—My Literary Life. Baldwin—Dictionary of Philosophy and Psychology, vols. 1 and 2 (ref.). Brassey—Fifty Years of Progress. Coar—Studies in German Literature in the Nineteenth Century. Compton—Indian Life in Town and Country. Dawson—South American Republics, vol. 2. Giffen—Economic Inquiries and Studies, 2 vols. Gwynn—Masters of English Literature. Hakluyt—Voyages, vol. 9. Anon—Imperial et Rex (William II or Germany). Lea—Confessions and Indulgences in the Latin Church, 3 vols. Lea—Morales of Spain. McCarthy—Irishman's Story. Masterlinck—Our Friend the Dog. Rittner—Impressions of Japan. Shoemaker—Heart of the Orient. Smith—Founder of Christendom. Souttar—Short History of Ancient Peoples. Thompson—Dictionary Catalogue Press Fiction, (reference). Wernle—Beginning of Christianity, 2 vols.

FICTION.

Isham—Black Friday. Kipling—Traffic and Discoveries. McCarthy—Lady of Loyalty House. Martin—House of Fulfillment. Mason—Truants. Nicholson—Zelda Dameron. O'Neill—Loves of Edwy. Thurston—Masquerader. Wiggins—Others—Affair at the Inn. Yeats—Oran.

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ROBERTS' COMPLETE WORKS.

"Outlines of Ecclesiastical History," \$1.75, \$2.50, \$3.75; "The Gospel," 75c, \$1.25, \$1.50; "New Witness for God," \$1.50, \$2.50; "Succession in the Presidency," 50c, 75c, 75c; "Rise and Fall of Nauvoo," \$1.25, \$2.25; "Missouri Persecutions," \$1.25, \$2.25; "Mormon Doctrine of Deity," \$1.00, \$1.25 and \$1.75. Deseret News Book Store, Salt Lake City, Utah.

KNOWS FAMOUS PEOPLE.

"Cornelius Vanderbilt said to me, and Andrew Carnegie, George Gould and John D. Rockefeller, Jr., backed him up."

The speaker, a man robust and brown, had a loud, hale voice, and from every table in the little cafe inquisitive eyes were turned on him, for the names he had used were names to conjure with. "Take William Waldorf Astor, for instance," he said a little later, "He wouldn't wear a French shoe."

For an hour this man remained in the cafe, and during that hour the occupants of the other tables heard from him detached sentences like, "Bernhardt to me she liked Gergonsia, though I—"

"The Duke of Newcastle and I played bridge."

"Henry Irving and Miss Pauline Astor gave me that in memory."

"I told Kipling he couldn't write like—"

"Calve and I were looking at the sunset, when the Duchess of Marlborough joined us."

"Pierpont Morgan asked John S. Sargent to sketch me and give the sketch to—"

"Prince Henry sat on my right and Lord Charles Beresford—"

Finally the man withdrew. After he had gone a reporter asked the head waiter who he was. "Why," the head waiter answered, "that is Capt. Dash of the liner Blank that broke the record last month. You were amazed, I suppose, at the multitude of distinguished friends he has. Well, you needn't be amazed. He has all those friends and more also. You'll find, as you grow older, that the captains of the biggest and most popular trans-Atlantic liners know well all, or



JOHN PHILIP SOUSA.

From a Photograph Just Taken and Forwarded the Deseret News.

has now also accepted the post of director of the Academy of Music in that city, recently vacated by Stavenhagen.

Since her return from Europe Mme. Nordica has been reveling in rusticity near Ogden, where she has leased a secluded cottage built in the style known as Victorian Gothic, and preparing for her now fast approaching first appearance at the Metropolitan Opera House in "Parsifal." What leisure she has had in the intervals between her home rehearsals of the part of Kundry she has devoted largely to long drives through the surrounding woods and lanes in her motor car.

The universal verdict following Henry W. Savage's production in English of "Parsifal" is that at one stroke he has recalled what American music-lovers have hoped for these past thirty years, grand opera in English on a scale which prevails in the best opera houses of Germany and Austria, and at prices which would be regarded as reasonable

that the best seats were being bought up by the speculators.

The manager had tried in many ways to circumvent these men, but all his plans had proved abortive.

When the theater was opened for the evening performance two negroes of large physical proportions appeared before the door. Each was provided with a large megaphone and had evidently learned this sentence:

"All persons are warned that tickets purchased from speculators on the sidewalk will not be accepted for admission to this theater."

There were several who seemed disposed to make trouble, but the presence of policemen acted as a deterrent, and after more or less argument the speculators were forced to refund the money paid for the tickets.

Mr. Savage is jubilant over the success of his novel plan. He said he should continue to post the negroes with their megaphones at the door every night until he had convinced the speculators that their business there would be very unprofitable.

ANOTHER WONDERFUL TOUT VOICE.

The Saturday "News" two weeks ago gave the program of a successful concert given in London by Utah talent on Oct. 14. Another correspondent writing to the "News" says:

Though the concert, this time, did not offer such an array of talent as has usually appeared heretofore, still the audience was very enthusiastic in its applause. The clear bell-like notes of Miss Margarette Tout received, perhaps, the greatest share of approbation, and, likely, this plaudits was increased because she and her sisters sing with youthful modesty and western-like frankness, eschewing most of the professional formality of the stage.

This artlessness and simplicity, usually associated with the timid amateur, having gained sympathy, the audience is moved to wonderment at the timbre of such candid, unartificial singers.

Miss Edith Grant deserves some special commendation, also, as her high soprano voice has noticeably improved in the last six months, during which she has been under the tutelage of Frederick Dornand of Liverpool. The intonation of her voice is articulate, distinct and very pure. Miss Grant will certainly please those friends who "love to hear every word." On Oct. 26 she returns to Salt Lake, where she will continue her studies in a quiet way at home.

It is hardly at the risk of being premature that one lauds the wonderful vocal gifts of Miss Grace Tout; for under the skillful guidance of Signor Visetti of the Royal college, she has developed, materially, especially in her upper register. Her powerful, deep, mellow voice flows with emotion and pathos, and is at its best in quiet, sad pieces, in which it is so soulful that more often than not her listeners are moved to tears. Her execution is so sympathetic and her lovely tones so profound that one listens with a certain

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