

MUSICIANS

ARRANGEMENTS were perfect yesterday for the production at the Salt Lake Theater in June for a week's run of the comic opera, "The Merry Grangers," which made good in Detroit recently. The company will comprise well known Salt Lake amateurs, Mr. Orlob, who has been with the Schuberts since he left Salt Lake, and is now back again on a vacation, has been prevailed upon by his friends to present this opera which is to be crammed full of local gags. Fred C. Graham will manage the production, while Mr. Orlob will conduct the enlarged orchestra of 17 pieces.

While the roster is not yet complete the following will definitely appear: Hugh Dougall, Fred C. Graham, Mrs. Orlob, Edna Evans, Claudia Holt, Luc Halsett and a chorus of 20 voices. The management is now engaged in rounding up the comedians of Salt Lake prior to the reading of the opera which occurs this evening.

The bandmaster of the Fifteenth infantry is much exercised because of a recent statement in the "News" about the grievance resident musicians had against the Odd Fellows for hiring the army band instead of some talent. So he wrote an indignant letter, which he handed in to the Tribune. It appeared in print quite different in phrasing from the original wording, which has not alleviated the soldierly wrath any, and now he doesn't care whether the Salt Lake papers publish his band concert programs or not. Members of the orchestra are criticizing the bandmaster for the "country band" selections he is making for his program, when the musicians of the Fifteenth are capable of playing an higher order of music. About half the band goes out in June, from expiration of enlistment, but it is expected most of them will re-enlist. Several who will not, intend settling in this city, and joining the union. It is believed at Fort Douglas that the proposed army bill will pass shortly, taking army bands, both as organizations and individual musicians out of competition with civilian organizations.

Musical transcriptions of famous poems are generally popular, particularly where the score is the work of able composers. Such a work is "In a Persian Garden," a song cycle—the music by Liza Lehman, and the words taken from the notes poem "Rabiat" by Omar Khayyam, the noted Turkish philosopher. This song cycle will be given in the First Congregational church on the evening of Thursday, April 24 next, by M. J. Brines, tenor; Stanley Price soprano, Miss Edna Corn, contralto; Hugh W. Dougall, baritone; Miss Judith Evans, accompanist. The "Persian Garden" is a work of rare beauty, and in the hands of the above artists, it will be made very attractive to the local devotees of music present to hear it.

Musical America publishes an excellent photograph of Prof. J. J. McClellan whom it refers to as "A Celtic genius" and who has been identified with the musical growth of Salt Lake City.

And now Adeline Patti, is seriously thinking of giving another "farewell" tour of the United States, as she is offered \$10,000 to do so.

Walter V. Ullmer, a salesman from the Stearnsware warehouses in New York city, is now occupying a similar position with a local music company. Mr. Ullmer is a graduate of the Cleveland conservatory, where he studied under Carl Reinecke, and has been 18 years with the trade. He is also a composer, having 36 opuses to his credit.

The B. Y. university opera company of Provo, playing the comic opera, "Baccaccio," has chartered two Pullman cars and will make a tour, leaving Provo on a special train, May 1, and may play Ogden on that date, in Logan on May 2, returning to Provo on Sunday. "Baccaccio" is seldom played by any traveling company owing to the fact that it requires about 14 principal parts and a very heavy chorus to support them. There are 75 people in the company. The expenses of such a trip are about \$1,000.

The Orpheus club is busy preparing for its appearance May 17 next, in the First Congregational church, where it will sing the Handel "Largo."

Miss Bess McMillan will be the soloist at the First Presbyterian church tomorrow morning.

The New York Musical Courier is poking all sorts of fun at Paderewski because that artist has been playing the same program clear across the country and back again, without variation. The Courier gives a couple of columns a week in reprint of the programs for various cities, the programs being, of course, entirely alike.

The band of the High School Cadets will include 28 players, the army regulation number, on its San Francisco tour. Bandmaster Charles Wagner is giving special attention to their work, and the boys are practicing "all they know how" in order to make a creditable appearance.

Sousa has finished his transcontinental tour, and released his musicians until the summer season begins, for a vacation. He himself is rusticiating in the mountains of North Carolina.

Mrs. Martha Royle King's vocal pupils will give their recital next Monday evening in Hays hall. An attractive program has been prepared, and an interesting evening is promised.

Prof. W. A. Wetzel, supervisor of music in the public schools, has been requested for another year, by the board of education. As the work is too strenuous for one person, and the board finds it necessary to restrict his labors and reduce the extent of music instruction in the schools, so that the work can be easily done by one person. Prof. Wetzel has been sadly overworked the past school year.

There will be a musical entertainment benefit for Lester Snow Young, son of Brigham Morris Young, in the Twentieth ward amusement hall, Friday evening, May 1, when the following musicians will participate: Miss Edna Evans, Miss Claudia Holt, Miss Irene Kelly, Miss Edna Young, Miss Beattie, Lou Halsett, B. M. Young, Jr., Hugh Dougall, W. B. Calder.

Master Henry Oberdorfer continues his studies of his father's compositions.



ACTRESS JOINS SUPFRAGETTES.

The American suffragettes as their latest reinforcement have captured a Broadway star. Miss Amy Ricard, who is nightly delighting audiences with her purely feminine impersonation in "Girls at Daly's," has declared that no woman with the spirit of a mouse can be satisfied to remain a "half citizen." Miss Ricard has addressed an open air meeting at Madison Square and twenty-third street and has already arranged a suffragette matinee which shall show the world what manner of women are these banded together to bring the tyrant man to his knees.

Miss Ricard is native of Colorado.

which he learns to pick up and read new scores. He is considered a musician of unusual promise.

The band concert at Liberty park tomorrow afternoon will include in its program the "Fest Overture," by Leutner; the ever popular potpourri from "Faust," the "Amorita" overture, Brahms' "Hungarian Fantasia," Mexican dances, and other numbers. The attendance on the opening concert of the season has been very gratifying, and better music than ever is being given.

The Easter music will be repeated at the Catholic cathedral tomorrow morning, and at St. Mark's cathedral Marney's cantata of "The Resurrection" will be repeated in the evening.

Owing to indisposition on the part of Fred Graham, Choirmaster Bliss of St. Paul's church took his place as tenor in the Masonic quartet at the recent Scottish Rite reunion.

Local music houses report that the talking machine manufacturers have at last caught up fully with their orders, and are even ready for new business. There is a steady move toward a higher standard in the musical records.

Prof. Anton Pedersen is preparing for a musical entertainment at All Hallows college, May 15-16, when the music company, enlarged, will occupy a prominent place on the program.

Master Arthur Pedersen, who is playing in the New York Philharmonic orchestra, and studying the violin under a master in New York, will be home next month to remain for the summer.

Fred C. Graham will take charge of the sheet music and small goods departments of the Clayton-Dugan music company on and after May 1, next. The company is publishing a complimentary announcement to that effect.

Miss Sigrid Pedersen will return from California, and her sister, Miss Reni Pedersen from New York, in May, for the summer months.

SHARPS and FLATS

So widespread has the use of the famous "Merry Widow" waltz become that Messrs. Klaw & Erlanger and Henry W. Savage have forbidden its use by all other amusement organizations except the Henry W. Savage "Merry Widow" companies.

Nowhere does a good Wagner performance arouse more enthusiasm than in Spain. Some weeks ago "Tannhauser" was given four times in succession at Barcelona to crowded houses in the Liceu, which seats 1,000 persons. The conductor was Richter, in whom Hans Richter has such confidence that he engages him to take his place in Manchester when he himself is busy in London.

No ceremony marked, at Bayreuth the occasion of the twenty-fifth anniversary of the death of Wagner. Madame Wagner and her daughter, Eva, were away at the Riviera, and Siegfried Wagner was likewise absent from home. But many floral decorations were deposited on Wagner's tomb, and a laurel wreath was placed on the master's bust. Siegfried Wagner is said to be putting the last touches to his seventh opera, "Bernstein," of which he has written both text and music. The poem is based on a Hohemian legend.

the advance of musical culture in America is the increasing attention given to Bach's works. The principal feature of the May festival in Cincinnati will be the "St. Matthew Passion," which will be given at 5 o'clock in the evening, and will receive on this occasion a complete performance.

It will also be given in the style originally intended by Bach. The elements involved are a double chorus, a special chorus to sing the chorales and representing the congregation, a double orchestra, a choir of boys, and 10 soloists. The great length of the work will necessitate an arrangement similar to that when "Parsifal" was given for the first time in this country. The concert will begin at 5 o'clock in the afternoon, and after the first part there will be an intermission of two hours for dinner.

At a meeting of the Association of Theatrical Managers of Greater New York, on April 9, the committee appointed to form the new national musical union reported that it was nearly completed, and that it had enrolled 800 members who are willing to work for the wages now paid. This seems to preclude any possibility of the Mutual Musical Protective union holding up the association for a raise in wages.

The committee said it had been asked by President Weber of the National Federation of Musicians, for a conference before it took final action. Mr. Weber intimated that the difficulty existing between the association and the Mutual Musical Protective union could be settled up. This does not appear likely, but the conference will be held within a few days.

Steps have been taken toward bonding the members of the association so that there will be no breaking away from the rule prohibiting the employment of the members of the Mutual Musical Protective union. The bonds will be in the nature of a pledge to the new union in order to hold their positions—Dramatic Mirror.

With the advance of program music, there have come into use terms of painting in music. Concerning these, F. Gilbert Webb said, in a recent London lecture on "The Vagueness of Musical Nomenclature."

The term "tone-color" is useful and permissible. There is a tendency to use it in a distinct sense apart from timbre, to indicate a particular tonal quality of an instrument or of a singer's voice resulting from the emotion of the performer—something superimposed on the natural timbre of the instrument or voice. The tone-color being accepted, tone-painting could scarcely be rejected; albeit it was less significant. We hear a great deal just now about atmosphere especially in connection with the compositions of Mr. Debussy. In a ordinary acceptance it implies that appropriateness or detail which compels conviction; but in the new French musical cult, atmosphere acquires another significance, that of the nebulous, or to bring it within the experience of all, "foggy," a term which might be applied to a good deal of modern music. The use of terms of painting, however, should be employed with caution, as they are likely to lead to exaggeration. The best safeguard against such exaggeration is to have the meaning of accredited musical terms clearly defined. What is wanted is the compilation of a list of terms that will avoid the employment of the same word with two or more different meanings.

In a Persian Garden Song Cycle for four solo voices. Words from the Rubaiyat. Congregational Church, Thursday evening, April 30th. Admission free.

True Inwardness of THE COMING NATIONAL EISTEDDFOD

(By John James, Cor. Secy. Cambrian Assn.)



OFFICERS OF THE CAMBRIAN SOCIETY.

Top Row—T. F. Thomas, W. N. Williams, W. D. Prosser, W. J. Lewis, T. E. Jeremy. Seated—John James, D. L. Davis, A. L. Thomas, H. F. Evans, N. L. Morris.

HOW is the eisteddfod coming along? This is a question that is being frequently asked of members of the Cambrian society these days. The reply in each instance is of the kind that augurs well for the success of the enterprise, for behind the answers there is manifestly much enthusiasm and determination, leaving no doubt in the mind of the questioner as to what the outcome will be.

Speaking for myself, for months past, in fact ever since the association decided upon holding another festival I have been optimistic in my views as regards both the financial and artistic success of the enterprise. The feeling pervades me as it did in 1895. My judgment is that in achievement it will far surpass the 1895 eisteddfod, which, as everyone knows, has gone down in history as the largest affair of its kind ever held in the United States, the sole exception being the international eisteddfod held at Chicago during the World's fair of 1893, when our tabernacle choir took the second prize.

LARGE AMOUNT OF INTEREST.

A gratifying feature is the large amount of interest that is being taken in the event by musicians and others of other states. Scarcely a day passes that the mail does not bring letters requesting programs and particulars regarding the festival.

In view of the fact that it is 10 years since the people of Utah have had the privilege of attending an eisteddfod, and that there are doubtless many here now who were not then in the state, and who would, perhaps be pleased to hear something of this ancient institution, it occurred to me that a few words to the readers of the "News" on the aims and objects of the eisteddfod would not be amiss, or out of place, at this time.

I desire to say at the outset that I am a firm believer in competition. The competitive spirit, it seems to me, must exist; otherwise, there would be no advance or progression. Art, like commerce and politics, advances through the stimulus of the spirit of competition.

IS 1,500 YEARS OLD.

The eisteddfod (pronounced "Eest-ed-dod," with the accent on the second syllable) is a competitive festival of Wales that has stood the test of over 1,500 years. Its influence has been felt throughout the civilized world. The principle of competition has been successfully demonstrated by the unique method of conducting the eisteddfod. Its high purpose of discovering and stimulating vocal, instrumental, literary, oratorical and eloquent talent is exemplified and justified by such illustrious triumphs as those of John Thomas, harpist to the late Queen Victoria, and now to King Edward, Ap Thomas, the genius of the harp, brother to John, both of whom reaped the full benefit of the eisteddfod opportunity, and who are today its staunch supporters; Sir John Rhys, president of Jesus college, Oxford, first Keltic scholar of the age, one who commenced his splendid career as an eisteddfod reciter, and one who adjudicates frequently in Welsh festivals; Dr. Owen M. Edwards, M. A., lately appointed government inspector of the educational institutions of Wales; Sir Alfred Thomas, Sir Marchant Lloyd-George is an out-and-out eisteddfod man, and is frequently the orator of the day on the national eisteddfod platform.

ILLUSTRIOUS PATRONS.

Here are a few illustrious Englishmen who have been and are supporters of the eisteddfod in Wales: Gladstone, John Bright, Lord Bute, Lord Kelvin, Sir George Smart, Sir George Macdonald, Sir John Lubbock, and Dr. Zimmermann, (German). Sir Joseph Bennett, Sir Joseph Barmby.

This best of eisteddfods in England today, that of Huddersfield, North-Staffordshire, Leeds, and the great city of London gained world wide reputation because of their participation in Welsh eisteddfods, England, Scotland,

some question to the big chap moving so cautiously down because the little one slept.

"We went clean up to the top," said the little fellow to the bystander. "Didn't you get thirsty?"

"Yes," but dad never leaves us without water; he had a bottle full in his pocket. Dad got the baby to sleep, too, while he was telling me about Lazarus."

"Lazarus?"

"Oh, Lazarus! What about him?"

By this time the father had reached the resting place. "Go on, Willie," he said, "while father sits down awhile."

"Well, you see, Lazarus was awful sick, and his sisters got frightened, and they telephoned for Jesus."

"Well, Lazarus, then, and Jesus sent back word He was busy, and so Lazarus died; and in a few days when he was buried and the girls were crying and their lives on his grave, Jesus came along and told them to lift the stone and he would call Lazarus up again, and He did, and the girls were so glad they gave a little party, or a little dinner, or something; and Dad says Jesus called my mamma, too, but that she had to live in heaven 'cause that's where He lives."

"Come, son," said the father, "Aunt Letty, will be waiting supper."

It is only a little incident, but surely worth the telling for in all its simplicity, it is a beautiful little gleam of truth found along the byway.

BEGAN AT AN EISTEDDFOD.

Some of the best singers in America today began their careers at the eisteddfod. I am not going to say that they would have been less great as vocalists had they not participated in these gatherings, but it might be said that in the eisteddfod their superior talents were first discovered and afterwards fostered. Then, too, there are a number of Utah vocalists and teachers who have acquired more or less fame, and who first came into prominence at the '95 or '98 eisteddfod. Among those I recall are Emma Lucy Gates, Nannie Trout, Emma Ramsey, Morris, Charles Kent, and there are many others whose names do not now occur to me. What the next eisteddfod will accomplish along these lines no one can tell, but it would not surprise me if it should result in the bringing out of other great artists. "There is no ex-

WILL ADVERTISE SALT LAKE.

In conclusion, let me call attention to the immense amount of good which our beloved city and state will derive from this musical festival. People will come here from all parts of the United States and the benefits that will naturally follow can hardly be estimated, at least, not in dollars and cents. Salt Lake City is destined by all its musical activity, to become a great musical center, and the next grand eisteddfod, Oct. 1, 2 and 3 of this year, will demonstrate to the most skeptical "how beautiful upon the mountains" and how glorious in the valleys of Utah, Idaho, Montana, Wyoming, California, Colorado, Nebraska and Kansas, are the fest of those who love music, literature and art, and the principles underlying the Cambrian association's fourth grand national eisteddfod.

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