Music and Musicians

THE great musical event of the coming week is the appearance in the First Congregational church on Monday evening of one of the greatest pianists of the world, Harold Bauer. This noted artist is being introduced by the Philharmonic Guaranteeing society of this city, which has for its object the presentation here of noted performers and the advancement of the local musical standards, without any idea of money making. The members of the society therefore hold that music lovers of Salt Lake will be doing a good work for the cause as well as benefitting themselves, supporting by their attendance the various recitals given by artists brought by the society to this city.

Mr. Bauer is spoken of in the highest terms by the New York musical critics, who characterize his work as bright, self reliant, and delightfully free from affectation; they further remark that his playing is marked by logic and learning, "his sense of proportion is always true, and his technical skill is never allowed to exceed its proper place." "He is a musician for whom the message of the composer is the primary consideration. There is a violin timbre in his touch, the warmest and most mellow heard since Paderewski." Philip Hale of Boston, recognized as a head of the musical critics' profession, says: "The performance of Mr. Bauer is a masterpiece of rhythm, sentiment, poetry, understanding. There is poetry in his playing from the quantrain to the epic. And above all and permeating all is the thoughtfulness of a master of his art."

The San Francisco papers speak of Mr. Bauer in the same strain, and the fact that such a great artist is to appear here ought to put all of musical Salt Lake on the quivive.

* * *

There is a treat in store for the music loving people of the city during conference, in the concert to be held in the Tabernacle Tuesday evening, April 5, for the benefit ofthe Latter-day Saints' meetinghouse in Stockholm, Sweden. An excellent program is being made up comprising the following artists: Prof. Willard Weihe, the Tabernacle choir, under Prof. Evan Stephens; Prof. J. J. McClellan, Miss Emily Larsen, Prof Anton Pedersen, Miss Sigrid Pedersen, Miss Agnes Dahlquist, Prof. Anthony Lund and the Scandinavian Musical association under the direction of Oluf Nielsen. The worthy object of the performance should appeal to all classes.

* * *

All Sallie Fisher's Salt Lake friends knew that if ever she got a proper hearing, her voice would bring her into prominence. Since she has been playing leading lady to Frank Daniels, her opportunity to sing has arrived, and the papers of St. Louis where the company played last, are lauding Miss Fisher to the skies. The Republic opens its notice of Frank Daniels' Performance with three big paragraphs regarding Miss Fisher, and an incidental notice of Mr. Daniels. The Post Dispatch calls Miss Fisher "a Mormon girl," and says: "Miss Fisher is so voiceful, so animated, so pleasing in countenance and so versatile in charm, that one calls Mr. Daniels a lucky fisherman when he caught Miss Fisher. She has all the charms of Helen Hale, who was here with "Peggy from Paris," and combines with them a soprano voice that is as rare as is her enunciation of the words of her songs. If there are many young women in Salt Lake City as clever and charming as Sallie Fisher, then Mormonism is understandable."

Mrs. M. M. Fisher of this city, Miss Fisher's mother, has received word that she has been re-engaged for next season and that she will be with the Daniels company when it appears in Salt Lake in September.

* * *

The operetta of "Fanchette," by Miss Margaret Whitney, the second rendition of which on Thursday night was even more largely attended than the first, is to be repeated next Saturday afternoon and evening in the Eighteenth ward hall, the proceeds from both performances to go to the benefit of the ward fund. The success of the little work is of the most gratifying sort, and people who do not usually atend juvenile entertainments have been heard to bestow the highest encomiums upon the work of the little author and composer. Prof. Giles, the accompanist, taught the children the part songs they sing so prettily, and is entitled to much credit for his share of the presentation.

* * *

Prof. McClellan was accompanied to New York by Thomas Giles, the electrical expert of the Tabernacle organ, and what the professor saw and heard he saw and heard. In recounting the trip Mr. Giles says it was a great musical feast for him and that one night at grand opera in New York fully compensated for the outlay occasioned by the journey. Mr. Giles declares that it was the event of his life and that he is ready for several more events of the same character as soon as the opportunity affords itself.

ALFRED A. FARLAND,

Celebrated Banjoist Who Will Appear at the Congregational Church on April 1.

HAROLD BAUER,

The World Renowned Pianist Who Will Be Heard at the Congregational Church on Monday Night.

A Salt Lake vocalist, Fred Graham, has been honored this week by the offer of the position of tenor in the choir of the Central Presbyterian church of Denver. This is quite a flattering offer, as the Central church is one of the wealthiest and strongest churches in the west. But, Mr. Graham's home is in Salt Lake, to which he is much attached, and cannot bring himself to leave this city. So he feels himself forced to decline with thanks. Mr. Graham's many friends will congratulate him on the fact that he is appreciated away from home as well as at home.

* * *

A local music house is in receipt of a large photograph of a decidedly new "wrinkle" in piano manufacture. The amount of space required for full concert grand pianos has long been a burden and source of complaint; but Yankee ingenuity has managed finally to get over this. An eastern inventor has constructed a full concert grand so that it stands on its front end, with the further end in the air, and the keyboard set at right angles with the frame; so that the piano has become an exaggerated upright piano. It is said that the firm manufacturing this piano is swamped with orders which it cannot begin to fill.

* * *

On next Friday evening, April 1, at the Congregational church, Mr. Alfred A. Farland, the celebrated banjoist, will make his second appearance before a Salt Lake audience. He will be assisted by well known local talent and the following program has been arranged for the occasion:

Pomeroy, Troubador overture.....
.....Ladies' String Quintet
(a) Gounod-Farland, Faust Fantasia.
(b) Farland, Transcription of a familiar melody, selected.
(c) Schubert-Farland, Transcription, "Hark, Hark the Lark."
(d) Hauser, Cradle Song.
Mr. Farland.
(a) Buckley, Pensee Nocturnes.
(b) Beethoven, Le Desir.
(c) Foster-Schettler, My Old Kentucky Home.
Mr. Schettler.
(a) Abt, Morceau de Salon.
(b) Siegel, Concert Waltz.
Miss Margery Mulvey.
(a) Emmett-Farland, "Dixie," varied.
(b) Chopin, Funeral March.
(c) Paganini-Farland, La Campanella.
(d) Beethoven, Adagio from the "Sonata Pathetique."
Mr. Farland.

* * *

The new uniforms for Held's band were delivered today, and the musicians will appear in them tomorrow evening, in the Grand theater. The coats are of the cut of the fatigue uniform of officers in the navy, and of regulation blue-black. The pants are of the same material with a black braid stripe on the sides. The cap is of the Austrian pattern, with large top of blue-black cloth, with black braid, and gold lyre in front, with gold cord and the word "Held" above the lyre. There were shoulder straps to have come with the uniforms, but through an oversight they were not shipped, but will be along later. The uniforms represent an outlay of $1,200.

* * *

The piano market has been very light the past week, sheet music has lagged, and collections are "something horrible," as one dealer expresses it. This has been due to the "really terrible weather," and the consequent temporary obliteration of the wagon roads leading into Salt Lake. Therefore very few people have come into town from outside, and the music trade as well as the dry goods and other trades has suffered by the mud embargo. However, better things are hoped for during the coming week.

* * *

It is interesting to note that Prof. McClellan will favor the local public at the coming Tabernacle organ concerts, with the music of the "Parsifal," which is all the rage now in New York. While Prof. McClellan was in New York he was presented with the full orchestral score of Tannhauser by Schirmer & Co., the well known musical publishers.

* * *

The enterprising stock company at the Alcazar theater, San Francisco, is the first of the western companies to present "Parsifal" in dramatic form. The Wagnerian melodies are interpreted by an orchestra of 20. Richard Mansfield will essay the work next year.

* * *

The Utah state band has received its low pitch E flat clarinet this week from the east, after much weariness and vexation of spirit. It is considered an unusually fine instrument.

* * *

The Philharmonic Guaranteeing society proposes to bring Vladmir de Pachman, Ysaye, and other great musical artists to this city during the current year, and everything will be done to raise the local musical standards both of performance and appreciation.

* * *

The various Protestant and Catholic church choirs are working hard on their Easter programs. The coming week is Holy Week, Good Friday comes next Friday, and Easter Sunday comes on the 3rd of April.

* * *

The concert given Thursday evening in Ogden by Miss Berkhoel, assisted by Willard Weihe, Spencer Clawson, Jr., and the Ogden Tabernacle choir, was a most gratifying success financially and artistically. The Salt Lake artists were greatly appreciated.

* * *

The following program will be presented tomorrow night in the Grand theater by Held's concert band:

March, "The Cavalier" (new)....Harris
Grand selection from "Dolly Varden"
..... Julian Edwards
Violin solo, "Rondo II".....De Beriot
Mr. Shuester.
Andante from Haydn's Surprise Symphony ..... Haydn
Tenor solo, "Beloved," serenade.....
..... Neibeling
"Irish Love Song"..... Lang
Fred Graham.
Caprices ("A Musician Astray in a Forest")..... A. Herman
March (new), "Held's 40"..... Shuester
Solo for soprano—"Still as the Night"
..... Bohm
"Florians Song"..... Goddard
Songs for cornet—"Gypsy Love Song"..... Herbert
Mr. Zimmerman.
"Shubert's Serenade".....Shubert
Grand overture to "Bohemian Girl"
.....Balfe

CONFERENCE TRAFFIC this year promises to be specially heavy. To reach the country public in their homes, use the SEMI-WEEKLY NEWS.

MISS MAUD LAMBERT TO BE MISS COLUMBIA.

MAUDE LAMBERT.

Miss Maud Lambert, who is prominent as the prima donna of the Castle Square Opera Company, has been engaged to head the mammoth musical organization which will present the historical extravaganza, "Louisiana," in St. Louis during the Exposition.

SHARPS AND FLATS.

Reginald de Koven is writing a new opera for Grace Van Studdiford.

After his brief retirement John Philip Sousa has gathered his great band together again for a spring tour.

The Mirror says: "Patti's tour was a mistake. The singer made money, it is true, but she effaced delightful memories. Our music lovers are not particularly interested in vocal post mortems."

Jeanette Bageard, the Sidonie of "The Prince of Pilsen" company, has recently received from the French government the cross which was awarded her brother for bravery in a fight with the Arabs. The young officer died of his wounds.

Recently the Munich Authors and Journalists' society, after discussing the New York production of "Parsifal," declared that the American treatment of German literary works was unworthy of a civilized nation, and adopted resolution calling on the German government for protection.

Adelina Patti took with her about $106,000 of American money. During the course of her career this most famous of all the divas took out of this country more than $1,000,000, the basis of her wealth; for it was only after she made money here that she made large sums of money in Europe.

Emperor William recently attended a soiree given by his chancellor, Von Buelow, and at supper sat by the side of Mme. Cosima Wagner. His majesty (according to the New York Sun) sympathized with her on the "piracy," as he called it, of "Parsifal" at the Metropolitan opera house in New York. Emperor William is notoriously one of those idealists who do not believe in mixing profit and art.

There is a far-reaching significance in the fact that the fame of Reisenauer has within the short period of six weeks in America reached the high point where already the ability of other pianists is being measured by the wonderful standard of this master of the pianoforte and literature. The consensus of the critics has been that since the days of Liszt and Rubinstein no such pianist has appeared before the public. It is, therefore, all the more gratifying to note the fact that Reisenauer will give a recital in New York on April 5. This will afford the opportunity of coming into close contact with all the phases of his art.

Cincinnati's sixteenth biennial musical festival will be held at Music Hall during the four days, May 11, 12, 13 and 14, 1904. Five concerts will be given under the direction of Theodore Thomas. The principal work to be performed are "B Minor Mass," Bach; "Missa Solennis," Beethoven; "Ninth Symphony," Beethoven; "Kaiser Imperial March," Berlioz and "The Dream of Kerontius," Edward Elgar. The orchestra will be the Chicago Orchestra augmented to 100. The chorus is the permanent body of the association numbering 500, in rehearsal for years under the general direction of Theodore Thomas, aid the particular direction of Mr. Edwin W. Glover, chorusmaster since 1898. The principal artists thus far engaged are: Miss Agnes Nicholls, Mme. Ernestine Schumann-Heink, Miss Muriel Foster, Mr. William Green, and Mr. Watkin Mills. No man in 50 years in music has done what Theodore Thomas has, and no influence in the United States has been so potent for good. All his life Theodore Thomas has stood for the honor of music. Beginning with his Central Park garden concerts in New York, Mr. Thomas established a standard. The tours of the Theodore Thomas Orchestra first opened eyes and minds in this country to the refining influence of music; the New York and Brooklyn Philharmonic concerts covering a generation, the Chicago world's fair, the Chicago Orchestra, and the devotion of 40 years at the Cincinnati festivals, carried the work of this stalwart musical prophet to final acceptance.

Prof. McClellan's Eastern Trip and The Many Good Things He Heard

Prof. John J. McClellan, the Tabernacle organist, who returned during the week from his eastern trip, writes for the Saturday News the following account of the good things he heard while away:

It was a glorious feast of music which we heard. At Chicago, Busoni, the Italian pianist of international fame, gave a piano recital the night of our arrival. As one number he played the 12 Etudes (Op. 25) of Chopin, a prodigious task, in 37 minutes. It was the best exhibition of exquisite piano-playing I have ever heard. The audience was very enthusiastic and recalled the modest master a dozen times after the final number—"Variations on a Paganini theme," by Brahms—compelling him to play two encores.

The next night was spent in Pittsburg. Here was heard our own Sallie Fisher, who, associated with Frank Daniels and an excellent company, is making a genuine success. Miss Fisher was recalled many times and gave five encores after her big number, "If I were the Bride of a Soldier." The opera is, of course, comic, and new to the west—"The Office Boy," by Smith & Englander.

As our train left early it was impossible to pay respects to this talented Utah artist, but it was gratifying to see Miss Fisher so captivate her audience.

From comic-opera to truly grand opera is a great leap, but we accomplished it and found it an experience to remember.

* * *

"Siegfried," the impressive music drama of Richard Wagner, was given the next evening by the N. Y. Metropolitan forces in the Academy of Music in Philadelphia with the greatest of Wagnerian conductors, Felix Mottl, at the conductor's desk and Ternina and the new German tenor, Burgstaller, (who has sung at Bayreuth several seasons) in the two chief roles. The orchestra under Mottl was perfection. I never have delighted in music so much, nor have I seen the equal of this conductor.

The academy was packed and numerous curtain calls were demanded after each act.

The next attraction was Walter Damrosch and his New York Symphony orchestra at Carnegie hall, New York, in a Wagnerian program, assisted by that peerless singer, Nordica. It has never been my pleasure to attend a more enthusiastic concert than this one proved to be. Nordica charmed everyone present. The house was packed. It was estimated that the receipts amounted to over $12,000 for this afternoon affair. We had much difficulty in securing seats six hours previous to opening of doors, and then had to pay double prices. It was more than worth it!

The orchestra was good, but did some rather crude work. The young concert master, David Mannes, played the "Good Friday" music from "Parsifal," as arranged by Wilhelmj, superbly, well supported by Damrosch and his men. The "Meistersinger" overture was skilfully performed by the orchestra.

* * *

The next night we were at the Chase theater in Washington, and, in the company of Senator Smoot and Mr. Van Cott, attended the performance of Horatio Parker's "Hora Novissima," and Rossini's "Stabat Mater," by the Choral society and Symphony orchestra of Washington, assisted by Blauvelt, soprano, and Bispham, bass. The work of the Yale professor of music was wisely placed first on the program. It was not successful, though a strong musical work in spots. The Rossini masterpiece was reverently done and created a profound impression. I should much prefer, however, to hear Blauvelt sing the "Inflammatus," made so well known at home by Mrs. Lizzie Thomas-Edward and the choir, in the Tabernacle, since I have heard the choir do this in better style, by far, notably at Nordica's concert last December. Dr. Walter, our old friend, who played the opening recital on the reconstructed organ three years ago, plays the greatest organ in Washington, and, although an old man, is yet considered one of the best eastern organists. He is wrapped up in Utah, and is the same genial gentleman we have always known him to be.

* * *

The Boston Symphony orchestra, under that classic conductor, Wilhelm Gericke, was thoroughly enjoyed the next evening. What a remarkable organization! I believe it is the equal of any European orchestra, especially in the string section. The sensuous, inspiring work of the strings will ever live in any musical mind that hears it. The first horn of the Metropolitan Opera House orchestra is, probably, a better artist than the one in the Boston aggregation, but of that I cannot judge. Madame Schumann-Heink was the assisting artist. Of the combination of these two supreme forces—voice and orchestra—I have not words to express my feelings! The audience was thrilled and the grand contralto was given ovation upon ovation. Gericke conducted in masterly style Schumann's "Spring Symphony," "Lyric Poem" by Akimenko and the overture to "Gwenoline" by Chabrier. The last number raised people fairly out of their seats. It is the most astonishing, pyrotechnical display of orchestration I have heard.

The following evening (at Philadelphia's Academy of Music) a "Parsifal" concert was given by Walter Damrosch and the N. Y. Symphony Orchestra, assisted by Madam Muir-Hardy, soprano; David Bispham, bass; David Mannes, violinist, a dozen flower maidens, who sang in fine style the "Flower Maidens' Song," and the Young Men's Singing society of Philadelphia. The evening was enjoyable, but gave me some doubts as to the value of "Parsifal" from a purely musical standpoint. The next evening at the same place the noted Boston symphony again held complete sway and made us humble subjects more than ever. Arbos, a Spaniard and the concert-master of the orchestra, played Bruch's rather uninteresting violin concerto in d minor, No. 2, in an academic way. His intonation was impure very often, and he failed to bring out the rich tone demanded by the work of the German master. We had planned to hear Dr. Richard Strauss and the Wetzler Symphony Orchestra, of New York City, on the following night (16th) but this event was postponed until the 21st. This was a source of keen regret and the only disappointment of the entire trip. A call upon some Utah friends was a pleasant diversion and all seemed to be well and prospering. Madame von Klenner is exceedingly proud of Mrs. Luella Ferrin-Sharp, and Miss Emma Lucy Gates is meeting with splendid success. The gifted young artiste will soon be home for a well-earned rest. A dinner and chat with Anton Hegner, the eminent 'cellist, lately on tour with Patti, was a most enjoyable and instructive occasion. Mr. Hegner will play at Patti's concert in May, in Albert Hall, London. The difficulty between Hegner and Graw, Patti's manager, has been amicably settled.

* * *

Three hours spent at Breitkopf and Haertels and at Schirmer's in the selecting of new music, for use at Tabernacle organ recitals, was a pleasant diversion.

Schirmer's is headquarters for all the "great ones" as well as the smaller fry. While there one may see Joseffy, the two Damroschs, Richard Strauss, Alex. Lambert, Wm. C. Call, Nordica, Gadski, etc., etc., buying music like ordinary people, "and," said Manager Tindale to me, "we pay no more attention to them than to an ordinary music student." At 4:45 p. m. we board the fast train for Chicago and arrive in good time to hear Wagner's immortal "Tristan and Isolde," with Kraus the late Berlin tenor and Ternina in the leading parts. Mottl conducted. It was great! The performance began at 7:45 sharp and ended at 11.52. Enthusiasm unbounded characterized the reception the work received at the hands of the crowded auditorium. A visit to the Kimball organ factories was made most interesting by Expert F. W. Hedgeland, who will be well remembered by many Salt Lakers as having rebuilt the Tabernacle organ three years ago. Mr. Hedgeland told me that "we performed a feat in organ building never before accomplished. We got the order on Jan. 1, 1901, and made all the action, keyboard and over 3,800 pipes and had the organ finished by May 3, something that has never been done in such a hurry and probably never will be again." This wonderful firm is now building 25 pipe organs. One, nearly as large as the Tabernacle organ, was "set up" in the large "testing room."

* * *

In the afternoon we enjoyed Rossini's "Barber of Seville," with Sembrich as "Rosina," and Campanari as the gallant young barber. These are rare artists. Sembrich is queen of the "coloratura" style of music. She touched high "D" several times in capricious runs and trills and later held this note in stunning fashion in the climax of a Polish song she rendered as a second encore number, after her solo in the Music Lesson scene. Plancon, the velvety baritone, was also a delight.

Following, and as the second dish in this rare afternoon menu, "Cavalierra Rusticana," by Mascagni, was superbly given by Calve, the incomparable, Madame Jacoby and Mrs. Naval, the new tenor. Mr. Heinrichs conducted. The chorus was splendid, and when the great auditorium organ assisted the orchestra and chorus in the "church scene" the effect was decidedly impressive.

At night "Tannhauser" (Wagner) was given. Mr. Albert Hertz, another noted conductor—especially of Wagner operas, was the conductor and gave a wonderful performance, assisted by Mlle. Ackte, soprano, lately from the grand opera of Paris, as "Elizabeth," Olive Fremstad as "Venus," Mr. Dippel as "Tannhaeuser" and Pol Plancon were the regalia of the "Landgrave." The work was wonderfully done with the exception of the "Pilgrim's Chorus," in which the "pilgrims" got the wrong pitch at the back of the stage and were fully a tone flat when they appeared on the stage. Conductor Hertz soon whipped them into line, however.

* * *

At the recital by Busoni many well known Chicago artists were to be seen in the Studebaker hall. Among them were Mr. W. H. Sherwood, formerly teacher of C. F. Stayner and lately of Miss Robertson, of our city. Mr. Liebling, the instructor of Miss Flanders; Madame Fox, who has set Misss Agatha Berkhoel upon the musical path, and who has Mrs. Lizzie Thomas-Edward under her charge at the present time; W. S. B. Mathews, who followed every number from the scores in front of him, and who did so much for Mrs. P. O. Perkins; Fanny Bloomfield-Zeisler, the great woman pianist; Mr. Harrison M. Wild, the fine organist and gentleman, whom it is a pleasure to know; Max Heinrich, the luscious baritone, who sings and plays his own accompaniments like an artist of the first rank; George Hamlin, a splendid young singer; Hattstaedt, the director of the Chicago Musical College and Rudolph Ganz, a coming American pianist. A talk with Sherwood was much enjoyed. This artist is much admired in Chicago and wherever he is known. He would be pleased to give a recital in Salt Lake in the near future.

NANNIE TOUT AND THE QUEEN.

A RECENT issue of the London Chronicle contains the following: To the question, "How did you enjoy the experience of singing to the queen?" Miss Tout replied, "Oh, it was just delightful. Miss Graham Ashton and myself arrived at the palace at 4 o'clock, and we went to a beautiful room, which proved to be excellent for music.

'After a little conversation with some of the queen's suite, the door opened, and the queen came in, leaning on the arm of his royal highness, the Landgrave of Hesse. She took a seat about eight feet from the piano, and Mr. Lucian Garbon began to play. But not before her majesty had, without any formality, spoken very kindly to Miss Ashton and myself. I had only once before seen the queen, and then at a distance. She simply won my heart instantly by her charming manner.

"Well, we sang the part songs, which are the composition of the Landgrave of Hesse, and the queen followed very closely the score. Then she rose and said how much she had enjoyed the music, and asked me how I liked the Royal College of Music, where I am a student, and talked just as amiably as if—well, as if she had known me all my life. The time went all too quickly for us, and, as for being nervous, why you could not feel nervous with the queen. After she had left us, we went to another room, and tea was served, and about half past five I left the palace."

Miss Nannie Tout is American by birth, though her father is a Welshman who left Wales when he was 16. She was born at Ogden, in the State of Utah, and the healthy air of the Rockies is well advertised by her bonny looks. She is only 18, and entered the Royal College of Music earlier than the regulations usually permit. Mr. Visetti has been her teacher, and he must be proud of his pupil's success.

Since she made her first appearance at a ballad concert last November, Miss Tout's popularity is assured. She has a splendid voice, fine throughout, and there is little doubt she will rise high in her profession. Her home folks know already the good news by cable of her having sung for the queen.

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