

MUSICIANS' DIRECTORY

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LONDON CRITICS CONDEMN "SAMSON"

Special Correspondence.

LONDON, Feb. 10.—William Gillette's version of Henry Bernstein's "Samson," which was produced last week at the Garrick with Arthur Bourchier in the title role, has, on the whole, been severely condemned by the London critics. One well-known writer sees in it nothing but vulgarity and declares that he thinks too much of the common sense of the English people to believe that they will flock in any great numbers to see it. In the last respect, for one, he believes he is wrong and that the play will be a success. The final act of the third scene, in which Brachas takes his revenge upon the tempter of his wife, will probably draw despite the weakness of the play and despite Bourchier's unsatisfactory acting of the leading part.

The impression the play made upon me is that it has lost none of its worth in the original and that the main faults rest with the adapter. Although in preparing the play for English and American audiences, Gillette, as we are told, has not changed the nationality of the characters nor taken them out of their beloved Paris, there is no evidence of the fact in the action or conversation of the characters. The adapter, perhaps unconsciously, has converted all the characters into Americans, and to my mind it would have been much better to have taken them to New York or Chicago.

One of the most extraordinary parts of the play is the so-called happy ending which Gillette has added to satisfy the American and English public. The trouble seems to be that the American adapter leaves this changing process until the last moment instead of leading up to it throughout the play and the wife's sentiments toward her husband change from interest and sympathy while the latter stands waiting at the door. How much more satisfactory and artistic is the ending as originally written by Bernstein in which the wife, at the fall of the curtain, bids her husband "wait" for time and thought to work their change in her feelings towards him. Such a final does not challenge the same cant as the one which Gillette's effort.

Bourchier gives an excellent portrayal of the physical side of the character of Brachas, but psychology there is none. He was strong and masterful and after he had discovered that he had been tricked by his friend and his wife, he squared his shoulders, lowered his great shaggy head and with closed eyes and regardless of consequences drove straight on to his revenge—and his ruin. He maintained the physical, irrefragable, physical force, but never a hint of the finer shades of character. Indeed this is not his fault entirely, for Gillette appears to have squeezed all the psychology out of the play in adapting it.

ATTACK ON SACRED IDEALS.
I suppose you have already heard

THAT the coming spring and summer will be interesting and busy seasons for the tabernacle choir is evident from the work that has been mapped out by Prof. Stephen, announcement of which was made at the regular rehearsal Thursday evening. It is planned that the choir shall go to the Alaskan-Yukon exposition at Seattle about the middle of September. A great Elstedford takes place in Seattle at that time, in which the choir is scheduled to compete.

For the purpose of raising funds to pay for the trip, a number of home events have been mapped out. The first of these is scheduled to take place during the coming April conference, with Rear Admiral Robey D. Evans as the central figure. It is to follow the grand spring festival, in connection with the Chicago Symphony orchestra, about the middle of May. In all these concerts will be given with the orchestra, and as prizes for ticket holding and a drawing four fine pianos will be awarded. The first prize is a concert grand, worth \$1,250, to be given to the organization selling the most tickets, competition open to all organizations, schools, etc.

The second prize will be an upright piano, worth \$750, for the individual making the largest sale of tickets. A tuby grand, valued at \$750 will be drawn for at the initial performance, and a \$500 upright at one of the others.

With the orchestra, its soloists and the choir, there will appear the Salt Lake Festival chorus, and with such a showing it is thought that there will be little difficulty in filling the tabernacle.

It is possible that a pioneer concert will be given on July 24, followed by a farewell concert just before the choir leaves on its trip. It is also intended to give concerts en route at Boise, Idaho, Le Grande, Or., Portland, Tacoma and at Seattle. With the net result of these, with what the exposition management and the Elstedford people will do, will go a long way towards paying for the entire cost of the trip.

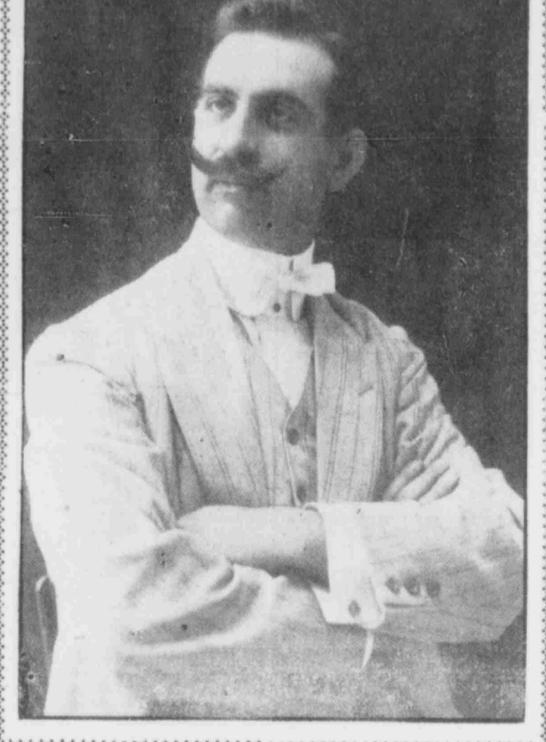
Organist Tracy Y. Cannon of English stake, will give a special course of organ instruction for the benefit of ward, Sunday school and M. E. I. A. organists, commencing March 16, and ending June 30. The object is to elevate the standard of organ playing in the meetings and to place before organists suitable music for all occasions.

Some of the main points to be considered are: Uses of the various kinds of organ stops; special technical exercises for the organ; hymn playing, each pupil being required to play one or more latter-day hymns each lesson; the interlude and other solo playing. Special attention will be devoted to sacramental music, Sunday school marches, etc. The entire course will consist of 31 organ lessons.

Hugh W. Douglass's pupils give a song service in the Third ward meeting house tomorrow evening at 6:30 o'clock. The following vocalists will participate: Misses Edna Evans, Maud May Brown, Eleanor Prout, Maud Ida Morris, Irene Kelly, Margaret Summerhays and Messrs. John and Richard Collett, J. W. Summerhays, and Ed. Lee.

The Salt Lake Concert quintet will give a recital March 5, next, in the show academy, St. George, under the direction of Fred Kimball. The quintet includes Misses Edna Evans, soprano; Hazel Barnes, alto; and Irene Kelly, piano; Hugh W. Douglass, baritone; John W. Summerhays, tenor.

The following musical program will be observed tomorrow, at the First Methodist church: Morning—Organ prelude, "Prayer in A flat," (Costa); Anthem, "Sanctus," (Gounod); Postlude, violin solo, "Adoration," (Dobrowolski); Mrs. B. F. Anderson; Offertory, "March in E flat" (Kimball). Evening—Organ prelude, Anthem, "That I have Witness Like a Dove," (Stallard); contralto solo, "Fear Ye Not on Israel," (Buck); Miss Leola Schraack; Male Chorus, "I Cannot Always Trace the Way," (Dow); "Postlude," A. Mitchell (Carter), their director, Mr. Wm. A. Wetzell; organist, Edward Kimball.



ARTIDORO MAUCERI.

Basso of the Lombardi Grand Opera Company at the Colonial Commencement Wednesday.

sing Holland's "O Salutaris," as the offertory.

Miss Edna Duncan, daughter of former Cashier Duncan of the National Bank of the Republic of this city and now in Kansas City, is meeting with marked success in her vocal studies at Berlin, Germany, where she is studying eight hours a day, music, French, German and Italian. Miss Duncan has a sweet lyric soprano voice that has brought out many compliments from musicians. She intends to become a concert star, and returns to this country in August next.

Miss Edna Walton, assisted by Mrs. Corinne Hammer and Miss Dossie Barnette, gave a piano recital last Tuesday evening at the home of her instructor, Miss Pearl Rothschild. Miss Walton did herself credit, playing music that was quite difficult.

The choir of St. Mary's cathedral has taken up Puccini's "Grande Italian Mass" and a new chorus of "Veni Creator Spiritus," by Dr. Brown, which they will give at the dedication of the building in June.

At a recent fashionable local wedding, the Lohengrin and Mendelssohn wedding marches were performed on a cabinet organ at a sight. Of course the part on each instrument was faultlessly performed, but the absolute soundness of instrumentation was appalling to musicians present.

The Imperial male quartet will sing in the Orpheum all next week, and on the second week following, are scheduled to appear at Butte, Spokane, Seattle and Portland. The personnel of the quartet is Fred C. Graham, Thomas Ashworth, Victor Christopherson and Willard Squips. While they are away, Horace Eusign and Miss Gertrude Kelly will look after Mr. Graham's Bureau work and office in this city.

Horatio W. Parker, dean of the department of music at Yale University, is a purist. He maintains there has been no music written since Mozart and disclaims sympathy with the modern tendency. He admits, however, that he enjoyed the composition, the tempo for harp and orchestra, of "Cahai Mor," which is the most modern of his works in feeling, more than anything he has composed. But Dr. Parker doubts its relative value in comparison with his other works.

Opera in Buenos Ayres is in a bad way just now. The public has grown dishearteningly indifferent to the efforts made to entertain it with such spivly novelties as "Lucia," "Il Trovatore," "Faust," et al. But for the summer the prospects are brighter. As a quasi-pendant to the promised production of "Parsifal," at the order of the two opera houses, the new Colon promises Strauss' "Elektra," with Emma Bunzio, who is one of the first among Italy's dramatic sopranos.

Spain's king and his English queen are rapidly developing into enthusiastic patrons of the arts, especially music. They have singled out the most popular members of the Madrid Court Opera company for royal favor of late, and but a few days since they commanded two visiting Italian singers, Gracella Pareto and the renowned tenor Titta Ruffo, to entertain them. The queen, who, next to her aunt Alexandra, and little Roumanian's Carmen Sylva, is the most musical of the women of royal blood, rewarded both of her singing guests with jewels.

Great throngs attended the first production in this country, of Paderewski's new symphony by the Boston orchestra. The critics say there are many inspiring moments in the massive work but it has weak spots that are conspicuous. The instrumentation is said to be thick and colorless. The symphony was not enthusiastically received, but that did not seem to embarrass the composer at all. He says the Boston orchestra is the best in the world, and for that reason he brought out his symphony for the first time in the United States, instead of in Europe.

A new tenor, Franz, has leaped to the forefront of operatic stars in the rendering of "Lohengrin," in Paris. The place was taken at the second appearance, the audience giving enthusiastic applause, not only after each act but regardless of Wagnerian etiquette, frequently during the acts.

The directors, though holding a contract, have voluntarily increased Franz's salary largely. His voice is not so emotional as Caruso's, but a few years' experience will probably add to that respect, while in tone power and compass many critics maintain the voices of the two are on a par.

However, Franz may be heard more and in other roles before his position is properly estimated, according to the more conservative view.

Josef Lhevinne, the famous Russian pianist, arrived recently on the steamer Kaiser Wilhelm der Grosse for a long concert tour under the management of Henry Wolfson of New York. Lhevinne last visited this country two years ago. This season he will play 90 concerts, opening in Hartford, Conn. He will make 10 appearances in New York City with the New York symphony orchestra, the Russian symphony orchestra; the New York Philharmonic society and with the orchestras in Philadelphia, Chicago, St. Louis, Minneapolis and Seattle, as well as a tour with the Boston Symphony orchestra. In addition to this Lhevinne will give 60 recitals, traveling south to New Orleans and for the first time to California and the Pacific coast. Lhevinne is a Russian by birth and is a pupil of Anton Rubinstein. His playing, too, resembles that of the great Rubinstein more than any pianist heard in recent years. Lhevinne will be heard here March 29.

Madame Nordica returned to New York last week after a western tour of 6000 miles. The prima donna sang at 60 concerts, and everywhere her recitals were given in her honor. The tour extended as far north as Vancouver and as far south as Los Angeles, then New Mexico. This Madame Nordica left New York for another tour to include New England and the southern States. Madame Nordica speaks enthusiastically of the musical advancement of the far west

SHARPS and FLATS

Arthur Nevin, the American composer, has been ill at Berlin, and is ordered to Italy by his physician for change of climate.

Glen Hall, the well known tenor, has most flattering press comments from Berlin, Leipzig, Hamburg and London, where he spent last season in concert work and study. Mr. Hall's present season has been closely booked and very exacting, but most successful.

The directors of the Metropolitan Opera house have issued a statement denying there is any intention to eliminate German opera from the local repertoire. The directors resent criticism on the administration of their own affairs, but admit that public preference for opera to be given, should have consideration.

The singer with the "mellifluous throat" was Madame Caradori-Alian, who was the original soprano in Mendelssohn's "Elijah," having sung it in Birmingham at its first presentation on Aug. 26, 1846. Mendelssohn was disappointed in her singing, but, of course, still sing a tenor solo by Koenen.

Edward P. Kimball, organist of the First Methodist church, has published in card form the following suggestions for piano practice:

Hold each hand alone, slowly, at first. Never pass a mistake uncorrected. Find the cause of the mistake and remove it. Play the passage correctly, you have corrected it at least five times in succession, correctly.

Do not go back to the beginning and start again every time you make a mistake.

Play a passage correctly because you intended to do so—not because you accidentally did so.

Keep your "fingers" ahead of your hands—bake your hands, they will and do not allow your hands to go any faster than they can be guided by correct keys by the mind.

Watch out for correct notes, in correct time, with correct fingers.

This is the foundation on which you must build.

Take a tempo only as fast as you can play the most difficult passage smoothly and evenly.

Finally, think! Think! Apply every logical principle of study to your music that you do to the mastering of any other branch of learning.

At St. Mary's cathedral tomorrow morning, Miss Florence O'Neil will

THE GREAT McEWAN AT THE GRAND.

SALT LAKERS IN GOTHAM.

Special Correspondence.

NEW YORK, Feb. 24.—The good ship tugged at her warp and with many a groan and wheeze pulled out into the stream while friends waved an adieu and good luck to three Salt Lakers, Mr. and Mrs. H. G. Whitney and daughter Marian, who with arms full of flowers and smiling faces stood waving adieu to the Spencers, Eastons, Savilles and Clawson from the upper deck.

Of the Spencer-Whitney and Clayton party who left Salt Lake Thursday, Feb. 11, for New York and Europe, Mr. Clayton and the Whitneys sailed for foreign parts; Mr. Clayton on a German Lloyd liner, and Mr. Whitney and family on the Mediterranean line, the Cedric of the White Star, which touches only at southern ports and Naples.

Mr. and Mrs. J. D. Spencer and daughters Jean and Jehan, will meet their son brother Alan today, as the Baltic is due at 10 o'clock a. m., and the most musical of the party, Mr. Fisher and her daughter Sallie Fisher, sent them a box for "The Stubbhorn Candelaria" in which Mr. and Mrs. Easton and Miss Clawson were included. The entire party spent two days at the Fisher home in Port Washington, where royal entertainment was given them. Mrs. Fisher and Miss Sallie were guests of Mr. and Mrs. Whitney to dinner at the Waldorf Thursday evening after a most delightful invitation of Miss Eleanor Robson and Mrs. Harold Russell (Ada Dwyer), the Salt Lake party and Mr. and Mrs. Easton and Miss Clawson were entertained at the beautiful home of Miss Robson, being served at 5 p. m. Mrs. Russell is a member of Miss Robson's household, as is also Miss Robson's mother, Madge Carr Cook, who has just returned from her successful engagement in other roles before his position is properly estimated, according to the more conservative view.

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Elder McKay will take charge of the Swiss and German mission, relieving President Bailly, who has been in Zurich for the past four years.

"The Pair Co-ed Slide" Gains latest vehicle has a Salt Lake boy in the cast. Mrs. Joseph Koenig will be here until the middle of the week, when she goes west with Mr. and Mrs. M. S. Browning, who have been here for ten days. Messrs. John and Matt Browning have been in New Haven and Boston for a few days on business, returning tonight.

At the Waldorf, Col. and Mrs. E. S. Perry will be in the city for a week or two.

Mr. George Barrett is again in the city, seeing to some of his work, and while here is the guest of Mr. and Mrs. Clyde Squires.

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