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LAST & THOMAS
Music Department

PAUL ALTHOUSE IS BUSY SINGER NOW

From the office of Haensel & Jones comes the announcement that Paul Althouse, who lately sang at the Worcester festival with such success, has been engaged to sing at the first Baltimore musical morning. On the 26th of this month this all-American tenor will appear with the Detroit festival chorus in that city in "Samson et Delilah." From bookings already

made, Mr. Althouse is making over sixty concert appearances this season that will take him as far as the Pacific coast where he appears on February 12 as soloist with the San Francisco symphony orchestra. Moreover he sings with the Metropolitan Opera company as usual. "The most strenuous season of my career," says Mr. Althouse with a pleased smile, and this is easy to understand for few great tenors before the public today have more of an attested hold on the affections of the American music-going populace than Paul Althouse.

SOLO PLAYED ON BIG BASS FIDDLE

Bass and Double Bass Give Unusual Concert in New York

Bass and double bass gave a concert recently in Aeolian Hall, New York. The bass wash Jose Mardones of the Metropolitan Opera, and the double bass, or rather the player of the instrument, was Antonio Torello. Mr. Mardones is so familiar a singer that it need only be noted that his big voice resounded powerfully in Aeolian Hall and made the double bass sound like a half a one by comparison.

Double bass virtuosi are by no means numerous and historians tell in reverent terms of the extraordinary doing of Dragonetti and Battersby. Yet performers on the biggest of fiddles are not wholly unknown to this country. In the season of 1905-06 one Jirsky, the principal double bass player of the Pittsburgh orchestra, Emil Paur conductor, played with the orchestra in its home city a concert piece written by Siamandi, his teacher.

On March 9, 1919, in Mendelssohn Hall there was a concert by Modeste Alloo, trombonist; Frank Kuchynka, double bass, and Irving Hassell, pianist. There being no trio for these instruments, the artists contented themselves with solos. Mr. Kuchynka performed a potpourri of airs from "The Bartered Bride" and also some Chopin, while even Sigmund Stojewski was made to contribute to the repertoire of the trombone.

Like his predecessors Mr. Torello last evening played on a small double bass and used a cello bow. His melodic utterances were naturally confined almost entirely to the first string, of which the scale was extended by well produced harmonics. For the rest what was heard sounded much as it might when delivered by a full grown cello. Mr. Torello played well, but it did not appear that the audience was greatly moved by the exhibition. The double bass is a solemn instrument and as a soloist is much given to complaining.

MUSICIANS ARGUE ON COMPOSER'S METHODS

Cecile de Horvath, the pianist who gave a New York recital at Aeolian hall on October 21, tells of an interesting meeting with Christian Sinding and Engelbert Humperdinck in Germany before the war. It was before she was invited to a little tea in Berlin to meet Sinding and Humperdinck. The only other person asked besides the two distinguished composers and herself was just one other guest. Inasmuch as both the famous composers were very deaf, everybody was forced to shout. But despite this handicap, a very interesting discussion arose between Sinding and Humperdinck as to how a composer's music should naturally develop. Humperdinck maintained that it was the natural thing for a young composer to start out in the ultra modern style and gradually acquire a more normal point of view, while Sinding on the other hand held that the great genius started out as Wagner did in the purely classical style and developed a more modern individuality as he grew older. The discussion was based on the relative merits of Korngold, who at that time was just coming into vogue. Whatever the individual reader may think, surely there is ground for argument in the thesis. As for Cecile de Horvath, she agrees with Humperdinck.

Reeves Eliminates Jazz From Orchestra Program

Olive Reeves' Jazz Orchestra will hereafter be known as Olive Reeves' Dance Orchestra. For some time the orchestra has not been jazzing and in view of the fact that so many people are opposed to jazz music the name will be changed. The popular orchestras of today are inclined to make dance music lively but at the same time beautiful.

Waltzes are played concert soft and sweet and the waltz is the only old dance that has retained its popularity. Some people are of the opinion that all popular music is jazz but they are wrong. Most of the popular music of today is just the opposite—the arrangements must be the work of artists or the song will not sell.

Some time ago Professor Ballantyne of Ogden demonstrated a tune in the Salt Lake tabernacle. The tune used was a song that deserves all the criticism given it and then some. It is trash of the worst kind. We have had the number on sale for several months and have not sold a copy. The number, "You'll Never Miss the Wine in Dixieland" is not a real song and the people as a rule don't buy such trash.

But there are a great many popular songs that are fit for every home and they are the kind the public buys.

I will mention several songs that we are featuring now and you will no doubt agree with me that they are beautiful melodies with lyrics that convey beautiful sentiment.

"Havah's Melody of Love," "Whispering," "Wondering," "As the Rose," "Avalon," "Heart of Mine," "Just Like a Gypsy," "The Love a Gypsy Knows," and I could go on and name hundreds of the same type. They are love songs as "Alice Ben Bolt," was a love song of the present day. "The Love Nest" is the type of song that the public buys the most of. The chorus runs:

"Just a love nest down on the farm,
"Like a dove nest, cozy and warm.
"A veranda with a sort of clinging vine,
"Then a kitchen where the rambling roses twine.
"Then a small room tea set of blue
"Best of all room dream room for two
"Better than a palace with a gilded dome,
"Just a love nest you can call home."

Who but will say the above lyrics are beautiful and the melody is one of distinction. Such music should adorn every piano and will help the music dealers as well as the people who are desirous of having better music in the home.

"Therefore, the name jazz will be eliminated in connection with Olive Reeves' Dance Orchestra and the policy of better music will be followed. The public is the one to decide such things and as the popular sentiment seems to be for the abolishment of jazz (which musicians really favor) the orchestra will in the future lend its efforts toward the other extreme.

"Sincerely yours for better music,
(Signed) OLIE REEVES.

REUTER PLAYS NEVER MUSIC

Young American Pianist Not Afraid to Champion Late Compositions

Rudolph Reuter, the young American pianist, who gives his fourth New York recital on Thursday evening, Nov. 12, in Aeolian Hall, is too well known from his many recital and joint recital appearances everywhere to need introducing. His career has been a successful and interesting one that a brief biographical word, however, is not amiss. Rudolph Reuter is a native of New York City where he received his early musical training. As a boy he was soprano soloist at St. James church in Manhattan, and at the age of fourteen, organist of the North New York Congregational church in the Bronx. While here his playing attracted unusual attention. So rapid in fact was his artistic progress that within a short time he was prepared to go to prepare Berlin for the serious study of piano. It was in Germany that his pianistic training was received at the hands of the great master, Barth, and from Rudolf, his pupil, Max Bruch, and it was here also that he began his real musical career, playing the Brahms Concerto with the famous Hamburg Philharmonic orchestra in 1910 when only fifteen years of age. The reception accorded him on this occasion was such that his future was assured. Immediately he found himself the recipient of many offers for concert engagements which he filled with signal success before later accepting an exceptional position as Master of Piano and Theory at the Imperial Academy of Music in Tokyo, Japan. In the flowery kingdom Mr. Reuter enjoyed an enviable repute. He returned to America in 1913. In this country, Rudolph Reuter has been very popular throughout the middle west where he appears much in concert. His Chicago recitals—gave as many as five there last season—always attract large and enthusiastic audiences. He has been soloist three times with the Chicago Symphony orchestra, a like number of times with the Minneapolis Symphony orchestra and has given recitals all over the United States, winning exceptional praise from the press everywhere. Yet in spite of his brilliant success, Reuter has remained a true American artist, unspoiled and modest, devoted to his talent and working indefatigably for the furtherance of his art. Mr. Reuter makes his home in Chicago where he is particularly well known. He is much interested in mechanics and electricity—he almost became an electrical engineer—and is a good tennis player which is his favorite sport. The great American music-going public has put its stamp of enthusiastic approval on Rudolph Reuter. He, on his part, is young, genius-endowed, a hard worker. In America the field of musical art is broad with the few artists of Mr. Reuter's pronounced abilities at the top.

—oo—

SHE GOES UP IN THE AIR LIKE OTHER SINGERS

The dreadful secret that for so long has been kept carefully hidden from her admiring public is out at last. Mary Mellish, despite all her qualifications as a rare avia among the proverbially temperamental opera singers, goes "up in the air" at the slightest provocation with the most fiery of them, only—when Miss Mellish goes "up in the air" it is always in a hydroplane as she did many times on Lake George last summer. "Like it?" answers Miss Mellish. "Simply wild about it!—I don't know anything I like better except singing." And we agree with Mary Mellish—when she is doing the singing as she will be at her recital at Aeolian hall on Friday evening, October 23.

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APPLIES ARE GROWN IN THE UNITED STATES

are sent to 80 different countries.

OPERA SEASON IS PROMISING

Metropolitan Announces Fine List of Productions This Winter

Metropolitan opera subscribers have received the prospectus of the coming season and thus were formally notified of plans for the winter's music arranged by Giulio Gatti Casazza, who enters his thirteenth season as general manager. The principal facts have been made public through the newspapers from time to time, but here they are in condensed form:

"Tristan and Isolde" and "Lohengrin" in English, with new scenery, and an entirely new opera, "The Polish Jew," by Karl Weis, also to be sung in English, will be three of the interesting novelties. Then there will be "Don Carlos," by Verdi, almost a novelty, since it has not been sung here since the early seventies; a revival of "Louise," with Miss Geraldine Farrar; "Andrea Chénier," never before given at this house, and with Enrico Caruso in the cast; an important revival of Bolto's "Mefistofele" and Pich-Mangialagalli's three scene ballet "Il Carillon Magico," which will have its American premiere here.

The roster of the company has the word "new" after thirteen of the names. The sopranos to make their debut with the company are Misses Cora Chase, Ellen Dalony, Sue Howard, Alice Miriam Morgan, Francis Parola, and Anna Roselle. Misses Carolina Lazzari and Elvira Leveroni are new mezzo sopranos or contraltos; Messrs. Mario Chamlee, Benjamin Gligi (funny name, that one) and Nicola Zerola are the new tenors. The list of barytones has just one recruit, Giuseppe Danise, and his name comes right next to that of Giuseppe, otherwise the tenor and proven, de Duca. While the new bass, the one new bass, many of the new singers are Americans.

There are now fewer than sixty-five principals in the company besides the newcomers, and the standard repertoire includes forty-two operas and ballets, in addition to the novelties and revivals. Surely it's to be a crowded winter of opera that will open on November 15 with "La Juive," in which Enrico Caruso, Miss Rosa Ponselle, Orville Harold, Antonio Scotti and Leon Rothier will be welcomed back.

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SINGER FLIRTS WITH COPPER

Mary Garden Has Handsome Mounted Policeman for Her Admirer

CHICAGO, Ill., Nov. 5.—Miss Mary Garden arrived in Chicago today from a successful concert in Louisville. The only greater on hand was a mounted policeman. The singer will finish the story:

"Think of it! I came to town and not a soul was there to greet me. I felt like a waif. Just as I was stepping into a taxi the handsome policeman I ever have seen touched his cap and smiled. I returned the smile. Whereupon he tied his steed to a telephone pole and escorted me to my hotel.

"He was gorgeous. He made me feel so happy. He told me that he was single and owned a lot in Ravenswood Gardens. I told him who I was. He answered that a lot of society women were marrying policemen in New York. His first name is Robert. I just adore him. When I told him I am to appear in 'Aphrodite' with the Chicago Grand Opera company, he was disgusted. I assured him I was to sing and that a statue act was not included in my repertoire. I have just received a beautiful bouquet of roses with a request asking that he might call on me. His request shall be granted.

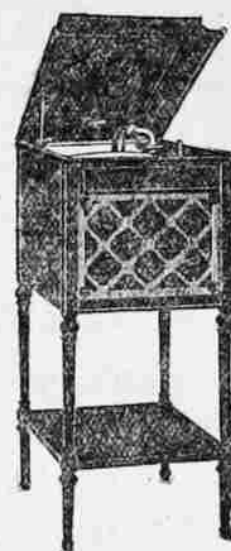
A curiosity of the calendar is that a century can never begin on Wednesday, Friday or Saturday.

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OLDEST THEATRE IN U. S. UNDERGOING RENOVATION

The Walnut Street theatre, built in 1804, in which Jenny Lind made her Philadelphia debut in 1850, and the oldest theatre in continuous use in America, is having its interior thoroughly remodelled and redecorated.

BOSTON TO HAVE NEW SYMPHONY ORCHESTRA

A new symphony orchestra for Boston will begin rehearsals in October, according to an announcement of Philadelphia debut in 1850, and the oldest theatre in continuous use in America, is having its interior thoroughly remodelled and redecorated. It will be under the auspices of the Musicians' Mutual Relief society.



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