MUSIC AND DRAMA

Trilby at the Theater—Next Week's Attractions—Fun at the Grand Opera House—Notes and Comments on Many Topics.

If any of the numerous audience present at the Theater last night, where Mr. Paul Potter's Trilby was given for the first time in this city, were called upon to collect and review the various impressions received during the performance, it is probable that the first thought would revert to the third act. The scene is the foyer of a theater. The last notes at the strains of Ben Bolt have just died away. Trilby, still in a trance, listens to the impassioned speech of Little Billee, but answers only with hysterical laughs that send chilly waves through the audience. She is led away to sing again. Svengali in his madness rushes at Little Billee but inside in the giant hands of Taffy. There is a moment's struggle; a death gurgle, and the dozens of the play falls to the floor, his face pale and contorted. Again he staggers to his feet, rails in wrath the table; he gathers his last strength, rushes towards his enemies and pierces them, as it were, with looks in which the hatred of hell seems concentrated; the eye of the fabulous basilisk could flash no more venomous than there is a cry, and it is now as from a wild beast, and Svengali falls over the table—dead. Ladies in the audience involuntarily turned away from this ghastly sight.

An impression of a widely different nature is that of the second act. In the studio of the famous Latin Quarter in Paris, there is a group of artists and their friends holding a celebration. The noise and the fun and the childish abandon of this scene is in its way as remarkable as the incidents of the following act, because, after all, it is more true to life.

Trilby was from the beginning to end followed with as intense interest that the flight of time was hardly noticed. It is a production of great excellence.

In Wilton Lackaye's Svengali the chief interest of the performance centers. It is remarkable enough that this actor, endowed with good looks, and a sonorous voice should simply by make-up be able to transform himself into a crouching, shaggy-headed specimen of a Hebrew, but he has performed this feat to perfection. Then his conception of the character and its impersonation throughout is an artistic achievement of the highest order.

Miss Edith Crane, in the role of the heroine of the play, is probably as near to Du Maurier's ideal as the reality can well furnish. Throughout the play, she portrayed faithfully those qualities that constitute the principal charms of the Trilby of the novel. Even the scene in which she died came as a comparatively calm evening after a stormy day.

Among the other characters on the stage Miss Jennie Reiffetts's Mme. Vinard was specially remarkable; Mr. Marrion gave a fine impersonation of Gecko, the victim of Svengali's hypnotism, particularly in the scene where he comes up to strike defiance at Trilby, defying his monstrous master, and then sinks down prostrated giving vent to his despair in the words of the part "Ich habe geliebt, Ich habe geliebt." Taffy, nearest, faithful Taffy, and the Laird were ably interpreted by Messrs. Charles Riegel and Charles Canfield, while Mr. Brenton Thorpe—this is on the word of a charming lady in the audience—was exactly the Little Billee she had seen in her dreams. Mr. Martinetti as Zou Zou and Mr. Simmons as Dodor struck the fancy of the audience. The other parts were also well sustained.

The engagement at the Theater closes tonight.

GEN. GORDON ON MONDAY.

On Monday evening, September 30, General John B. Gordon, U. S. senator from Georgia, will deliver his lecture in the Last Days of the Confederacy at the Theater. Everywhere large and cultivated audiences have gathered to greet the general and to hear this justly celebrated lecture.

CONVENIENCE ATTRACTION.

On October 3 and 4, magic, mirth and mystery will reign on the stage of the Theater. Mr. Oscar Eliason, assisted by Miss Eliason and others, has been engaged for those evenings, and a most entertaining program is promised. Mr. Eliason is certainly the inventor of more novelties and illusions than any young Prestigiteur now before the public, and lovers of the mystic art will be well entertained at the Theater during the evenings mentioned, as he will then present some of his best efforts. Among the features on the program are the bewildering Burned Alive, a new version of the Window Mystery, the latest Parisian sensation, Alice Bell, and the Vanishing Chester, or Escaped from Sing Sing.

At the Grand.

This week's performances at the Grand Opera house have been a triumph to the management and to the company there engaged, inasmuch as the artistic ability of the latter has been fully established. The impressive rendition of Broken Ties has endeared them a place in the heart of the public, and their further efforts during the season so auspiciously commenced will be followed with much interest.

The attraction at the Grand next week will be a decided comedy entitled Babies. This play will give the company an opportunity to appear in a line of work different from that hitherto presented, but in doing so the way in which Johnson's Night Key was given this week, there can be no doubt of success. Its comedy force, we mean—as been mentioned a good deal in time. The comedy was effectually rendered in the French, and so popular did it become that several English adaptations were made, in one of which Horace Lennard appeared here several years ago under the title of Sealed Knots. The plot is based on the fallacious and exaggerated ideas of an only son, who is a "young man" to every one except his mother, who is still with the Babes. The Babes are a couple who is on end of a good fellow and who does his part towards utilizing things up and keeping the Babes in all sorts of mischief. This combination not being sufficient to distract and perplex the minds of the good people in the play they are assisted by their tutor who is a most proper person when the eyes of the parents of his charges are upon him, but who is in reality the worst of the lot.

Mr. Ward will have the part of Bates; Mr. Edwards, his chum; Mr. Eliason, the tutor; Miss Pollock, Daisy, the maid. Mr. Ingersoll is cast for the part of Capt. McManus, Miss McGuire for Mrs. McManus, his wife, who are friends of the family and who come in for their share of the trouble.

No comedy selected, we are told, could better have suited the company than this one.

Sayings.

The 250th performance of Trilby, says a New York paper, is an interesting event in the near future at the Garden Theater, where A. M. Palmer's company continues its admirable rendition of Potter's powerful play.

On October 1 the play will be presented to San Francisco audiences at the Baldwin Theater.

The English production of Trilby, by Beerbohm Tree, has met no enpmatic success.

"A gentleman well versed in matters theatrical in Germany, and who has just returned from Berlin," late the Mirror that Trilby stands no chance of being performed in Berlin or any other German city. "The managers here are fixed it," he said, "and don't want it." "This," adds the Mirror, "is curious, as showing the difference in taste between American and German audiences. Sheridan's Heart made a fortune for the author in Germany, yet not an American author would touch it. Trilby is making a fortune for Palmer, and yet the German managers will not consider it. Well, it does it signify—a difference to the mental colour of German and American theatergoers?"

Henry Irving's Tour.

Henry Irving opened his American tour at Montreal, Sept. 16, in W. G. Wills's version of the first part of Goethe's Faust. The reception accorded the English actor in Canada have been the most brilliant ever given to any actor in Montreal. The audience was of the most cosmopolitan kind, and his appearance on the stage was the signal for tremendous applause. Miss Terry was also applauded, coming in for a full share of recognition, as did all the company. At the end of each act Sir Henry and Miss Terry were recalled several times. Tentions and Boston are to be visited immediately after the Montreal engagement, and on October 28th the company will appear in New York at Abbey's theater in the new play of King Arthur, by J. Comyns-Carr. The season is to last until May 16, 1896. The repertoire will include Macbeth, King Arthur, Becket, The Merchant of Venice, Much Ado About Nothing, Louis XI, Faust, Charles I, The Lyons Mail, the Bells, The Cousins, Robespierre, Don Quixote, Nance Oldfield, Jonathan's Lost in Lovers' Meeting, and A Story of Waterloo. Six of these plays have never yet been presented in America by Mr. Irving and his company, and four of them will be new to the American audiences. Mr. Irving's impersonation of Macbeth is a work of rare imagination, and, cutting the first three acts, at least, of extraordinary power and weird beauty. His performance of the Waterloo veteran will prove to many persons a delightful surprise, for by many observers it has not been understood that this actor is an exceptional interpreter of human nature in its simplest forms, and character in its humblest aspects. There are many features of the repertoire which obviously promise uncommon pleasure. Mr. Irving is a great actor as well as a great manager, and the more he has been seen the more this fact has been appreciated by the American community. He will visit twelve or fifteen cities in the course of his tour and will play two engagements in New York, Boston and Philadelphia, closing his season at Abbey's theater.

In the World of Music.

Pauline Hall has brought a very clever company with her, says the San Francisco Chronicle. It is compact and well balanced, and the music it has to sing has been slightly encored at the Baldwin Theater. She has been even careful to bring a sufficient voices for the smallest parts. The little bit of the dealer seen is filled by a capital singer, Charles Meyers, who is heard very effectively in the concerted music. Mr. Univers, Mr. Saylor, Miss St. Henry and Miss Davenport have all pleased the audiences and Miss Hall has proved all that we have heard of her. This week Mr. McClellan has judiciously pruned the dialogue, taken the dull lines out and put in more music. Consequently Dorcas will be even better worth seeing than it has been. The engagement is but only another week. In the matinee performances with auto-tracks will be given to the ladies.

Goodrich, the Bohemian violinist, who will make his American debut with the Philharmonic society of New York on November 15, has been engaged by Abbey & Grau for a series of four concerts at the Metropolitan opera house. He has also been engaged for two concerts with the Boston Symphony orchestra in Boston, and two concerts with Theodore Thomas's Symphony orchestra in Chicago. In addition to this he has been engaged by some of the leading musical societies of the country, and will play at the first concert of the Orpheus club in Philadelphia.

Among the artists engaged to appear in the Chicago Orchestra concerts during the forthcoming season is Paderewski. It is said he refused an offer of $5,000 for two concerts in Chicago in order to play with the orchestra under Mr. Thomas' direction. It is likely that the great Polish pianist will be heard also in his own Polish Fantasia or the Saint Saëns concerto recently composed by Mr. Saint Saëns especially for the American tour.

As English statistician recommends music as the best means to secure an abundant head of hair. This savant has observed that musicians are the least given to baldness of all men having contracted the career of liberal arts. According to his investigations I per cent only of composers were found to be bald, while among literary men the proportion was 31 per cent.—Friends' Musical Weekly.

London Events.

LONDON, Sept. 28.—It has been decided by Beerbohm Tree to reopen the Haymarket theater with Trilby on the evening of Wednesday, October 30. Meantime the dramatic critics are striving to define something of a Trilby boom in anticipation of the event. Mr. Tree has appeared in the play many times during his previous tour, having this week been seen at the Court theater, Liverpool. The consensus of opinion in connection with the production is, that while the play is interesting, it is also weak and is only saved from mediocrity by the acting of Mr. Tree.

On Monday, October 7, The Strange Adventures of Miss Brown, which will soon be seen in America, and the plot of which is analogous to that of Charley's Aunt, will be transferred from the Vaudeville to Terry's theater, in order to make way for Weedon Grossmith, who on the following Wednesday resumes possession of his own house with a new comedy, to be known as The Major.

A new comedy drama has been written by Francis Francis, a son of the late William Francis, the well known fishing editor of the Field. The piece has been purchased by Herbert Standing, who is now playing the part of Sergeant Tanner, in the Strange Adventures of Miss Brown, and will produce it at one of the West End theaters.

Sidney Grundy's comedy, The New Woman, has been played in the London provinces with fair success by Comyns Carr's company at the Theater Metropole, Camberwell.

Pot-pourri.

The Matinee said recently played in Austin, Tex., with the following result in the local paper: "The delicate comedy, called Austin by the Critic Dramatic gathered and in sending a matinee that just as we have secured deep water at some establishing in as a seaport town. Professor Fassnidt, the director, though a disabled musician, is also a little worn-edge in his enthusiasm, so he deliberately turned his back on the audience almost the entire time. There are in it two silver horns in the company, and but two gold ones, and several sensitive politicians the modistes left the house on the hearing the 10 to 1 ration thrust upon their notice. This political element should be eliminated from the band, or it will make enemies. No. 8 of the program, The Monastery Bells, is a descriptive piece, and the music is supposed to represent a scene in the monastery, as follows: Supper bell, benediction, wind moaning in mountain gorge, vesper chimes, pastor the butler, roar of avalanche in the distance, convent bell, call to prayer, tolling the hour, retiring bell, moaning as the same, gone of seventeen, clink of silver, mock turns jack from bottom, pistol shot, convent bell tolls for funeral. One thing about the band we record as very reprehensible. During every piece they played quite a number of the players stopped playing entirely and gazed carelessly around. It was were running said and every man in it should play as hard as the rest or be cleaned for time.

It is hard for professional pride to remain silent when a good old tradition of the craft is outraged. The other night, when a new drama was produced at a London theatre, the gallery was crowded, and the "gods" were pleased to applaud one of the girls dancing with the burglary scene. But when the burglar was seen "doing" the place with all the blinds up, so that he could be seen "at work" from the street, an earnest protest could hear it no longer, and yelled out "Why don't you pull the blinds down?"

At the Theater Royal, Plymouth, recently, during one of the acts of "Charley's Aunt," the stage cat left her accustomed quarters and trotted around to the auditorium. Here she scented the rail that divides the pit and gallery and, leaping within half way across, settled down on her haunches and watched the progress of the play. When the audience saw this sitting in front of the stage apparently enjoying the performance it first into roars of laughter, but that did not worry the cat, and it remained until the curtain fell on the act.

An exchange prints the following story told by Clifford Halle, son of Sir Charles Halle, one of England's most famous musicians:

"I recollect a funny thing that occurred in Port Elizabeth, South Africa, when I was traveling through that country as a baritone singer. The town is rather provincial, and the pantomimer never considers that he has any duties to perform. The hall where I sang was in a portion of the village where donkeys, goats and other domestic animals held considerable of the available space. The night we were and the male strangers were left open for the purpose of permitting fresh air to enter.

"I had already sung two or three numbers and was announced to render a ballad well known in that part of the world, entitled, Thou Art Passing Hence, My Brother. It is full of sympathy and feeling, and as the audience seemed to be alive to my work I did my very best. The orchestra was remarkably good, and I had the audience pretty well under control. The conclusion of the song contained the words 'Brother, brother,' and just as I reached them and my voice was dying away and everybody seemed spellbound, a full-grown donkey stuck his head in the door and brayed, 'Yee-haw, yee-haw, yee-haw!' seemingly in answer to my words.

"The audience went into convulsions, and the applause I anticipated was turned into hoots of mirth. We had to stop right there and conclude the program. The violinist was all broken up over the incident, and walking up to me with his bow in his hand said: 'Say, Hale, if you expect to make a success of this South African tour you have got to keep your relatives away from the front door.'"

Count Toletoi's Anna Karenina has been dramatized in Russian, in the last act the heroine is run over by a railroad train in sight of the audience.

John Drew begins an engagement at the Empire, New York, on Monday, September 23, appearing in Henry Guy Carleton's Thad Imprudent Young Couple. He comes to Boston in Tuxedo. Other plays Drew has ready for production are a comedy by Anthony Hope and Edward Rose, The Haven of Rest, by Malcolm Watson, and Christopher Jr., by Madeline Lucette Ryley.

Mme. Modjeska arrives in New York last Saturday from Chicago and will begin immediately to prepare for her farewell tour, which she will inaugurate on October 7 at the Garrick Theater. The last act of Clyde Fitch's new comedy, Mistress Betty, which Modjeska has purchased, arrived on the steamer Campania on Saturday and will be put into rehearsal at once.

Fanny Davenport's season opens late, as usual, and it will close early, too, just the same. Miss Davenport is one of the biggest money makers on tour.

Richard Mansfield, ill with typhoid fever, is a little better.

Marie Wainwright has decided continue her revival of Pygmalion and Chase in the period in which it is more picturesque and less familiar than the later fashions in which the comedy has been dressed.

Robert Taylor declares that his new play in a Big City suits him better than anything he ever had. Taylor is ambitious to play legitimate Irish comedy roles and in a Big City is the closest approach to it he has made.

Jas. J. Corbett's new play, A Naval Cadet, will be produced in New York early in December. The association has a part that suits him and he expects to surprise some of the people who say he cannot act.

Jas. J. Corbett and Wm. B. Brady expect to start on a tour of the world, June 1st, next.

The Eisteddfod.

The news from Denver regarding the probability of the Choral society from that city not coming to the great Eisteddfod spread the wind fire over the city yesterday. Nothing definite is known as yet, but as stated in yesterday's News, Mr. B. J. Thomas was sent to Denver, immediately upon receipt of the news, and as yet no word has been received. Many of the local committees are inclined to treat the matter as a hoax. It seems, however, from the rather vague and meagre reports received by Secretary James from one of the Denver committees, that the trouble is an internal one that has broken out among the members themselves. It was reported here two weeks ago and so understood by the local railroad officials that the contract with the Colorado Midland had been closed and a special train chartered. The Denver papers contained accounts to that effect. A letter from Prof. Moussley, director of the Denver choir, to Prof. Stephens as late as yesterday stated that nothing should be lacking on the chorus's part to entitle their coming. However, it will be more of a joke in Denver than it would be in Salt Lake, should they fail to materialize, as it would certainly defeat the proposition of holding the next Eisteddfod in that city. The program as arranged by the committee will be as follows:

Thursday afternoon, 1:30 p. m.

Singing of America by audience and congregational hymn.
Address.
Alternation piano, "The Landing of the Pilgrim Fathers."
Ladies' quartette contest.
Recitation of musical composition.
Tenor solo contest.
Recitation contest, "The Bells."
Contralto contest.
Recitation contest.
Ward choirs contest, under Professor E. Stephens.
Quartette of choir contest.

Second session, Thursday night, 7:30 p. m.

Welsh national anthem, organ and audience.
Address.
Ladies chorus competition.
Arrangements of Welsh essay.
Tenor solo contest.
Male quartette contest.
Alternation piano.
Arrangements of English essay.
Bass solo contest.
Arrangements of chorus, "The Pioneers of Utah."
Male chorus competition.

Third session, Friday night, Oct. 4, 7:30 p. m.

Organ solo, Prof. J. J. Daynes.
Add ess.
Baritone solo contest.
Arrangement of national song, "The Watch of Allen's."
Duet (tenor and soprano) contest.
Harp contest.
Arrangement of duet.
Arrangement of bass solo.
Mixed choral contest.
Grand chorus by combined choirs, led by Prof. E. Stephens.

Fourth session Saturday night, Oct. 5th, 7:30 p. m., will include numbers from winners of prizes, and talent from the state at large. It will be the finest concert ever given before a Utah audience. Too cuidle are advised to procure their tickets at once, they can be obtained at any of the music or book stores. Season tickets, which to all sessions, including dancing, will be issued at $1. Single admission 50 cents. There will be no reserved seats.

The preliminary examination will take place at the following place, before the judges here.

Tuesday, Oct. 1, tenors at Tabernacle.
9 a. m., contralto, at Tabernacle.
10 a. m., soprano, at Tabernacle.
2:30 p. m. piano solo competitors, at Tabernacle.
4 p. m. recitation, "The Bells," at Assembly Hall.

Unless the intending contestants are on hand at the hour named they will be declared from entering the contest altogether.

A number of contestants have already arrived. The Butte delegation, 150 strong, will arrive on Wednesday morning, and will be met at the depot by the local committee, when a procession will be formed, headed by the Butte military band, and a march made to town. The Colorado people will arrive on Wednesday afternoon. The railroads report an unprecedented rush of travel along their routes, so it is safe to predict that thousands of people will take advantage of the low rates and attend the festival.

The adjudicators of music will be Haydn Evans, T. J. Davies and J. T. Watkins; of English literature, C. C. Goodwin, C. W. Penrose and J. C. Cannon; of Welsh literature, G. H. Brywater, D. L. Davies and L. B. Roberts; of literatio, O. F. Gillespie; of elocution, Geo. Miller; official accompanist, Joseph J. Daynes.

Very little is known here of the adjudicators of music, as a little sketch of them for the benefit of the News readers is here given. The Dominant, an American musical journal, has the following to say of Mr. Evans:

The brilliant young gentleman was born at Aberdare, South Wales, April 27, 1868. His parents emigrated to America the following year, and settled at Scranton, Pa., where they have resided since. His father being a good amateur musician and a successful conductor of competitive eisteddfods, it seems that the son inherited the faculty for music from the father. Singing also in choirs at the age of seven, he developed a natural inclination for music when simply a child. In 1879 he was registered as a pupil under the eminent Welsh musician, Professor Hopkins, and the progress made by him as a student was phenomenal. At the age of thirteen he was known as a marvelous reader and was then chosen organist of the Baptist church of Wilkes-Barre, and also accompanist for the Mendelssohn Oratorio society of same city. This society, under the leadership of Dr. Mason, performed most of the great choral works of Handel, Haydn, Mendelssohn, Mozart and others, and the manner in which the boy Haydn mastered those choruses was a marvel to the singers.

At the age of eleven his father sent him to London, and after two years of hard study at the metropolis of the world, he returned to Scranton. On his arrival home, he was engaged as organist for St. Luke's church, and at the end of the year resigned to accept a similar position at the Second Presbyterian church, which position he retained for a period of five years, but resigned recently to accept an engagement as organist and director of St. Patrick's Catholic church, where he now presides.

Having added the organ for several years with S. P. Warren, the renowned organist of Grace church, New York, he has attained a standing of proficiency and eminence as an organist and pianist. He is also master of the Scranton Choral Union, which won the first prize at the World's Fair, Of Mr. Davies the following is known of him:

T. J. Davies, Mus. Bac., is a native of Swansea Valley, South Wales, near "Craig y nos" castle, the present residence of Madame Patti. Mr. Davies's parents came to the United States when he was five years of age, and settled in Scranton. From early childhood he gave evidence of superior musical talent. His earlier compositions, "Summer Night," "Dark Eyes Sweetly," "Sing to the Lord of Hosts," "Cambrian Song of Freedom," one of the best pieces for male chorus ever written, and "Ar Hyd y Nos" Welsh airs, were composed before he had any professional aid in the study of composition. Since Mr. Davies has studied with Dr. Joseph Parry, the ex Welsh, during the years 1885, 1886 and 1887. Later he studied with Dr. Frank J. Karn, London, during the years 1888 and 1889, passed for examination for bachelor of music in 1890. At present Mr. Davies is employing his time as professor of voice production and singing; a musician as one of the best tenors in Pennsylvania. His celebrated society—The Lycie Glee club, is considered one of the best male voice glee clubs of its number in the United States. He received the at the Providence Eisteddfod held at Scranton is noted for its high standard of its music, nothing but the choicest of church music being heard. Mr. Davies has prepared many candidates for musical degrees then any other teacher in the East, several of his pupils having silver and gold medals for the excellence of their work. He is the author of "Lenora," the male quartette sung at the Eisteddfod.

Prof. John T. Watkins is also an excellent leader as well as being the possessor of a very fine baritone voice. He is a born musician. He is a native of Merthyr Tydfil, Wales, and came to this country when 8 years old. During the inauguration of President Harrison, in 1889, it was he of whom the dispatches spoke at the time, the led the male chorus of 18 voices, which won him distinction. He spent the years in the Royal Academy of Music in London, and led a choir of 250 voices that took first prize at the Wilkes-Barre Eisteddfod in May last. All three gentlemen are expected to arrive here on Wednesday next, and will put up at the Templeton.

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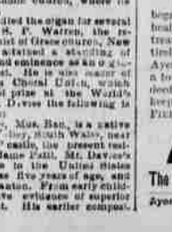

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