

Music and Musicians

Now to clear the decks for Patti. The coming of the diva will be the next big musical event for which the Tabernacle will prepare, and while she will have no metropolitan orchestra, no Duss, Fiske, nor Franko to help her out, all the probabilities are that she will work up a furor that will make the Nordica boom look pale in comparison.

People who thought that Patti's numerous "farewells," or her "adieu," "farewell" to America, will have their eyes opened by reading the following clipping from last Friday's New York Herald.

There was an auction sale yesterday at the Casino of boxes and choice seats for the two concerts Mme. Patti is to give in Carnegie hall on November 2 and 3. The highest price paid for a box was \$375, and \$105 was paid for the first choice of chairs.

The interesting fact about the result of the sale is that there were plenty of good seats left for the public to get at the regular rates of \$5 each, although the sale was a successful one and high premiums were paid for the best places.

Less than half the seats were disposed of. Those unsold will be placed to satisfy the applications received up to date and the remainder will be placed on public sale at Steinway's next Wednesday.

Receipts of the sale yesterday amounted to about \$10,000. This the management asserts assures Mme. Patti a \$25,000 opening house.

The contest over the scholarship being offered by Mme. Nordica was going on in Philadelphia all of last week. Over 60 women submitted to the examination. The prize in the sum of \$2,000 to be paid each year for the training of the best female voice to be found in America. The examination is being conducted by Prof. Minkowsky, who says that he has tested voices from nearly every district in the United States, and decided that the only one yet worthy of the Nordica prize was found in Boston. He speaks highly, however, of the accomplishments of the Philadelphia singers.

There will be a concert next Wednesday evening in the First Congregational church of this city by Miss Mary Olive Gray, Miss Esther T. Allen, and Miss Isabel Monahan, with Miss Judith Evans as violin accompanist. The following program will be observed:

First: quasi una fantasia op. 27, No. 2, (three movements).....Beethoven
Die Lohmunde.....Schumann
Tune April.....Nevin
Suite III (three movements).....Ries
Theme and Variations.....Schubert
Nocturne.....Brahms
Brande Air.....Hofmann
Sonata op. 12, for violin and piano, (three movements).....Grieg
Little Irish Song.....Lohr
Protestations.....Norris
Sara's Flute.....Godard
Cascade.....Pauer
Trepak (Russian Dance).....H. Hofmann
The artists who appear above have taken a most praiseworthy stand against the encore nuisance, and note on the program, "No Encores." The program as outlined will be given, and no more. The Grieg Sonata is a very difficult composition, and its performance will be noted with much interest.

Claude J. Nettleton, the violinist, will give a musical recital next Thursday evening in the First Methodist church, assisted by Mrs. A. S. Peters, soprano, and Miss Ethel M. Nettleton, pianist. The following program will be observed:

Violin, Military Concerto, Allegro
Violoncello, Nocturne.....Lipinski
Violoncello, Nocturne.....Lipinski
Piano, Rhapsodie Hongroise VI, Liszt
Liszt.....Miss Ethel M. Nettleton
Violin, "Blue Bells," arranged and varied by Claude J. Nettleton
Madrigale.....Simonetti

Despite the fact that Richard Strauss is to spend only a few weeks in this country during his coming visit, he will conduct the Philadelphia orchestra in his own compositions six times. These appearances, in conjunction with Mr. Scheel, will be made at two concerts in Philadelphia, two in Boston, one in Baltimore, and one in Washington. No other American orchestra has been so fortunate in securing this eminent conductor for such a number of appearances. The regular season of the Philadelphia orchestra in its home city will begin on Oct. 30.

Frau Schumann-Heink has given up her contract with the Royal Opera, Berlin, thus forfeiting her indemnity, for breach of contract (reported to amount to \$5,250), in order to sing in the United States, having been unable to obtain further leave of absence.

Paderewski's first night is thus described in the Contesse Potocka's volume on Theodore Leschetizky, just issued by Century company: "I remember the night that Leschetizky brought out his brilliant pupil, Ignace Paderewski. His performance of an original theme and variations was not greeted with special favor. Indeed, some local musicians were heard to remark 'that the young man did not seem to promise much. But his keener master opposed envious criticism with the now unanswerable statement, 'Ah, my dear one, you will have to get used to hearing that young man's name.' Yet, as he stood nonchalantly in the passageway, his tawny hair resting against the wall, those who foresaw his great future were probably few."

Meyerbeer's "Huguenots" was lately given for the five hundredth time at Vienna. In Paris, reckoning down to

Gipsy Dances (No. 1).....Nachez
Vocal solo, "Song of the Bow".....Aylward
Piano, Nocturne.....Dobler
"Home Sweet Home".....Thalberg
Vocal solo, "Victory" (with violin obligato), Mrs. A. S. Peters.....Claude J. Nettleton
Piano, Grand Duo Polonaise.....Henri and Jos. Wieniawski

Held's band will present the following program tomorrow evening in the Grand Theater: March, Stars and Stripes Forever; Sousa; Ballet music from Faust; Capriccio; Frog Puddles; Cotton Blossoms; Clarinet solo; Polka mase from Mignon; Mr. Sims; Soprano solo, Miss Nellie Penrose Whitney; Grand selection, Peggy from Paris; Caprice, Darktown Gall, with vocal chorus; Hungarian Rhapsodie, No. 2, Liszt; Steighide, descriptive, Puerer.

Sherwood, the noted pianist, who performed in this city in 1888, will be in Ogden Tuesday evening, to give a recital there while en route across the continent. Prominent music teachers of this city are organizing an excursion to go up from Salt Lake to hear the artist.

Miss Sybella Clayton, the promising young pianist, returns to Detroit early in the week, to resume her musical studies under Prof. Tomas.

Four of Madame Swenson's pupils, Misses Reni and Sigrid Pedersen, Miss Pinkerton and Miss Edna Dwyer, will take part in the coming opera, of "Cinderella," to be given under Mrs. King's direction.

Mrs. Ethel F. Perkins of this city who went to Chicago two weeks ago to study under Prof. W. S. B. Matthews is reported making such progress as to delight her instructor and promise great things for herself.

H. E. Giles has bought for \$1,000 what is probably the last Mason & Hamlin baby grand piano that will ever come to this market, as the firm has sold some time ago for \$350,000, and is going out of business.

The Granite State tabernacle's new organ will be shipped Wednesday next from Brattleboro, Vt.

Mrs. Lizzie Thomas-Edward is studying under Mme. Fox at the Chicago College of Music. She studied, besides vocal, which she studied privately with Mme. Fox, harmony, sight-reading, composition, language, under the leading teachers. She will open a course here, and will give a recital next month, assisted by Prof. McClellan and Mr. Skelton.

Our music-loving people will be greatly interested in the musical accompaniment to "Ben Hur." The choral and orchestral work is by the famous composer, Edgar Stillman Kelley, formerly of music in the college of the city of New York. He is said to have produced some wonderful effects, and his melodies cling closely to the ancient form of music used by the Egyptians and Greeks, two thousand years ago. An orchestra of 24 instruments is used, and the big chorus "Hosanna," which brings down the final curtain is rendered by a large body of singers, which forms a part of the company.

It is well that the memory of the famous stock company of the olden time should be preserved, that their good work should be held up to the admiration of the present generation, for they lived in the Augustan age of the drama, when the theater was guided by taste, by refinement, by intellectual equipment and when all that was best in the classic literature of the stage, found as its exponents, ladies and gentlemen possessing the varied qualities necessary to the successful career of the actor.

Think of the astounding enterprise, which overcame stupendous obstacles in those ante railroad days, that enabled the pioneer actors of Utah to leave the strong and enduring foundation of a home worthy of Shakespeare, leaving behind them a monument giving testimony to their own intellectual supremacy and refined aspirations, in the "Old Drury" of the new world.

More than a third of a century ago the fame of Salt Lake's stock company was fully known from San Francisco to Boston. The number of great stars, such as Mr. and Mrs. Charles Keen, Charles Coulstock, Julia Deane, Mrs. D. P. Bowers, Mrs. Gen. Lander, Edwin Adams, "Bilby" Florence, Lawrence Barrett, Joseph Jefferson, the Chaffers, John E. Owens, James A. Herne, Lucille Western and so many others of prime prominence—all were in their prime of the Salt Lake Theater, its management and the company.

It is 31 years since I made my first appearance in the Salt Lake Theater in company with Mr. F. M. Bates. There was at that time a company of players here that any city in the English speaking world might well be proud of. The manager then, I think, was my old friend Mr. David McKenzie.

In the company at that time was my genial friend of all these years, Mr. Phil Margetts, who in his own peculiarly unctuous style of comedy had no superior then on the American stage, and at this present time has no equal.

The Bostonians are to have a new opera, the title of which is "The Queen of Laughter."

A Montreal dispatch says: Mme. Melba began her tour of the continent here tonight, and it is within bounds to say that no artist has ever received a more cordial welcome. The famous singer is looking remarkably well, and she was never in better voice than tonight. Her special triumph tonight was the made scene from "Lack," with her obligato, C. K. K. She was recalled several times. Mme. Melba is accompanied by Ellison Van Housen, tenor; Charles Gilbert, baritone; Ada Sassoli, harpiste, a protégée of hers; Lievelva Davies, pianist, and C. K. North, flutist, all of whom made excellent impressions. The concert took place at the Arena, one of the largest auditoriums in Canada, and it was filled.

Helen Bertram, formerly the soprano of "The Bostonians," was married quietly in Chicago a few days ago, to the well known actor, Edward Morgan, now appearing in "The Eternal City." Mr. Morgan is anxious for his wife to retire from the stage, but whether or not she will comply is uncertain.



SCENE FROM "BEN HUR." "VALE OF HINON, TOMB OF THE LEPERS."

THE DRAMA'S PALMY DAYS IN SALT LAKE.

By the Veteran Actor and Manager, John Maguire.

On my arrival in the city last Saturday evening, looking over the Deseret News for the happenings of the day, I was pleasantly surprised in beholding the picture of one who in years gone by, was so prominently identified with the social life of this city and the political life of the state, Hon. John T. Caine.

In looking at the reproduction of Mr. Caine's photograph in the character of Pizarro, it suggested to my mind the marvelous changes that have taken place in the theater and in all its belongings during the past quarter of a century. In no other city, Boston, perhaps, excepted, does the change come home in all its significance to one who has some claims to being considered an old timer, than in this very city of Salt Lake, for I do not know of any other that can boast of having such a shrine, so sacred to the memory of bygone greatness, whose shelter gave welcome and praise to so grand a phalanx of its votaries, nearly all of whom are now with the immortals.

It is well that the memory of the famous stock company of the olden time should be preserved, that their good work should be held up to the admiration of the present generation, for they lived in the Augustan age of the drama, when the theater was guided by taste, by refinement, by intellectual equipment and when all that was best in the classic literature of the stage, found as its exponents, ladies and gentlemen possessing the varied qualities necessary to the successful career of the actor.

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for legitimate comedy is a lost art on the American stage. There were Mr. and Mrs. Harry Bowring, the latter an excellent actress and a most estimable lady. John C. Graham, a most accomplished light comedian, Harry Maiben—inimitable in some eccentric roles. I shall never forget him in Aladdin, nor Phil Margetts' Widow Swankey in the same. Mike Foster, Logan Paul, then a youngster, McEwan—"Jimmy" Harris, the stage manager, Jean Clara Walters, Carrie Carter—the mother of the wonderful Lincoln J. then a mischievous kid in "Kittie." Annie Adams—the Clawson children, Willie John S. Lindsay, John T. Caine, Dunbar, etc., made special appearances in some great revival like Macbeth. I have never seen anything superior to its production by the old stock company in this city, the Tabernacle choir being added to the company for the production of Locke's music. Prof. Thomas then leading the orchestra. I played with Mr. and Mrs. Bates a lengthened engagement at that time, revisiting Salt Lake at intervals since. I have seen many changes in the character and nature of the performances, between then and now. The plays and players tended more towards the ideal—the nasty problem play was unknown, the so-called realistic had its limit.

President Young took great pleasure in the theater, but was quick to reprehend what was objectionable. During an engagement here of James A. Herne and Lucille Western, he visited the theater and saw their performance of "Bill and Nancy Sykes" in "Oliver Twist," and so repellent was its realism, that he ordered that the play should be given, an order which was strictly observed until long after the president's death.

Now there is nothing but the so-called realistic, and the degenerate problem play—while the humanity of farce comedy has substituted its buffoonery for legitimate humor. A mighty revolution has been accomplished in the theatrical world; commercialism has invaded the sanctuary. The money changers are in the temple. Where are now the constant playgoers? Where are the critics who followed with affectionate enthusiasm our performances, gave advice to the actors, directed the author, and made dramatic literature the habitual object of their meditations? For in those "palmy days" men meditated on this noble art. In those days men unoccupied all the day, sought the theater in the evening for a subject of study; at the present time they come jaded and fatigued, in search of relaxation. Formerly one visited the theater for the purpose of exercising the mind, now it is with a view to unburden it. This change in the public taste must necessarily introduce a corresponding alteration in the art itself, both actors and pieces descend to the level of their audience.

It is well therefore, and highly commendable in the Deseret News to resurrect the memory, the names, and the deeds of the pioneer men and women who made famous the now venerable Salt Lake Theater.

tirely to blame. It will be remembered that soon after a Wagnerian festival was determined on, a deputation waited upon the composer's widow to ascertain her wishes regarding arrangements. She informed the committee that the family thought a rendition of all her husband's compositions from the earliest to the latest would be a fitting tribute, so the committee submitted this suggestion to the emperor, to whom the committee was obliged to report progress from time to time, and whose approval was necessary before the arrangements could proceed.

When the Kaiser stopped to think that such a program would keep two theaters going day and night for two weeks, he utterly refused to give up any of the royal playhouses for so much grand opera and, of course, the committee could do nothing but report to Frau Wagner that her suggestions could not be carried out. Unluckily the emperor's decision came almost side by side with the trouble over Parsifal's production in America, and probably it was this circumstance that so enraged the composer's whole family that they withdrew entirely from the proceedings.

It seemed as if the action of the Wagner family was only a signal for all sorts of misfortune to come along. The Barbarian court refused to land the famous Munich Royal orchestra,

Prof. Kelley, an American director, withdrew from the program alleging that unsatisfactory rehearsal arrangements would make his music a failure, and Sir Alexander Mackenzie, one of the best known patrons, refused to have anything more to do with the festival. These resignations were followed by that of M. Greig, the Norwegian composer and Miss McIntyre, a vocal artist upon whom the committee especially counted.

These withdrawals, of course, took away much of the high tone which the management had counted upon, but Herr Leichter, the president of the committee, who is a wealthy manufacturer of cosmetics, took the bull by the horns and spared neither funds nor energy in seeing the matter through. And as a result, the unveiling ceremonies were by no means without interest. The emperor was represented by his son Prince Eitel Fritz with Prince Frederick Heinrich of Prussia. At the right of the Royal Pavilion several stands held the singers, among whom were the choir of the Sternsche Gesang Verein and the Casino society, while the massed bands of all the Guard Regiments in Berlin led by Prof. von Rosenberg, occupied the stands in the foreground of the picture.

After the actual ceremony, which was performed by Prince Eitel Fritz, Herr Leichter made a short speech, and various deputations passed three or four wreaths at the foot of the statue.

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THE NEW WAGNER STATUE IN BERLIN.

In Spite of the Bad Blood Which it Has Made, Germany Thinks the Monument Worth All it Cost.

Special Correspondence.

Berlin, Oct. 10.—Here is the first sketch that has been made of the famous Wagner monument, the ceremony of unveiling which finally was carried out the other day, although neither the surviving members of the Wagner family nor any of the most prominent Wagner conductors and singers saw fit to grace the occasion with their presence. Of course, Berlin still feels disgusted over the dismal fizzle which turned what was intended to be a national event into a private celebration instituted—and paid for—by Herr Leichter, president of the monument committee, but there is immense satisfaction with the work itself and nothing but praise for Gustave Eberlein, its designer. Artists who have inspected the statue declare that the upturned face of the composer as he listens to the voice of inspiration in intensely lifelike, while

the figures about the pedestal are admitted to be beautifully done.

The figure at the base of the monument is of course, Wolfram von Eschenbach, the great German bard, that on the left Tannhauser returning from his pilgrimage to Rome, that on the right, Brunhilde bewailing the dead Siegfried while at the back is a group representing Alberich grasping the ring from the Rhine Maiden.

What might be called the "inside history" of the remarkable controversy over this statue of the great German composer has been told in such a fragmentary fashion that folk in America must have rather a vague notion of what it all has been about.

As a matter of fact, the explanations offered since the monument committee had the support of the German musical world knocked from under it, have conflicted to such an extent that it has been rather difficult even for the public here to get at the real situation, but it is generally known that the monument committee, while not using the best of tact, was not-

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