

Dramatic AND Musical

SARA BERNHARDT wants to play in the Tabernacle. Having enlisted under the banner of the "Independents," she is barred out of the Salt Lake Theater, and her managers have written Prof. Stephens, offering, if the house could be secured, to "put on a play requiring no change of scenery." Just what sort of play this would be, and what drama in the famous Bernhardt repertoire, would lend itself to an arena for a background and empty benches for side wings, it is rather difficult to imagine. However, we are not apt to be troubled by such novelty, for the answer was returned that under no circumstances could the building be obtained for a theatrical presentation.

Madge Carr Cooke should have a royal welcome when she appears here next week in "Mrs. Wiggs of the Cabbage Patch." Mrs. Cooke's strong personality and her established reputation in the old Grand days, allied to the popularity of the Wiggs book, make a combination that Mr. Payer is rightly banking on. Since the days when she played dashing comedy roles and eccentric old women at the Grand, Mrs. Cooke has been steadily mounting the ladder of fame, and her work in the old, especially with Amelia Bingham in "The Clingers," brought her into such high repute that she is the immediate choice for the central figure when Mrs. Wiggs came to be dramatized. This presentation, too, will be of special interest, because we shall see for the first time those charming book creations in flesh and blood form. Mrs. Wiggs, Mrs. Huxley part in which Helen Lowell is said to divide honors with the star, Lovers Mary, Mr. Stubbins and the other well known figures of the two books, for both Mrs. Wiggs and Lovers Mary have been utilized to make the play.

All in all it is a play that Mrs. Wiggs should find a refreshing treat for the appetites of our theatergoers.

After nine weeks in the hot season, the latter company leaves the Grand theater tonight for Denver, where it looks for a rest from toil in a change of all only once a week instead of twice. The popularity of the company here was of nights, and that is a little unusual for Salt Lake, especially in view of the fact that shortly before the company arrived, a well known comedian, Harry Cooper, Clark tried straight comedy pieces of a high class character, and couldn't make them so successfully for half the length of time the company have played.

Perhaps the difference lies in the kind of plays, and after all it is the good old fashioned melodrama, nowadays ruled out of the repertoire of first class theaters, that takes with the popular priced audience. At any rate, melodrama led in the selections of Mr. Bittner, and of straight comedy pieces there was only a single selection. The problem play, too, was limited to a couple of efforts, while the moral-lesson drama received but one presentation, and this was agreed by common consent to be the one absolute failure of the repertoire.

The "comedy of manners," which was the time considered the only legitimate comedy, got but little notice. Only one—"The Senator's Wife," was attempted and its success was more marked artistically than in a financial way.

The plays selected were mostly efforts of the last decade, and afford a good example of what is alive in present styles of play writing of the past and nearly average order. They are not the kind of plays the educated or cultivated taste would ask, but they afford amusement to those who would not choose their service, a la carte.

The eastern critics seem to have a hard time of it picking out of the drama at large, the morsels that will furnish an evening of entertainment to the cultivated mind, but when they consider the debarred melodrama as a lost style of playwriting, it might be well to scan the names of some of the plays, such as those which the Bittner company packed the Grand week after week. Such titles as "The Galley Slave," "Dora Thorne," "The Belle of Richmond," "The Light of Love," "The Great Diamond Robbery," "Slaves of Passion," "Woman Against Woman," "For His Brother's Honor," and "Jack a Diamond" would have to be accorded a place in the list.

The new season at the Grand will open Monday, Sept. 4, with the O'Neill Musical Comedy company in "The Girl from New York."

The Grand tabernacle choir will sing the national anthem, "Hail, We Love Thee," by Stephens, at the Portland fair on Friday day.

If Madam Gaski comes our way this season it is to be hoped Salt Lake may hear her in the Tabernacle, this eminent German singer has worked her way into the very first ranks of great artists.

Those intending to compete for the free scholarship in voice culture at the latter-day Saint's university may prepare any solo which they deem will best show their ability, and the quality of their voices; they will not be confined to selections from the opera of Norma, the choice of soloists for the work being a matter for later consideration. For the free scholarship it is intended first to give an opportunity for one of such ability, but should none be of sufficient promise, or excellence, two of another will be taken. There will be place for five winners in all for this season.

Emma Eames is booked to appear with the Tabernacle choir in the Tabernacle early in November. Madame Eames is one of the great American singers who has not been heard much in the west, but who fully shares honors with Nordica and others in the east.

The "Schubert club" of New Jersey is offering a \$50 prize for the best male chorus in four parts. Dudley Luck, Charles Parker and Victor Herbert are to be the judges. Here is a chance for our local composers to try their skill with the assurance that competent men will pass on their work.

Prof. Stephens will organize an evening class especially to train young men, tenors and basses, for the Tabernacle choir, this winter. Boys over 15 years of age having good voices should avail themselves of this fine opportunity for early training. Those whose services can be used in the choir will be under no expense whatever, and will stand a fair chance to enjoy whatever excursions, concerts, etc., the choir may have this season on equally favorable terms with regular choir members. Applicants should report to choir leaders and stake chorists, or to Prof. Stephens direct at the Tabernacle, or by mail.

G. H. Schuster, a member of the orchestra at the Grand theater, has composed the "Edelweiss Waltz," which is such merit that a prominent Chicago music house is publishing it. Both melody and harmonization are said to be very good.

Mrs. Jonas has gone to the East can-

yon ranch of Col. Clayton as the guest of his family for a week or two.

The demand for talking machines in this city continues, and one local music house received 300 in one bunch Thursday.

Manager J. J. Daynes, Jr., of the Clayton Music company has returned from a vacation at Wasatch.

Conductor Ashworth of the Liberty State choir is reorganizing his singers with a view to doing extra good work the coming fall.

Prominent local musicians met last Wednesday afternoon, with Mrs. Harry Winder, 37 East First, South street, to study modern composers, and the history of their music. Among those present were Prof. Arthur Shepherd, Mr. and Mrs. Carlson, Mrs. Putnam, Mrs. O'Brien and Misses John, Ellen, Beck, Sharp, Berkhead and Allenbaugh. The occasion was greatly enjoyed.

Miss Florence McFarren, the Chicago pianist and composer, has been creating something of a furor in the local music stores during the week. Her marches are much admired.

The vocal pupils of C. F. Carlson will give a recital in Beasley hall on the evening of Sept. 1.

The Tabernacle organist is constantly

lively American woman in Europe, and will be entitled either "Miss Dolly Dollars" or "The Yankee Girl." Victor Herbert has written the music. Miss Glaser is to open the reading season at the Kuckelbauer theater, New York.

After singing in America next season in "The Catch of the Season," Edna May will go to London and appear at the Vaudeville theater in a new musical piece by Ordunaire, the composer of "La Poupée." Then will come her eagerly awaited appearance in comedy musical music, a test of her versatility that will be interesting.

Gaski this summer will be one of the stars at the Wagner festival at Munich, singing in two ring performances, and appearing at the Elmsland twice as the countess. Last year, it will be remembered, she made a great hit in "The Flying Dutchman"—so great a hit that Munich and all German singers should be "discovered" in America.

Miss Fritz Scherf, who has been in Switzerland since she finished her season in America, has now gone to her home at Frankfurt-on-Main. At the end of this month she purposes going to San Moritz for a couple of weeks, after which she will sail for New York to begin rehearsals of her new opera, "Mlle. Modiste," by Victor Herbert and Henry Blossom.

Allice Nielsen, whose return to this



MADGE CARR COOKE.

As "Mrs. Wiggs" at Theater on Friday and Saturday.

besieged with requests, written and oral, to give special recitals. In fact there are so many that if he complied with all of them he would have hardly time to eat his meals or get the orthodox eight hours sleep out of 24.

Four \$100 gold-plated concertos are on exhibition. They are for Messrs. Held, Zerkman, Johnson and Bennett, four cornets in Held's band. The concertos are beautiful instruments, and are attracting wide attention.

The sheet music market has been rushed during the past week, and only a few pianos and organs have been only passably fair. Collections are reported high.

Miss Edna Cohn has returned from the mountains, and will sing tomorrow morning in the First Congregational church.

The instrumentation of the First Regiment band is as follows: Seven cornets, one flute and piccolo, one saxophone, four cornets, one trumpet, four alto horns, one tenor horn, three slide trombones, three tubas and two drums. The band will go on a picnic to Laguna on the 15th inst.

The Twenty-ninth Infantry band appears to be flourishing like the vine.

Master P. X. Herli. The instrumentation of the organization is now as follows: five cornets, four alto, four slide trombones, one flute and piccolo, one saxophone, seven clarinets, three saxophones, one E flat tuba, two B flat tubas, two euphoniums, two drummers.

SHARPS AND FLATS.

Rosol Pugno, the French pianist, will open his season in America as soloist with the Philadelphia orchestra on Nov. 3 and 4.

"The Valkyrie" will in all probability be the most ambitious offering of Savages' English Grand Opera company the coming season. This, of course, involves a production of magnitude. "Rigoletto" and "Aida" are also in the repertoire.

It is often said that Bach's music can be adequately played only on the old-fashioned clavichord, which is no longer in use. K. Walter makes short work of this foolish argument. In No. 3 of Musika Sacra (Griegensberg, 1905), the modern grand piano is, he says, the instrument for Bach.

It has frequently been said that Wagner singing is harmful to the voice. As a sort of contradiction to this theory it may be said that Therese Malten, the well-known Wagnerian prima donna of the Dresden opera, has just celebrated her fiftieth birthday and is regarded as at the height of her powers.

Germany is to have an Imperial Music Library. The question is, "Where shall it be erected?" In the Neue Zeitschrift für Musik, Paul Marsop pleads for Leipzig, the grounds that it is a musical center, is conveniently located, and, while sufficiently modern, not too strenuous and mercenary.

Lulu Glaser's new musical piece will be from the profile pen of Henry B. Smith. It tells the adventures of a

country has been announced, is now in London at the Waldorf theater with the Henry Russell grand opera company. She will sail for America early in October, and will appear in New York in October for the first time since her tour in "The Singing Girl."

The first performance at Covent Garden of Puccini's latest opera, "Madame Butterfly," which has just been given, achieved a great popular success. Reports say that not only was the opera well sung and finely acted, but it was also staged in a beautiful manner. The score itself is pronounced as some of the most tuneful and grateful Puccini has yet written, as well as the most musical.

Frederick Ranken, the librettist, and Reginald DeKoven, the composer, have just completed a four years' contract with Manager Henry W. Savage to write exclusively for him during that time. They are expected to produce each year at least one comic opera, for which Manager Savage contemplates the organization of a permanent company to interpret the various roles of the new Ranken-DeKoven productions. The opera will be of a light order, something similar to the "Robin Hood" style that DeKoven and Ranken followed for so many years.

A watch which belonged to Handel became at his death the property of George Anyand, one of the executors named in the composer's will. It afterwards passed into the hands of William Broxell, an amateur member of the Sacred Harmonic society, and one of the donors to the library of that society, and at his death in 1879 the watch was bought by Henrietta M. Mackenzie, also a member of the Sacred Harmonic. This lady has been induced to part with it, and Dr. W. H. Cummings, who already possesses several interesting Handel relics, is now its owner.

While the recent record of Pope Pius X. with regard to female voices in Catholic choirs will not likely be construed to mean choirs that sing in a soft in the rear of the church, and therefore permit the ladies' voices to remain, it will have a strong effect in ridding the church of much of the trashy and highly irreverent music which has crept into the repertoire of most choirs. The Gregorian will undoubtedly be used to a much greater extent than heretofore, and all those parts known as the "proper" will be sung in plain chant. The other music, especially the masses and the benedictus, will be of the more genuine religious school. It will not be a surprise if solo singers, except when they are incidental, will eventually be entirely done away with.

It was brought out in a trial in New York the other day that the Williams and Walker's joint net earnings last season were \$28,000.

Mrs. Minnie Madison Pike intends to spend the remainder of the summer at a mountain resort in California.

Wagenhal and Kemper announce that Blanche Walsh will begin her tour in Cincinnati on Labor day, Monday, Sept.

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LEASES THURSO CASTLE FOR GROUSE SEASON.

The Countess Roslyn, who was formerly Anna Robinson, the actress, and who began her career as an artist's model in Minneapolis, has leased Thurso Castle, Scotland, with its fifty magnificently furnished rooms, just to entertain her friends during the grouse shooting season. Thurso Castle is a very old and historic edifice, associated with the noble blood of the country, but the former chorus girl has taken possession with an easy confidence, as if she were to the manner born. One of the main reasons for leasing Thurso Castle, it is announced, is to give the Countess Roslyn the opportunity of being near her sister-in-law, the Duchess of Sutherland.

Charles Frohman has secured from Alfred Sutro, author of "The Walls of Jericho," a new play called "The Walls of Jericho," which is to be produced at the Imperial theater, London, in October, and also from the same author his delightful comedy, "Mollie's Love," which is to be produced at the New National theater in Washington, D. C., Aug. 25.

It is announced that Otto Skinner will originate the leading role in "The Prodigal Son," which is to have its first production on any stage at the New National theater in Washington, D. C., Aug. 25.

The will of Madame Janussek has been filed in the Nassau county surrogate's court of Long Island. She leaves a personal estate of \$600, all of which goes to her only daughter, Teresa Zahn of Darmstadt, Germany.

Old St. Paul's churchyard, Philadelphia, may have to give way to the march of improvement. In this event the remains of the famous actors, who were buried there, will be moved to the Forest home at Holmesburg.

Clyde Fitch's new comedy for Maxine Elliott, in which she is to appear under the management of Mr. Charles B. Dillingham at the Criterion early in September, it is to be called "Her Great Match." "My Girl Joe" was the title originally chosen.

It is said that Clyde Fitch has selected the name for the new play in which Viola Allen is to appear and that it will be called "The Comedy Mask." Miss Allen will impersonate a great actress, and will be given a role that affords her full opportunity.

Augustus Thomas has arrived in New York from Paris and is now at East Hampton, L. I., completing the new comedy in which Charles Frohman will present John Drew. Mr. Drew's season opens at the Empire theater, New York, early in September.

C. M. S. McLeellan, author of "Leah Kleschna," has written a comedy called "On the Loose," which will be produced early in September at the Haymarket theater, London, the American rights of which have been secured by Charles Frohman.

Miss Ellen Terry read a paper on "The Letters in Shakespeare's Plays" at a meeting given at the Duke of York's theater, London, the occasion being under the auspices and for the benefit of the British Empire Shakespeare society, an organization of which Sir Henry Irving is the president.

Richard Mansfield's first production next season will be "Don Carlos," by Frederick von Schiller. The season will begin Oct. 12 in Chicago. Almost directly afterward he will come to the Grand Opera House in San Francisco, and later go to Los Angeles, where he has not played for nearly twelve years.

Wilton Lackaye will make a tour of the Pacific coast and the south for the early part of his season, opening in Duluth Aug. 11. Lackaye will play "The Pit" and "Tilly" until Feb. 1, when he will again be seen in New York, opening in his own dramatization of "Leah Kleschna," to be followed by three revivals.

In England two old-time prize-fighters, Max and Tug Wilson, the former 75 and the latter 69 years of age—are now appearing in a sketch in the rear of the church, and therefore permit the ladies' voices to remain, it will have a strong effect in ridding the church of much of the trashy and highly irreverent music which has crept into the repertoire of most choirs. The Gregorian will undoubtedly be used to a much greater extent than heretofore, and all those parts known as the "proper" will be sung in plain chant. The other music, especially the masses and the benedictus, will be of the more genuine religious school. It will not be a surprise if solo singers, except when they are incidental, will eventually be entirely done away with.

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ing stocks at a low figure and selling them at a long profit. It was on so much money than writing plays with both hands and aching knees with life teeth. So to do course Mr. Fitch became an investor on a larger scale than he should have been, and when the market went down he sold off the brokers for margins brought anguish to his soul and to his balance in bank. Few persons have known that Clyde Fitch was a speculator, but such was the fact, and he has met it courageously without uttering a sound of repining. More than that, Fitch has been working like a Trojan, and it would take him time to rebuild this and by means not always successful. As pretty much everybody is aware, Mrs. Langtry is an ardent horsewoman, and she probably knows more about breeding, rearing and racing thoroughbreds than any other person of her sex now upon the surface of this terrestrial ball. Well, she is long past middle age, and Mrs. Langtry has been betting furiously on the races, both in England and in France, and her ventures have been followed with extraordinary good luck, so that she now finds herself with a very comfortable "pile" of her own. Here in America we think we have some very heavy plungers in our various betting rings, but the biggest horse gambler that is done on this side of the water would be regarded as mere piking in Great Britain. There it is hard work to make a horse-race stake, and it takes money on any given horse in a race and on settling day, which is Monday of each week, stupendous sums change hands. This aspect of betting has been very fortunate for every American plunger who has thus far visited the English race courses. All of them, without a single exception, taking long chances on getting money for horses early in the week, have ultimately been obliged to "swich" when it came to settling day. But with Mrs. Langtry it is altogether different. Her attention to the side the sacred circle of Tattersalls have been so uniformly on the winning side that she is seriously thinking of establishing a very large racing stable, and devoting herself entirely to its conduct after the close of her next American tour.

Through the imagination of the second press agent we occasionally see it stated that some actor or actress is about to have a theater built for his or her exclusive use in New York. None of these single star play houses has materialized in recent years, but the record is likely to be broken in good earnest before the next amusement season has passed to its end. George M. Cohan is the player who is to have a temple of the drama at his sole disposal, unless there should be an altogether unlooked for slip in the arrangements that have been going on for some time now between Sam Harris, the manager of the Cohan productions, and the owners of a piece of property that has recently changed hands, and that faces Longacre square. For an enterprise of this kind, young Cohan possesses qualities that are not shared by any other actor of the present day, for he writes his plays, composes the music for them, conducts the stage direction, and performs the principal parts, as he now finds time to turn out considerable stage material for Klaw & Erlanger in addition to keeping himself supplied with material for his own troupe. It is a probable thing, too, that it will be difficult to fill all the requirements of a theater of his own, Cohan is now playing his eighth engagement at the New York in the "John Jones," all within a single year—record which has not been equaled by any other performer. He will have no vacation at all this summer, but at the conclusion of the current run at the New York theater he will start out upon his fall and winter tour.

The first of the "regular" New York productions will be "The Pearl and the Pumpkin" at the Broadway theater on the 21st of the present month. The date has been advanced for a full week, probably to take advantage of the fact that the theater is now a black-box with visitors from all sections of the country, among whom there is a distinctly developed appetite for stage entertainment. There are fewer shows now in evidence along Broadway than in any previous August within memory.

David Belasco is back in town with a watchful eye upon the rehearsals of the several plays which he is to send upon the road during the current season. Since his return from Europe, Mr. Belasco has spent most of his time in seclusion at Bath Beach, devoting himself to the process of polishing up new plays, one of them for Blanche Bates and the other for Robert Hilliard. I understand that Clay Greene is the author of the Hilliard piece, but when this is finally placed upon public view it will surely be found to contain a few of the characteristic Belasco touches. It is claimed that the Belasco-Shubert alliance will be able to back tours of 25 full weeks duration before the season is fairly open. The situation will necessitate some rather long jumps, but these will not be materially felt by the stronger attractions in the list. The weaker ones will naturally suffer, but that, of course, is to be expected.

"The Catch of the Season," the piece in which Edna May is to be the principal feature for the coming season, is by all accounts the very foremost hit in the current list of recent London successes. It has already enjoyed a long run in the British metropolis, and it will probably go straight through to the holidays at Daly's theater here. Nothing else has been booked at this establishment until Eleanor Robson's opening date, which has been set for the New Year.

Ernest Hogan, the colored "comedian," who with his twenty-five Senegambian subordinates has been entertaining the large audiences at Mr. Hammerstein's Paradise Gardens, will sail for England at the conclusion of the summer period. Comic negroes are in great favor with the English and frequently marry white women in that part of the world, where a black skin is no bar to social equality. The spectacle presented by a colored banjoist named Rhee, driving in a dog-cart with a white wife, is a sight which often amazes visitors from America, but is taken as a matter of course by subjects of that majesty, King Edward.

LEANDER RICHARDSON.

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