Dramatic and Lyric.

The Proposed Itinerary of the Choir.—The Promenade Concert.—Aristocracy.—Miss Dayliss.—Professional Notes.

Messrs. Clawson and Whitney, business manager of the choir's World's Fair excursion, leave for Chicago tomorrow morning to make the final arrangements for the choir's stay in that city, and at the same time to look into the question of whether or not it will be feasible to give concerts in the main cities en route. The contract with the railroads has not as yet been signed, as it is uncertain by which route the trip will be made. At the present time, however, appearances indicate that the choir will go by one route and return by the other. The business management has already had some correspondence with Denver, Kansas City, St. Louis and Omaha, relative to a concert in each of those places, but nothing positive can be settled until Messrs. Clawson & Whitney have personally visited them. The excursion car alone of transporting 250 people—an enterprise three times the size of the trip of even an organized due the Madame's Royal Italian Opera Co.—renders it impossible to wait over a day or a night for the sake of giving a season's appearance, and if a date can not be obtained to suit the choir in any one city, it will be impossible to stop there. The proposed itinerary, and the route from which the managers will aim to fix definitely before next Friday is as follows:

Wednesday, Aug. 23, leave Salt Lake. Thursday, Aug. 24, arrive Denver, leaving for Kansas City, Friday morning. Saturday, Aug. 26, arrive Kansas City, at 10 a. m. Leave.

Monday, Aug. 28, arrive Chicago. Tuesday, Aug. 29, and Wednesday, Aug. 30, rehearsal and concert for Bible group.

Friday, Aug. 4, choral concert, other group. Saturday, Aug. 5, concert in Columbian Auditorium. Sunday, Aug. 6, sacred concert in Chicago.

Tuesday, Aug. 15, arrive Salt Lake.

If this arrangement can be carried out, it means a trip of 19 days. The train will be run special over the whole route, and as it will be made up of Pullman tourist sleepers, the size will be to leave a city immediately after a concert, to save little time and heavy expenses. It is estimated that besides the 250 singers there will be 100 of the relatives and friends of the choir who will go, if possible, to make the trip with them, so that the whole excursion will be the largest, and without doubt the most sociable that ever ran out of Utah. As to the good the tour of the singers will do the Territory, there can be no question. Many people in the East still cherish the notion that Utah and the West generally are made up of a semi-savage class which makes its living by stealing cattle and selling cities and law. Put a chorus of 250 ladies and gentlemen upon the platform of the Chicago music hall, let them be heard in the different compositions of Handel's oratorios with the other concerts from all parts of the Union, let it be known that they hail from this hitherto supposed to be barbaric region, and we fancy more eyes will be opened than ever were before by a similar spectacle. The winning of a monetary prize is a secondary consideration. Mr. Stephens frankly says to his singers that he does not expect to be a successful competitor, the time which he has had to work on the music since it was decided to make the trip, has been too short, in comparison with other societies, which have had the music in their possession for more than a year, and have been hard at work upon it. But he knows the Salt Lake Tabernacle Co. it will give a good account of itself whatever it appears and its business good, and community which it represents, with him, that is sufficient to justify the trip. The whole Territory joins in the leader's opinion, and bids adieu and his singers (despised, good fellows, a pleasant journey and a safe return.

While the choir is in Kansas City, if time will allow, it is the intention to make an excursion to Independence, Jackson county, Missouri, a spot so memorable to the history of the Latter-day Saints, and if possible to hold brief singing exercises on the temple site which was once located there.

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The promenade concerts of the choir at Saltair yesterday were a huge success, financially, artistically and socially, and though it is too soon yet to know the actual attendance, current estimates put the figures for the day at all the way from 1500 to 2000—which is equal to the 1893 and 1892 totals (taken after a big day). As to how the sum derived from the affair will be a very satisfactory one after all expenses are paid, and the expenses will be no bagatelle, Manager Clayton and the choir both have a right to feel proud of the results, and they evidence on the whole town from a worse inferno of sulking the singers on their tour. The program received was much the same as that given in the Tabernacle on the Twenty-fourth—the choruses consisting of the committee pieces. The singers first stood at the west end of the pavilion, but as the second concert lay amongst their positions to the west, as the wind always blows from that direction, and the effect was much finer. Indeed it was a matter of surprise to many that with the noise of the pavilion open as they are, the music should sound so serious and mellow. The soft artistic effects could not be imparted because there was so much noise on the part of children and others who were passing and going who were at the late for a "good time," and to whom the music was a minor affair. Until the whole audience was seated, at the entrance and exit the noise during a concert, no high regree of artistic success is possible to be achieved in the big pavilion, and it is only an exaggeration to those who wish to listen. The choruses were admirable in all parts, the tenors were again very light, some of the singers being absent. Mr. Daniel McCallum acted as agent. Mrs. Thomas and Mrs. Edwards sang their duet charmingly, and Professor Stephens, despite the disturbing noise, was heard to advantage in a lively selection.

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The next big musical and picnic affair at Saltair will be on Tuesday—not Monday, August 7th. Mr. Stephens will work hard to bring out many fine musical singers, all of whom will be given free transportation by Manager Clayton. Mr. Clayton and Stephens have arranged to have over a large share of the day's company see the Tabernacle choir World's Fair band.

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The latest play by the first of American dramatists, Bronson Howard, was given at the Theater last evening, under a very handsome auspices, all things considered, despite not at all the success in Europe and Hayman's company have been announced to play in this city. The audience was charmed with shooting interest from the opening to the finish, and though the verdict was that Aristocracy is not Mr. Howard's masterpiece—he has made to the military nevertheless—it is still a work of original merit, striking situations, and daring departure from the beaten tracks of dramatic literature in America at least, such as only Bronson Howard would have been the author of. The scenes presented by the play in a powerful one, even though it does manifest the attorney of Europe as effete institutions with an unknowing noble, and the naive on the imitation of Americans to participate themselves before a title, is delightfully new and incisive. Here, as elsewhere there will be much variety of thought as to whether the true and loyal American who Dona was supposed to be, could ever select any chain of circumstances or for love with powers as to to drawn into the arms of the snakelike prince, the moment when she yields, although it is but for a moment, a second apparently intervenes by the ring of the door bell—is the critical one in the whole play; it was a bold step for an American dramatist and it is questionable whether any one but Howard would have been interested in making W. Bird, thrilling, delicate as it is—and it was admirably executed by Mr. Faversham and Miss Waters—it undoubtedly puts the woman in the sympathy of the audience, and thus far it constitutes a weakness to the whole play. The other point which will so equally detract to, whether the death of the prince by the hand of a third party, really removed the stain from Dona, and whether it should have resulted her to party in the eyes of her fellows. Dangerous materials arise, if her conduct was culpable enough to cause that arrangement, how was that culpability viewed by the fact that the prince was killed in a duel—but it was perhaps Mr. Howard's idea to raise discussion, and perhaps Bronson is larger what hope. Aristocracy alive. The presentation was not in all ways perfect, largely because the company are mostly new to the suite. Mr. Faversham and Miss Waters rendered terribly at times, and throughout the premier was a very much overworked individual. Mr. Faversham and Miss Waters were the best members of acting. Mr. Bird had an admirable makeup as the French duke, but his accent was not all French. Mr. Warner had only a small part as the American aristocrat but he filled it admirably. Miss Hampton was quite sweet in a small way. Mr. Pigot was an excellent Gaspar. The dressing and scenery were exquisite. With the oiling that comes from repetition, the company will give a vastly improved rendition of Aristocracy, though it is doubtful whether they will ever be able to equal the sensation by the original cast in New York last fall.

NOTES.

Herrman, the magician, has closed his theater.

Dr. Cotter's will was thrown in to the hands of the sheriff.

Maude Adams and her mother are entertaining in New York.

Lillian is better. The Russell never would give her admission a chance.

E. M. Hoyt was a critical auditor of Aristocracy last night. He admired Howard's dialogue and the plot.

Miss Hamilton, who plays Virginia in Aristocracy, is the wife of E. J. Henley.

The Lyceum company in Aristocracy Abroad is the next big attraction at the Theater.

"Ship Ahoy," a piece delivered to the President's youthful daughter, is the latest new play, with which the Rogers sisters intend to repair the theater-going citizens of Texas.

Mrs. Langtry will make a tour of it in country next season under the management of Joseph F. Haworth. Her tour will not last long, but October at the Hollis street theater, Boston.

Henry Miller and Viola Allen, who played together in New York during the original run of Shenandoah, will play opposite pairs in Liberty hall at the Empire theater.

Bronson Howard has agreed to write a play on American money life for Al Hayman and Charles Frohman. Mr. Howard has gone to Michigan, where he will spend the summer working on the piece.

Mr. John Drew will Jeffersonize The Honeymoon. That is to say, she will treat it in the same sort of changes that Jefferson made in The Rivals to suit modern requirements. As the Widow Green Mrs. Drew will introduce a jig.—Mirror.

Miss Bertha Baylies will only be heard over here during her vacation—in the Rip-van-Winkle honeymoon, she returns to New York next Monday to begin rehearsals with J. M. Hillesdon's company, which will tour next season in Dr. Kovan's new opera.

It is true Richard Mansfield and his pianist, with the demountable title of the Royal Hungarian, were attractive at New London Tuesday last. The cash didn't look paid for and "Dora" had to write letters he could not sign deep where night. He as if what that was for "Dora's" sake.—Recorder.

Whenever he gets an opportunity, and Mr. Clement Scott finds the columns of the English papers at his command, he tries to the superiority of the American theater over the English article, to point of comfort, mechanism, safety and decorum, but the Spectator, he declares, have no rivals.

Rose Coghlan and Mr. J. T. Sullivan-Coghlan, her newest husband, have sailed from Mr. Charles Frohman on American rights in Cesar Widow's play, A Woman of No Importance. Charles Coghlan will play the same part as Henrietta Tree. The production will be a costly one, and at the Fifth avenue theater.

Finally, a burnt drama by Sir Augustus Harris and Paul Meritt, was recently produced for the first time on any stage at Newcastle-on-Tyne. It is an unmitigated popular success and is full of highly sensational scenes. It will take to even at Drury Lane. One character, Lady Warrington, plays a prominent part by Alice Stanley, would seem to have been inspired by Pinero's Mrs. Tanqueray.

Tyndrum and West have secured nearly all the people for their spectacular operatic comedy, Monte Carlo, which will introduce the famous minstrel comedian to white face, George Wilson. The scenery is lovely. The costumes are said to be very rich and pretty. The company will comprise twenty-eight people, with an orchestra and brass band. Rehearsals will begin on July 23, and the season will open early in August. A long tour has been booked.—Mirror.

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