## DESERET EVENING NEWS SATURDAY MAY 8 1909



(Special Correspondence,) ERLIN, April 19 .- The most exclusive and exacting opera house in Europe, the Royal of Berlin, the kaiser's own theater, swung open its doors to a Salt Lake singer, Miss Emma Lucy Gates, on the aight of Saturday, April 17. The work chosen by the director was "Der Frieschult." by Von Weber, and the part entrusted to Miss Gates was the role of Enchen (Annie) the second lady in the opera. To relieve at once the anxiety of the young singer's friends in Utah, it can be said that she came through the trying ordeal most successfully, and ner teacher, Madame Corelli, whose care

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over Miss Gates has been almost that of a mother as well as a tutor, expresses herself as more than happy with the result.

To know just how strenuous the task was which Miss Gates undertook, it should be borne in mind that "Freischutz" is regarded by the Germans as one of the classics, much as we view the works of Shakespeare, and that it is one of the few operas remaining on the German stage in which there is almost as much dialogue as music. To be able to secure admission to the charmed portals of the Royal therefore, a per-son must have a certain standing not only as a singer, but as an actress as well. How Miss Gates finally received the invitation to appear, is a long story



ROYAL OPERA HOUSE BERLIN.

which can only be briefly narrated now. Just before she came back to Salt Lake on her vacation last year, when she and Miss Clayton gave their very success-ful concert in the theater, she sang for the director of the Royal here, and was invited by him to sing again on her re-turn from America in the fall. This she turn from America in the fall. This she did, and the director was so much im-pressed by her rendition of several dif-ficult arias, that he arranged a second and third hearing before other officials of the house. They were also pleased with Miss Gates' voice, but then came the question, what experience had she had to justify an engagement by the Royal directory? She answered that she had already appeared in several light operas in America. Ah, that was a way out of the difficulty. (It ap-pears that they ocasionally bill new singers as "guests'—as debutantzs never). never).

So it was settled that she should be announced as a "guest;" her German accent was pronounced as excellent for the dialogue, she was given her part, and told to be ready for rehearsals. Time went on and she heard no more, till one day there came an important looking government envelope, unstamp-ed (the Royal here is a branch of the government) and containing a notice that she was to be ready for appear-ance on the 17th of April.

FEATURING THE GUEST.

SCENE AT STAGE DOOR. After the performance, Miss Gates received many congratulations from fellow artists and friends. At the stage door the Utah colony and many others assembled to give her a round of ap-plause as she stepped into an auto with Madam Corelli. (There is never any grouping on the stage here after the curtain falls, as at home.) At the big rostaurant of Berlin (the Rheingold, capable of feeding 2,000 at one time, they tell us) MadameCorelli and a num-ber of guests assemble around a table To show how the guests of the Royal are featured, we append the following copy of the program, as it appeared on the bill boards and in the Berlin newspapers:

ROYAL OPERAHAUS. Saturday, the 17, April 1909. 95th performance for searon tickets. DER FREISCHUTZ.

Romantic opera in three acts (ac-ording to the tradition "Der Frie-chutz" by F. Kind.

cording to the tradition Der Fries-schutz" by F. Kind. Music by Carl Marie von Weber. Musical direction, General Musical Director, Dr. Muck. Management: Mr. Regisseur Dahn. Ottokar, ruling count ..... Mr. Hoffmann Ottokar, ruling count....Mr. Hoffmann Kuno, the count's forester...Mr. Kraus Agatha, his daughter...Miss Echeblad Enchen, a young relation...... \* \* \* Caspar, hunter .....Mr. Modlinger Max, hunter .....Mr. Modlinger Samuel, the black hunter....Mr. Bauer A hermit ......Mr. Bauer Kilian, a rich peasant.....Mr. Lleban Brideemalds

Bridesmalds idesmalds ...... Misses Lindemann, Stahl, Thu-lecke, Parbs. Hunters of followers of the count ...

Peasants and musicians; ghosts.

sympathetic quality, usually found only in coloraturas. She takes her upper notes with ease and the high upper notes with ease and the night "B" in the ariette, which many Euchens are giad to omit, was deliv-ered quite as a matter of course. The training of her voice leaves nothing to be desired, and the fine, clear cut technique showed the real musical art. The only shortcoming, her foreign pronunciation of the dialogue, is one that time will remedy, and ought to cut no figure, in view of the many gifts the young singer possesses H. G. W.

### **OSCAR HAMMERSTEIN** AND AMERICAN SINGERS

Impressario Oscar Hammerstein says: "The future of the American prima donna is assured. The American girl has more temperament and natural dramatic ability, vivacity, jolity and intelligence than the girls of any other uniton."

Intelligence than the girls of any other nation." The onc reason she has no historic past as a dramatic singer of the first rank, and why she is not a prominen, figure in the present, is because the American public has only lately sot hold of a practical working knowledg t of the place really good music holds in the history of a people. Our people have neither the inherit-ance nor the early training which pre-pares them for a general love of what is best in music. Even now, against Billington,

what is best in music. Even now, against Billington, Grassini, Catalini and Santag, we need hot hesitate to set the names of Nor-dica, Eames, Farrar and Garden, New York is opera mad; Philadel-phia has enthusiastically fallen into line. Chicago offers one hundred and sixty thousand dollars for a four weeks' season, and it is only a step to her demand for a resident corps of artists every winter. Washington and Pittsburg are clamoring for a season. Boston has just laid the cor-nerstone for a new opera house. When, therefore, grand opera houses are permanent features in all out

support without ever submerging her tone, and when she struck the finishing note, there was a spontaneous burst of applause from all parts of the house which told unmistakably of the im-pression she had scored. Our own par-ty nurneasly refrains from joining in are permanent features in all our large cities we shall cease to ask, "Where are our American prima don-nas?"

nas?" The American girl also has the pluck to work and to study. The ideal prima donna must com-pass the head, the heart, and the vocal cords. All the possibilities are contained in the American girl, never heard of in grand opera fifty years ago, but with a record during the latter half of the nineteenth century which fore-shadows her future. A few years more will see her a radiant combination of, character, beauty, dramatic ability and voice—the ideal queen of song. A generation ago, when an im-

A generation ago, when an im-presario ventured to present an Amer-ican singer to her country people, he did so on the strength of her foreign reputation, and gave a foreign twist to her name. Twenty years have radically changed the situation, and Geraldine Farrar's own honest name does not imperil her supremacy. At the conclusion of a busy life I have chosen the giving of opera as a

have chosen the giving of opera as a vocation, an aim, not as a 'business.' Perhaps I am a musical philanthro-pist, for I want to give the great pub-lic a love for opera which it does not know, as well as stimulate its affec-tion for that which it does know. I want music lovers to demand established opera in all our citles of any importance. Then American voices will be discovered; requisite training will not be the difficult, costly thing it is today, and the American prima donna will be in possession of her kingdom.



of her kingdom.

(Special Correspondence.)

ARIS, April 28 .- Sarah Bern-How the management was pleased is best shown by the fact that Miss Gates was handed the part of Filina in "Mig-non," and asked to have it ready for presentation within a week's time. So before this is printed, she will have hardt-the Divine Sarah-is said to be responsible for the introduction into this city of the new "Heel of Youth" which has had a romarkable effect upon the gait of almost every old habitue of the Grand Boulevards. Indeed, the new invention has had much the same effect claimed for the far-famed but elusive "Fountain of Eternal Youth," and the fortunate wearers, despite their ad-vanced years, appear in all the vigor apparently of youth. Sarah Bernhardt, by her art conquered nearly all the defects that mortal flesh is heir to. As everyone knows, Bernhardt, the marvel of the stage, is well advanced in years. stage, is well advanced in years. Flesh has accumulated to a dangerous point for boyish impersonation, but by an intelligent make-up and by the cun-ning skill of the costumer, the public is deceived. The heavy lines of fat are concealed, but the sluggishness of step, the halting gait of age—Ah, there was the rub! The resourceful Sarah with the aid of her boot maker, by their united thought and effort, ruoduced this heel of youth, the heel with a spring. Just as the famous actress brought into existence the long, loose mousquetaire glove to conceal the thinness of her arm in the days when her form was decidedly attenuated, so



LIBRARY PAPERED WITH, 44,068 UNUSED POSTAGE STAMPS.

George F. Brooks, 573 east First South street, is in possession of a unique photograph which he secured on a recent trip to England and which is herewith reproduced. The above represents the library of C. Whitfield King, of Morpeth House, Ipswich, England, which he has papered with 44,068 unused foreign postage stamps, bearing the value of close upon \$3,500, and containing 48 varieties of different sizes and colors, presenting an example of mosaic work which is altogether unique of its kind. As the colors produce falsely by photography, the illustration gives but a faint idea of the appearance of the room. The size of the room is 15 by 13 feet, and there are no stamps behind the bookcases. All of the stamps, as previously stated, are unused except 16 sixpenny English. The unique wall paper is made up of the following: 7,296 Argentine Republic, 5,395 Samoa, 3,177 Bergedorf, 5,885 Lubeck, 1,973 Hanover, 276 Servia, 1,007 Cuba, 13600 Roman States, 1,263 Philippine Islands, 1,347 Alsace and Lorraine, 2,835 Sardinia, and the 16 English.



ty purposely reframs from joining in the applause at first, to watch the au-dience around us in the parquet, and

when we are assured that the demon-stration is a genuine one, we join heartily in swelling the volume. In

length and hearliness, the reception to Miss Gates' aria, was equal to, and perhaps slightly exceeded, that given any other soloist of the evening. Her work in the dialogue was natural, graceful and unforced, and those able

to judge say her German accent was surprisingly good, especially consider-ing the time she has devoted to the

language. As for looks, she was never more charming. The dresses were of the upper class of the peasantry, skirts

to the ankles, pink with black trim-mings at first, with a change to blue,

A wig of dark brown hair in braids down the back-the Germans always insist on the braids-and as the ward-

obe and hair dressing departments of

the Royal are both presided over by artists in their line—of course nothing was lacking in these regards.

SCENE AT STAGE DOOR.

ber of guests assemble around a table with the singer and several Utah friends in the places of honor, and "fight over again" the battles which have led up to the appearance.

How the management was pleased is

sung a second time, and that in a still more exacting role. Filina sings the famous "Palonaise," and has dialogue

FAVORABLE PRESS NOTICES.

about equal to that of Euchen.

# "Lincoln and the Boy Regiment"

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Place-Bohemia: time, shortly after he end of the thirty years' war.

\* \* Enchen ..... .....Miss Emma L. Gates, as guest

The rehearsals the singer was given were of the briefest. When you are a guest singer at a European thea-ter, it is presupposed that you have your roles at your fliger tips. One re-hearsal with the orchestra (think of 100 to 120 men under the famous Dr. Karl Muck), one or two with the principals whose action was with her, none at all with the whole company, and Miss Gates was supposed to be ready for the public.

EVERY SEAT OCCUPIED.

When the evening arrived, the house was jammed, from orehestra to roof. We wish it were possible to send you a picture of that brilliant interior, the four great galleries which extend around the house, the royal box in the contor, of the head, the 12 hores near the stage, and the great sweep of the field like parquet, with the gorgeous draperies in red, the beautiful curtain of the same color, and the wealth and fashion of the German capital in jewels and gowes to illuminate the whole The and gowns to illuminate the whole. The house is nearly double the size of the Salt Lake theater. It appears that "Freischutz" is al-ways popular here, the cast contains the names of many of the favorites in the Royal's long list of singers, especi-ally those of Kraus the tenor. Funnfer the Royal's long list of singlers, especi-ally those of Kraus, the tenor, Knupfer the grand old bass, and Echeblad, the soprano, while a big circle of Madame Corelli's friends is on hand to greet one whom they have often heard in private circles. Neither is the Utah colony in Berlin to be left out of the reckoning. Scattered over the house and expectally Scattered over the house, and especially in "Students' row" in the top gallery, are most of the missionaries now labor-ing here, with many of the vocal and instrumental students with whom Miss Gates is a close friend.

#### IN FINE VOICE.

IN FINE VOICE. How well the Salt Lake girl acquitted herself, the press notices below will in-dicate, but to go further into detail, it can be said that her voice was at its very best, a great relief to the friends who heard her beautiful tone float out over the great orchestra and penetrate to the farthest recesses of the great auditorium; you know it used to have a trick at home of doing wonderful work at rehearsal, and sometimes fall-ing a little short in public. But here it was all in fine trim, and she astonished us all later, by telling us that as the curtain went up and her cue arrived, every trace of nervousness left her. Enchen's music in "Freischutz" con-sists of an opening duet with the other soprano, Agatha, the dramatic part (Enchen's is the lighter role—in comic opera it would be called the soubrette), and a charming little solo ("arietta" they style it here), and a trio with the tenor and soprano, all in act two. Each number was heartily applauded, the "arietta" especially, and at the finish, the three were brought twice before the curtain, Mr. Kraus leading Miss Eche-blad and Miss Gates each time. En-chen's big aria, however, and her real How well the Salt Lake girl acquitted blad and Miss Gates each time. En-chen's big aria, however, and her real chance in the opera occurs in the third act, where she has a fine sone, full of color and ranid work, pitched high, and accompanied by the light and coquet-tish action in which the singer was al-ways at her best. Miss Gates rose to the opportunity; her tones were flaw-less. She and the leader kept to-gether in perfect precision, the grand accompaniment of the full orchestra was always sub-dued to sive her just the proper ways at her best. Miss Gates rose to the opportunity; her tones were flaw-less. She and the leader kept to-gether in perfect precision, the grand accompaniment of the full orchestra was always sub-dued to give her just the proper

The press notices thus far (the Ger-man critics take their own time about writing) have been quite favorable, the only jarring note in the general chorus of praise being the "Bossische," which of praise being the "Bossische," which the management say "has it in for them," because they have engaged so many American artists of late. This critic finds fault principally with the singer's German accent, and says her voice is too light, though admitting that it is even ather to a comparate the second Singer's German accent, and says her voice is too light, though admitting that it is sympathetic. (How much pre-judice there is here on account of the "American invasion," can be judged from the fact that in billing Miss Gates, the managers dropped the "Lucy" from her name as something "too foreign," and that her last name 's always pro-nounced in two syllables Ga-tes.) The leading paper, the Berliner Lo-The leading paper, the Berliner Lo-

kal Anzeiger, says: "At the Royal Opera House yesterday evening Miss Emma L. Gates sang as guest the part of Aennchen in Webers "Freischutz." The young artthe greater when considered that this part is not one of those best adapted to her. She wishes to be a Coloratura not a Soubrette, but as was seen and heard last night, she is well adapted to both styles. But more than any-thing else, Miss Gates possesses ability to really sing correctly—an advantage none too common today. Her voice is well schooled, fresh and free. She sang the figure work with case and sang the figure work with case and great accuracy and clearness. Her voice is a clear delicate soprano, which appears to be especially full on the high notes. Her pronunciation is good, if not entirely correct—especial-ly for instance from the dislocue vart could one tell that Miss Gates is an American But negativelases des has American. But nevertheless she has so well conquered (or overcome the foreign accent) that it is to be ex-

nected that she will soon be able to perfect herself in the language. In her conception of the part, too, while it did not correspond exactly to the It did not correspond exactly to the ideal German maiden, still it showed great intelligence. A certain depth (or thoughtfulness or earnestness) was wanting, while on the other hand sprightliness and grace are natural to her to a happy degree. Just how much of this is natural and how much

assumed, we can only determine after the artist has appeared in several roles. Such an appearance as Miss Gates is not to be seen (or does not occur) every day." The critic of "Der Fag," says almost predisely the same as the above, while

The critic of "Der Fag." says almost precisely the same as the above, while the "Boursen Kurier" says: "Yesterday evening in the Royal Opera House a young singer present-od herself in the part of Aennchen in Weber's "Freischutz." We must thank Amerika for this young singer as we do for Farrer and Walker. Miss Emma Gates, this is the name of the singer, has Berlin to thank for her artistic has Berlin to thank for her artistic education. (She also did her teacher full credit). The somewhat light but refreshingly sweet and taking soft voice very clear and correct, in Colo-radatura character is very well trained. Miss Gates is natural, pretty, trained. Miss Gates is natural, pretty, has a graceful appearance and plays very skilfully. Her real American ac-cent though strange in a German "Aennchen." still made the role plquante and lively. The debutante had a very friendly reception." The Berlin "Borsen Zeitung" critic has a handsome notice in which, an-swering the writer, who found fault

swering the writer, who found fault with the American invasion, he says: "One should take the good wherever it is found, and Miss Gates, the young

has she in her old age again come to the rescue to cover up the annoying traces that years have brought into her walk. The boet or shoe when on the foot shows no evidence of an interior mech-mism, so closely have all signs of a tampered heel been hidden. A hollow is first cut in the center of the heel and a tiny, spiral wire spring is inserted. A movable bottom layer is capped over it and so slight is the movement thag it is almost imperceptible to the eye, yet the mere quiver of the elastic force is enough to produce the vonthful step. her walk. yet the mere quiver of the elastic force is enough to produce the youthful step. Bernhardt's revival in this city this winter of "L'Aigion," in which she has again aroused the enthusiasm of night-ly crowded houses by her masterful im-personation of the boy prince, has cre-ated more than the usual talk about her vivid portrayal of the character and the wonderful illusion of youth that is conveyed. The volce, at times, becomes slightly harsh, and now and again a slightly harsh, and now and again a thin, tiny quality creeps in displacing those famed "notes of gold," the una-voidable indication of the march of



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