MUSIC AND MUSICIANS

THE echoes of Sousa's delightful concerts are still ringing in the ears of his admirers, and we shall all hope that his welcome here and elsewhere in the west may have proved sufficiently substantial to justify an early repetition of his visit.

While in California, Sousa's band broke the record in Los Angeles where it gave 12 concerts and harvested $17,-[illegible]; but $5,000 of this was "dropped" at the University of California, where the band played in the Greek theater. This was the only time it had played in the open air, and it was the only time that it rained while the band was in the state. It did "rain pitchforks," scattering the audience before the concert began, wetting all the music, and creating havoc generally.

During this transcontinental trip, Mrs. Sousa and two daughters, Misses Priscilla and Helen accompany Mr. Sousa. They are seeing a lot of America and incidentally experiencing a good many inconviences, as for instance, retiring at midnight, and rising at 5:30 a. m. too catch the trains. Miss Priscilla is a graduate of Vassar college, and her brother Arthur is a graduate of Princeton.

* * *

Herbert Clarke, Sousa's solo cornetist, has an elliptical mouthpiece which he says saves the expenditure of much wind and effort. He is playing a smaller model cornet than when here last, consequently his tone is not so large though it still sounds delightfully. Mr. Clarke reached "F" in the second leger line above the staff in his solos Tuesday; but he proposes to reach the second "G" above, before coming this way again.

* * *

Tom Shannon, formerly E flat clarinet player in Sousa's band, is now bandmaster of the Twenty-third New York Infantry, in which position he has made a considerable reputation. Abe and Ed Levy, Salt Lake boys, formerly valued members of the clarinet section, and who played here when Sousa was last in Salt Lake, are under a year's contract with one of the big eastern talking machines for record making, at handsome salaries, with one month off with pay continued.

The lines of the Levy boys have fallen in pleasant places. Arthur Pryor, formerly Sousa's solo trombone player, is a Salt Lake boy, also, and married his wife here.

* * *

The instrumentation of the Sousa band is as follows: Three flutes, eight first E flat clarinets, four second B flat clarinets, two third B flat clarinets, one alto and one bass clarinet, four saxaphones, two oboes, two bassoons, four cornets, two trumpets, four French horns, three slide trombones, two euphoniums, three tubas, tympanies, drums and traps, one harp. One of the bassoon players was sick while the band was here, but the other man sustained his end of the section in very good fashion.

* * *

Choirmaster and Organist Jack Belshaw of St. Paul's Episcopal church is coaching his choir through King Hall's "Communion Service" with a Te Deum and two new anthems, by James Rogers and H. R. Shelley respectively, for the Christmas music.

* * *

A letter has been sent from this city to Colonel Higginson, manager of the Boston Symphony orchestra, asking that he consider the feasibility of sending the orchestra west on a transcontinental tour as soon as the fall and winter engagements in the east have been completed. Such a trip would prove a most valuable musical education. The tabernacle would be the only auditorium in Salt Lake able to hold the audience gathered to hear what Mme. Schumann-Heinck and other noted musicians consider the "finest orchestra in the world." This organization in combination with the tabernacle organ in such a number as Guilmant's great concerto for organ and orchestra would prove an attraction that musicians could not help but earnestly wish to hear. The Boston Symphony has never traveled across the continent. An experience on the Pacific coast ought to prove a veritable march of triumph.

* * *

Prof. Pedersen is meeting with remarkable success in developing a concert band at All Hallows college. He has 25 boys hard at work all aiming to become "eminent soloists." If they keep on making such progress as in the past two months, they may "get there" when a little older.

* * *

Mrs. Brewerton of Raymond, Canada, formerly Miss Loll Poulton of this city and a student under Prof. McClellan, is visiting here with relatives, from the north.

* * *

Organist Tracy Cannon will play Sunday morning, prior to service in the First Congregational church, an Andante in B flat by Dubois, a Prayer by Way, and "Christmas Carols" by by Clarke. For the Offertory, Mendelssohn's "Springsong," with a Postlude by Wachs for the finale.

* * *

An orchestra for the Shubert theater is being organized with Prof. McClellan as the conductor, and C. J. Neilson as the assistant conductor. The instrumentation is to include three violins, one viola, cello, stringed bass, flute, clarinet, cornet, trombone, drums and piano.

* * *

Local music houses report a strenuous demand from the juvenile section of the community for cornets, violins, and drums, but particularly cornets. To the youthful mind, to be able to play a sweeping cadenza on a cornet is the acme of joy, the goal beyond which no earthly ambition can extend. It is the summum bonum of terrestrial ambition. When a boy once is able to triple, tongue and execute a cadenza or two, it is generally necessary to enlarge by several inches the waist of his knickerbockers, and buy him a larger hat. It is tough on the neighbors, but the boy thinks it just fine; so does the dealer in musical instruments.

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MAUDE ALICE KELLY AND DOROTHY BREUNER.

In the Musical Comedy "Lo," at the Salt Lake Theater, Three Nights, Commencing Nov. 22.

* * *

The Consolidated Music company is expending about $5,000 in remodeling its Main street premises, including a unifying of the entire front. A $1,000 steel beam to support the 50 feet of the second story is a notable "number on the program."

* * *

Carstensen & Anson are now moving into their new quarters in the McCornick block annex, now being completed. Since the old building was torn down, they have occupied two store apartments in the Eagle block.

* * *

There is a scarcity of professional pianists in town. It was hard work Friday raking the city over to find three pianists, members of the union, to play for dances. There is also a marked scarcity of young men amateur pianists, although there are any number of lady performers. Young men seem to prefer other instruments.

* * *

Miss Sybella Clayton has opened a studio for piano instruction in the Cummings building on South Temple street, where Professor Pedersen, Fred Graham and others also have studios and offices.

* * *

General Manager R. W. Daynes of the Consolidated Music company has gone to Boise where the company has a branch house.

* * *

The musical program for tomorrow in the First Methodist church includes numbers by Mrs. Davis, Miss Heckner, Mr. Raymond Brown, the Ladies' quartet, Mrs. Sorenson, the organist and the choir under the direction of Mrs. Wetzel.

* * *

St. Mary's choir will give Gounod's "Ave Maria" at the 11 o'clock service Sunday.

* * *

Choirmaster George R. King of St. Mark's cathederal, is drilling his choir for Christmas on Eyres's Christmas Service in E flat.

SHARPS AND FLATS

When John McCormack the Irish tenor who will appear at the Manhattan Operahouse, was trying to obtain a hearing in London, where he was penniless and unknown, less than three years ago, the director of one theater offered him $10 a week in the chorus. He declined the tempting offer. A few months later his agent was speaking to this same director and asked him if he remembered the young tenor. "Yes," was the answer, "and if you send him along to me now I can give him a small part." The agent smiled. "I am sorry," he said casually, "but he is engaged. He is singing as the Duke in 'Rigoletto' tonight at Covent Garden with Mme. Tetrazzini."

"I hear that your church has installed a phonograph stuffed with sacred music?"

"Yes. Had to do it. Choir had struck."

"New scheme work all right?"

"Its beautiful. Never quarrels with itself, has no skirts to rustle, doesn't fret about the angle of its hat, refrains from giggling or powdering its nose, and if it gets out of order a mechanic can repair it."—Philadelphia Ledger.

But I am pleased to be here in New York once more though I am alone," said Caruso on disembarking in New York. My family matters," with a half-sad wave of the arm and a reminiscent look, "are settled. Last year they made me—what do you call it?—yes, they made me dejected. It did not help me sing as I wanted to.

"In Ostend, Berlin, Frankfort, Hamburg, Nuremburg, London and all the other cities where I sang this summer I received receptions extraordinary.

"But, I like best of all, to sing in the Metropolitan Opera house. I have signed another contract for three years to sing here, which makes me engaged for the opera in New York for four seasons after the one I help to open a week from next Monday. Two thousand dollars a night I shall receive and after next year I am guaranteed fifty performances a season. This lets me arrange for my own concerts and operatic appearances after the close of the season here and alters the present arrangement, which puts the Metropolitan management to trouble collecting for permormances I may sing in England, Germany and Italy.

"Caruso? No, I have not heard him. When they told me 'he has a big voice, fine,' I said I am glad. I am not jealous, there is room for us all."

It is because our American managers have corralled nearly all of the world's greatest artists that they can thus enlarge their plans to international dimensions. Various advantages will result, so far as America is concerned. Heretofore American students have been compelled to go abroad because in Germany and Italy alone are there a sufficient number of opera houses at which they can manage to get into the swim. As our own buildings multiply, this will no longer be necessary. American composers are more likely to get the encouragement they deserve; and as for foreign composers, they are already looking to America as the best place for producing novelties, because we have the best singers. Puccini is writing his new opera, "The Girl of the Golden West," for the Metropolitan, and Humperdinck will soon cross the Atlantic to let us enjoy his "Children of the King" before even the Germans have heard it. New York is destined to become, operatically, what Paris was in the days of Meyerbeer.

Tschaikowky's secret is out at last. According to the London Musical academy, he is the musical Dickens. And why? Because "he imparts the feeling that he is taking the whole of humanity in his arms. Both men were sincere enough to be the prophets of the people; the work of both offers more than occasional lapse into vulgarity; both have a good store of sentiment and emotion, of which they can make an admirable use at will."—Courier.

Though in the history of opera the librettist has almost invariably played an obscure second to the composer in the matter of fame, if not dollars, the occasional exceptions to the rule have been notable. Few, if any, more striking examples of the equal division of honor between composer and librettist exist than in the case of Sir Arthur Sullivan and Sir William S. Gilbert, and not only has the distinguished English dramatist shared equally with his late collaborator in the matter of fame, but his pecuniary rewards have been [illegible]

It is estimated that Sir William receives [illegible] annual income of more than £12,000 from his many well-known works, and that the public has paid more than £3,000,000 to witness Gilbert and Sullivan operas. "Pygmalion and Galatea" alone brought Sir William no less than £50,000.

Of English dramatists now writing, Sir Arthur W. Pinero, J. M. Barrie and Henry Arthur Jones are the only ones probably whose earnings are in a class with Gilbert's.

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Story of a Theatrical Syndicate And Sir William Gilbert

London Dramatic Letter

(Special Correspondence.)

LONDON, Nov. 6.—Things of late have been going by no means too smoothly at the Savoy, once the happy home of Gilbert and Sullivan. In the eyes of a commercial syndicate, a box office success is the only thing that counts, and that is precisely what Workman, who is entrusted with the reins of management, has failed to obtain.

"The Mountaineers," his first production, is, as I pointed out at the time, a very milk-and-watery affair, nor is the music much to boast of. Workman himself is a clever, hard-working comedian who during the past 20 years has played the elder George Grossmith's parts in the Gilbert-Sullivan operas throughout the English provinces. But he just lacks that one indefinable touch, that vague but unmistakable quality which betrays the really talented comedian. Moreover, the company engaged to support him is rather of a second rate order.

All would have gone swimmingly had the public responded favorably to his first appeal. Unfortunately it proved coy and shy, declining to yield to his blandishments. Consequently in steps the syndicate, whose chairman is, if I may judge from his accent, a shrewd, level-headed American, and whose other leading spirit is the managing director of the music-publishing house of Ascherberg. Workman is bluntly informed that evidently his judgment is not to be trusted, and that apparently he is incapable of gauging the public taste. As a result of this state of affairs the syndicate has determined to take matters into its own hands and to assume entire control of the future destinies of the Savoy. Meanwhile, negotiations practically have been brought by Workman to the point of completion for the production of Gilbert's new opera, with music by Edward German. And now comes the really humorous part of the business. The chairman of the syndicate duly informs Gilbert that he and his fellow members would like to hear the opera, a concession to which, considering that they are putting up all the money, they consider themselves entitled.

Gilbert's reply is characteristic. In his most arrogant and high-handed manner he replies:

"I don't know anything about your syndicates. My transactions have been exclusively with Mr. Workman and I'll see you all at—say, the north pole, before I accede to your request." Clearly a pretty impasse and one not easy to struggle out of without some loss of dignity. The denouement is that the syndicate goes humbly down upon its knees and begs of the great Sir William's courtesy that he will magnanimously agree to their proposal. And so terminates one of those little incidents so frequently encountered in the world of the theater. When Gilbert's piece does come on, and it is likely to do so at no very distant date, it is sure to awaken the liveliest interest. The story I believe is founded on an old idea—some 25 years old indeed; and most of the characters are fairies or connected with fairyland. There is only one scene while principals and chorus wear the same dresses throughout. Further, the chorus is composed entirely of women, all of which manifestly makes for cheapness in the matter of mounting.

* * *

The struggle has been long and somewhat bitter, but Mrs. Patrick Campbell has at length had her way at His Majesty's. The question was—would she consent to appear in a one-act play in order to fill out the next program? "Beethoven," wherein Tree enacts the leading character, will play into two hours at the most, and at His Majesty's the public expects a liberal return for its money. Mrs. Pat happened to have a suitable piece in her possession, but she would only agree to its use on the condition that it was given after "Beethoven." In other words, as Tree himself expressed it to me, she wanted him to play the public in as a prelude to seeing Mrs. Campbell in a "star" part.

For days and days the question was debated with equal vigor on both sides, each determined not to budge an inch. But at length Mrs. Pat showed signs of weakening. If Tree would put on her piece not later than 8:35 she would appear in it. But, having conceded so much, she at once proceeded to make fresh conditions in another direction. Tree's patience at length gave way, and at 3 o'clock last Wednesday afternoon he informed me that negotiations were ended and that no human power would induce him to reopen them. Exactly six hours later he rang me up on the telephone to inform me that everything had been amicably arranged and that he and Mrs. Pat had come to terms!

The little piece selected for the occasion is an adaptation by Henry Hamilton of a foreign play. It was originally named "The Sword of Damocles" but this has now been altered to "A Russian Tragedy." The heroine—Mrs. Campbell's part—is a woman whose sweetheart has been captured and done to death by the brutal governor of a Russian prison. Determined to be revenged upon him the woman seeks out the governor, employs all her charms to fascinate him and at length brings him to her feet. In the room where the interview takes place there is a stone pillar and encircling it an iron band to which is attached a kind of torture machine. In the most ingenuous manner the woman, as if anxious to enjoy a new experience, invites the governor to set her therein. Restored to freedom she laughingly insists what fun it would be if the governor himself were to take the vacant place. It is, you see, the old story of the confidence trick. The unsuspecting governor does as he is bid. The manacles are locked upon his hands; the irons close upon his ankles. And then the avenging woman draws a knife from her bosom and, after enjoying the terror and agonized appeals of her victim for a time, plunges the weapon into his heart. Rather a gory and bloodthirsty sort of piece, but decidedly powerful and affording an actress of Mrs. Campbell's caliber ample opportunities.

* * *

It seems that there is no hope for "The Servant in the House." Its run at the Adelphi is hardly likely to be prolonged beyond three weeks. The result for Henry Miller is distinctly disappointing, but he will, I am sure, admit that everything possible has been done for the piece. As a means of attracting attention to it invitations were sent out this week to various dignitaries of the church and to the clergymen of London to attend a special matinee. The performance took place on Wednesday last, and, looking in for a few minutes, I found the theater packed from door to ceiling with clergymen, curates and their wives and friends. The drama was received with the utmost enthusiasm, but even the influence of the clergy will, I fear, fail to make it a success with the general public.

* * *

The members of the O. P. Club, whose self-imposed mission it is to watch over the drama and to encourage debates on theatrical questions, have invited Charles Hawtrey to be the guest of honor at their tenth annual dinner to take place on Sunday the 14th inst. The toast of the evening—"The Drama"—is to be proposed by the well known novelist and playwright, A. E. W. Mason, M. P. and to be responded to by Hawtrey. The latter has just shown me a copy of his speech. It contains some pretty hard hitting and may be expected to flutter the theatrical dovecots somewhat.

Hawtrey does not disguise his belief that the modern actor would be all the better for a little less of the petting and the feting which he gets nowadays; he warmly contends that there is much to be said for the time when actors were seen and heard only on the stage; when the public knew little or nothing of the history of their inner lives. Hawtrey, further, tilts a lance at certain easily recognizable dramatic critics who also act as press agents for theaters or artists. "If actors," he declares, "suffer today from too close an association with leaders of society, critics assuredly suffer no less from too close an association with the men and women whom it is their business to criticize fearlessly and impartially." Of course there is nothing strikingly new in all this, but coming from Hawtrey, who is looked upon as the epitome of geniality and urbanity, it will, I am inclined to think, give his listeners something of a shock.

* * *

Henry Ainley, the ladies' ideal of what a handsome jeune premier should be, who is now appearing in "False Gods" with Tree, has succumbed to a tempting offer to cross the boundary line, which separates the variety from the theatrical stage. He, with his wife, Suzanne Sheldon, will make his first appearance in vaudeville shortly before Christmas. This is only to be for six weeks, however, while "Pinkie and the Fairies" is being played at His Majesty's, as Ainley is under contract to Tree until next June.

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