

# MUSIC AND MUSICIANS

amory, with Lieut. F. X. Heric, bandmaster of the Twenty-eighth Infantry, as instructor. Lieut. Heric had 13 men under his baton last rehearsal, and is confident that he can accomplish considerable with the militia musicians.

Prof. Wetzell is enlisting the musical interests of the public schools in a new direction, that of orchestra work, and has found enough pupils in the advanced grades who know something of instrumentation to start orchestral organizations. The professor has in consequence organized small orchestras in the Webster and Franklin schools, and will follow these with similar ones in other schools. The development of this scheme will prove of marked advantage to both pupils and the schools, as it will improve musical talents so that they will be of practical value later, and it will provide the schools, each with its own orchestra, and give pleasure to all the pupils.

The attitude of Salt Lake had a rather embarrassing influence on Miss Shanna Cumming, on the occasion of her appearance here, in that it shortened her breath, and made it difficult for her to sing; this was intensified by being obliged to sit up for two hours prior to her arrival. Then she has been used to singing with a large orchestra. Considering the difficulties the singer was laboring under, her friends here consider that she did very well.

## SHARPS and FLATS.

A new Civic opera, to be the home of modern opera, is to be built in San Francisco, on Van Ness avenue.

"Arhama," an opera by Legrand Howland, an American composer, is to be performed in several Italian cities in the course of the coming winter.

A new opera by Vincent d'Indy, "Phaedra and Hippolyte," to the text of Jules Bois, will be produced at the Opera Comique, Paris, early this season.

Camille Erlanger's opera, "The Po-



LAURA NELSON HALL.

WESTERN ACTRESS STAR'S UNDERSTUDY.  
Laura Nelson Hall, well remembered in Salt Lake, recently made her New York debut as understudy to Carlotta Nilsson in the star role of "The Three of Us," a new play of western life now being presented in New York. Miss Hall is now appearing at the matinee performances of the piece in Miss Nilsson's part.

ish Jew," will be included in the season's productions in Vienna. This story of "The Belle" will be given a musical setting.

George Warren Purdy, one of Colonel Savage's managers and for a while a husband of Fanny Rice, has married Mrs. Margaret White, said to be a wealthy widow.

Colonel Savage has booked "Madam Butterfly" for a western tour, but the opera says that it will not be allowed to leave New York until the end of the season.

What is said to be one of the best comic operas since the days of Gilbert and Sullivan has been produced in London under the title of "Anasis." The libretto is by Frederick Fenn, and the music by P. M. Faraday. The scene is laid in Egypt.

## IN LONDON THEATERS.

Special Correspondence.  
LONDON, Nov. 14.—David Bispham's experiment in light romantic opera of which some of us caught a glimpse at the dress rehearsal yesterday—has much significance. If the enterprising American singer's production of "The Vicar of Wakefield" succeeds, it is likely to result in a big change in the future of opera, for it is along the line that has been so often recommended of late, but that no manager has dared to follow, viz., a plot almost as definite and complete as an ordinary play, music that is throughout worthy of serious consideration, lyrics that in almost every case grow directly out of the dialogue, and last and best of all, plenty of real humor without a funny man or any low comedy. If it succeeds, the public at large will have popular opera in English that fills part of the vast gap between grand opera and musical comedy. "The Vicar of Wakefield" will not be

pulled out of my pocket and gave to her the outline of the plan I had come to talk to her about.  
Of course, after such an astonishing coincidence as that, it would have seemed like flying in the face of Providence for us not to come to an agreement then and there. But we didn't. Sir Henry's version of Goldsmith's story—Olivie, as it was called by the adapter, Will's—because Sir Henry wouldn't consent; and consequently Laurence Hausman has written the book and the lyrics—with other lyrics borrowed from Goldsmith himself, Shakespeare and Herrick.  
"I've had the plan in my head for two years, and shall doubtless produce

## GEORGIA CAYVAN AT REST.

Special Correspondence.  
NEW YORK, Nov. 26.—Without doubt the dispatches ere this have told you that the once gifted Georgia Cayvan is no more. Salt Lake theater lovers will not need to be reminded of the brilliant successes of this beautiful actress, how she created the leading roles in such plays as "The Wife," "The Charley Hall," "Sweet Lavender," "Squire Kate" and "The Amazons," and of the

opera in America, but I wanted to bring it out here in its native setting, so to speak, first, before taking it to my own country, although I had several American offers for it last summer when I was there. Of course, if this experiment in light romantic opera succeeds, I shall produce a number of others—perhaps for instance, Verdi's "Falstaff," which has never been done in English.  
It is interesting to note that Hausman, who supplies the book and most of the lyrics, is the author of "An Englishwoman's Love Letters," which made such a sensation when published anonymously some time ago.  
CURTIS BROWNE.



THE LATE GEORGIA CAYVAN.

had always kept house there for the fun of it. Her first two friends were only too glad to go and see her and congratulate her on taking a rest. But gradually they saw that something was the matter beyond the physical disease (a tumor) that had been troubling her. Day and night she was thinking of the strange fate that had spoiled life for her. She gradually became so ill she was removed to Sanford hall in the hope that rest and quiet might restore her.

She has been there a year, and now it is said that the end is very near; that, broken in body and heart, she is about to die. The man in the case is still alive, a prosperous factor in New York business life. The divorced wife has gone her way. What they think about this tragedy may not be known.

Georgia Cayvan was born in Maine in 1858. When no more than 6 years old she showed marked dramatic talent. She was fond of reading out aloud, and so much feeling and action did she throw into the work that even a child people enjoyed listening to her. She was graduated from the Boston School of Oratory when a mere girl, and her first appearance on the stage was as Hobe in the first "Pinafore" company organized in the United States.

From the time she was 14 years old she supported her sister and mother, and at the time the Teall scandal overcame her had saved enough money to be protected from the needs of old age. This her terrible experience took away from her. Prior to the Teall trouble she was known as one of the quietest women on the stage. Her private life was as blameless as her public one.

She appeared first in New York as Dolly Dutton in "Hazel Kirke" and scored a success. Her next success in "May Blossom," gave her courage to make the stage her profession. Until 1896 her dramatic progress was one succession of triumphs. She was acting at the Lyceum in 1892 when she met Oliver Sumner Teall, the man to whose divorced wife she is said to owe her present condition.

Mr. Teall was introduced to her behind the scenes by an actor after the play, and it is natural to believe that he admired the actress who charmed everyone by her manner. Teall was rich and popular. He had graduated from Yale and then gone west and roughed it. At one time he was a porter in a San Francisco store. He went to New Mexico, became a cowboy, organized a cattle and mining company, sold the bonds in New York and became wealthy. He was a lawyer by profession, but did not have to practise.

After his introduction to Miss Cayvan he met her through the succeeding years as other men did. He was invited to her home, he dined with her family, and was treated with the same genial unaffectedness that always marked Miss Cayvan's manner. As for him, there has never been a scintilla of evidence that he at any time conducted himself toward her differently than any gentlemanly and admiring acquaintance would.

Miss Cayvan continued with her stage work. Frohman made her his leading lady, and in "Sweet Lavender," "Squire Kate," "The Wife," "Trilby" and "The Amazons," she revealed the diversity of her talents and her wide sympathy with and deep intuition of the lives of other people. In London, where she played, she was as much thought of as in her own home, and nothing touched her more than to hear a stranger say, "Why there's Georgia Cayvan," when she was in Paris one day.

The embodiment of health, natural grace, refined tastes, she had all when she met her. It was largely through her that the Lyceum became a stock company and increased its importance. In the midst of this deserved happiness and good fortune came the blow that wrecked her life. When negotiations were being taken Teall went into court with a blacksnake whip and defied Mrs. Teall's attorney to mention Miss Cayvan's name. Every effort was made to shield her honor.

But this was not to be. A wife struck at her and the blow told. Her punishment had been vicarious. Her story is one of the most pitiful of the many known to what we are pleased to call "the stage." The cup of sorrow was filled to o'er brimming for Georgia Cayvan.

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Half way across the continent her backer, suffering from heavy losses, deserted her, and left her to get home as best she could. She returned to New York at once, paid the company's debts out of what she had saved, and then was forced to go abroad in 1895 and 1896 for her health. On her return from this trip she played 100 nights in her last play, "A Woman's Silence," and then left the stage forever.

For awhile after that she lived at home very quietly. She had bought the house at 351 West One Hundred and Twenty-second street in 1890, and

had always kept house there for the fun of it. Her first two friends were only too glad to go and see her and congratulate her on taking a rest. But gradually they saw that something was the matter beyond the physical disease (a tumor) that had been troubling her. Day and night she was thinking of the strange fate that had spoiled life for her. She gradually became so ill she was removed to Sanford hall in the hope that rest and quiet might restore her.

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