UTAH COLONY IN BERLIN.

How the American Students Work, Study and Play — The Cost of Living and Studying—Wonderful German Teachers—An American Group Embarrassed.

Special Correspondence.

Berlin, March 27.—Our colony of students all seem to be working hard. It is in the air of Berlin! When one gets here he feels the spirit of it. The musical offerings of the kaiser stadt are so rich, and one hears and sees so many examples of what can be done by talent, properly trained, that he is immediately encouraged to buckle on his armor and go into the battle and work.

Operas and concerts are given every night, Sunday included, and the latter begins at almost any hour of the day; sometimes 11 a. m., or 12 o'clock noon, or 1 or 2 or 5 or 7:30 or 9 p. m. In fact the convenience of the public doesnt seem to be studied at all, and if one cannot conveniently attend,he must do so inconveniently or stay away. Its immaterial to the artists.

Mr. H. S. Boddard has worked industriously since his arrival in Berlin, and has added several Wagnerian operas, some German Lieder and a couple of oratorios to his already extensive repertoire. He has been a regular attendant at the opera, and is a great lover of the Wagner music dramas.

Arvilla Clark is to sing the part of "Amneris" in Verdi's "Aida" at the performance shortly to be given by the Stern's conservatory at the theater des Westens. The role is an extremely difficult one and requires a range of voice extending from low G to high B flat. Miss Clark is being coached in dramatic action for this part by Nicholaus Rothmuehl, a celebrated German tenor and one of the most gifted actors in Europe. He made a tour of America some years ago under the management of Walter Damrosch.

Oscar Kirkham has done excellent work during the past winter, and has acquired a large repertoire of German songs. He has also made a deep study of voice production; he will prove a valuable addition to our list of teachers upon his return, and his beautifulu voice will be greatly appreciated.

The opera in Berlin is usually good. I mean "good" in general. The Germans will tolerate poor singing if the singer is a good actor and has other qualifications in his favor. The orchestra must always be excellent. Likewise the stage settings. The conductor is brought before the curtain almost as frequently as the tenor, especially if he is equally good, and the result is that the German people do not look to one tenor or one particular soprano or contralto to carry the whole performance, but they rather prefer it to be well balanced and as true as possible to the composer's ideas.

Verdi's operas are almost always on, at some one of the different opera houses here, and the French opera of "Samson and Delilah" is rivaling the Wagner productions in popularity.

The writer of this has been preparing the part of "Count di Luna" in 'Il Trovatore" for the performance to be given by the Stern's conservatory and has been handled "without gloves" by Herr Heinemans on the music and Herr Rothmuehl on the stage work. The conservatory will make a great "spludge" and will show off about 30 well trained voices, some of which are excellent.

For the benefit of those interested in the cost of living here, I will say that the average students (or those of my acquaintance) pay about $25 a month for living expenses. Some live cheaper than that by keeping house. Beef costs 20 cents per pound, best cuts 40 cents, veal from 20 to 35 cents, pork 20 to 25 cents, chickens 40 to 50 cents apiece, butter 25 to 30 cents, eggs 30 cents dozen, flour $5 per 100, potatoes 10 pounds for 5 cents, rice 8 cents a pound, sugar 7 cents, apples 8 cents pound, dried apples 8 cents, oranges 15 cents a dozen. A comfortable flat of two rooms and a kitchen can be had for $12.50 a month, unfurnished.

The cost of music lessons varies, as in all large cities, the best teachers charging from $2.50 to $7.50 per lesson, usually of an hour. Fairly good upright pianos can be had for $3 a month.

One can study in the best conservatory, the Sterns, for 600 marks per year, or about $145 for 10 months' instruction, and take either piano, violin, or voice as principal study, with several others which go with that particular course. For instance in the piano course the pupil gets two "20-minute" lessons per week in piano, and also gets instruction in harmony, sight-reading, etc. In the "opera course" one gets the same number of lessons, two per week in singing, and a course including pantomime mimicry, fencing, sight-reading, physiology of the voice, stage practise and the study of ensemble singing of opera.

I would advise studying singing privately and taking the other work, called the "dramatic course," in the conservatory. This costs about one-half as much as the "opera course" and is the same, except that the pupil gets no singing lessons.

It is more satisfactory to take private instruction in singing, although much more expensive.

The entire course is in German, all the operas being sung in that language, and it would be useless for one to think of taking this course unless he understood German at least fairly well, to start with.

The German language is not the language of song. That is one thing against studying singing here. But this is more than outweighed by the fact that the German musical literature, both instrumental and vocal, is the richest in the world. No thorough teacher or singer is perfectly equipped without some knowledge of the songs of Schubert, Schumann, Brahms and Richard Strauss. Many magnificent singers are constantly to be heard here, as for instance Kraus, the tenor, and Knuepfer the basso, of the Royal opera.

Lillie Lehmann also appearas often both in opera and concert. Here is a wonderful woman! Almost in her 60th year, her voice is as fresh and her step as elastic as a young girl's. Her illustrated work on singing and voice production is the best I have ever seen and I should advise voice teachers who desire to illustrate the physical workings of the vocal appratus, to get it. Make sure, however, that the illustrations are the same as in the German edition.

Alexander Heinemann is another of the best artists to be heard in Germany, and is besides, a very successful teacher. I can advise any student coming here, to study with Herr Heinemann, if he can, for owing to his many public engagements, he takes only a limited number of pupils. Arvilla Clark, Lila Jost and this writer are among his American pupils, and after nearly two years' study we feel safe in saying that he is an excellent teacher.

A short time ago a jolly party of Americans (mostly from Salt Lake and vicinity) went from Berlin to Hamburg. The party consisted of two young ladies and four young gents, and as they sat chatting, preparatory to the train's departure, the conductor very politely told them they might have a coupe to themselves if they would step back to the rear coach. They immediately began hurrying out, and one very gallant young chap reached for a telescope belonging to the ladies. Unfortunately it had been opened and not strapped again and a mass of ladies' wearing apparel came tumbling down into the aisle amid roars of laughter from the German occupants and blushes from the "Damen." The "goods" were soon gathered up and the party hurried away and into the next car and I understand that it was a very touching sight, when all were once more quietly seated, to see the innocent cause of their recent embarrassment reach into his pockets and take out a few articles that had been hurriedly put there, and hand them very kindly to the ladies.

Let us draw the curtain.

HUGH DOUGALL.

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CONTRIBUTIONS TO THE SWEDISH FAMINE FUND

The Swedish famine fund is now completed and shows a total collected of $2,647.95, which represents $9,873 kronor in Swedish coin. The amount has been forwarded by Treasurer Carlson, and will doubtless do much to alleviate the condition of the sufferers from famine in both Sweden and Finland, to which sections it will be applied. Contributions not heretofore noted are as follows:

Acknowledged April 2, 1903	$2,100.70
Collected by C. H. Muhlestein and A. Gilbert at Winter Quarters, Carbon county, as per list	31.50
Collected by Theodore Way from Preston, First ward, as per list	29.55
From Relief Society, Clover ward, Tooele county, as per list	21.35
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Collected by Andreas Peterson from Cache county, as per lists, $19.00 and $39.15	58.15
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Third ward, Ogden, per N. C. Flygare, list to follow	86.70
The literary society, "Norden," Salt Lake City	212.80
N. D. Jensen, Wilford ward, Granite stake	.50
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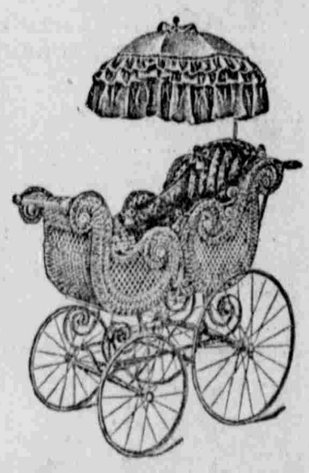

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