Dramatic AND Musical

THE resorts and the popular priced theaters will have a big rivet with which to share the business of the next holiday, July 24th. On that night the renowned Pain's Fire works will pay their first visit to Salt Lake City, the gorgeous reproduction entitled, "The Last Days of Pompeii" being presented at Walker's field. Pain's Fireworks is an institution well remembered at the world's fair and now to be seen at Manhattan Beach and other places, but the management has never brought the presentation west before. Following the Pompeii feature comes a big display of Manhattan Beach fireworks, presenting all the pyrotechnic novelties of the day. In this it is said that a dozen ordinary Fourth of July displays are condensed, and without doubt, it will be an exhibition well worth going miles to see. The eastern people have placed the management in the hands of Mr. Pyper of the Salt Lake Theater, and the engagement will last for a week.

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At the Grand, the Bittner company will present the play of "Northern Lights," a forceful drama revolving around the character of one John Swifwind, an educated Indian. The play is laid in Montana during the Sitting Bull war of 1876, and it narrates the story of the Custer massacre.

The last half of the week will be devoted to the sensational melodrama, "The Diamond Robbery." On Tuesday evening free photographs will be given to every lady in attendance.

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Mrs. Martha Hoyle King will give a vocal recital at 8:30 p. m., Tuesday, assisted by Miss Hallie Foster and George E. Skelton, violinist, in Barratt hall. Miss Foster will occupy most of the program with vocal numbers. She is a charming singer, one of the most promising in this city.

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Senor Alberto Jonas, the noted Spanish pianist who made such a success at the Salt Lake Theater last week, in his piano recital, has been prevailed upon to favor the local music loving public with another recital next Tuesday evening, in Clarton Music hall. The artist will present a very fine program which will include the great Appassionate Sonata, the 23rd Sonata, Opus 57 in F. minor, by Beethoven, the Liszt "Campanella," several beautiful Chopin numbers, and his own Northern Dances. It will be a rare occasion and a rare program, and any one who has an ear for music and does not attend, will lose a genuine treat. After the performance, Senor Jonas will give a short, practical talk on music, and the evening will close with a social. He leaves on the following day for California.

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At tomorrow's Liberty concert Held's Band program will include the overture to "Fra Diavalo" and "La Belle Helene," by Offenbach. The management has 30 men playing at these concerts, and at the close of every concerts these 30 men are anathematizing the city council for not providing them with a decent band stand. As these concerts cost the city nothing, and the public is benefitted, the musicians fail to see why the council can not go to the small expense necessary to prevent life's becoming a burden to them while playing for the amusement of the thousands of people that visit the park.

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Leader Thomas Ashworth of the First ward choir has been released from his ward duties that he may give his time to building up the Liberty stake choir. Mr. Ashworth is meeting with success, and is being assisted by Charles Pike. His place in the First ward choir is taken by Edward Braby.

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At the First Congregational church tomorrow morning, Fred Graham will sing "Life's Lullaby," by Lane; and the choir will sing "Rock of Ages," by Dudley Buck. If Prof. Radcliffe has not returned at that time, Prof. Pedersen will officiate at the organ.

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Ysaye, the violinist, it is understood, received the violin that Willard Weihe presented him, just before sailing for Europe, and will test its virtues while on the continent.

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Prof. McClellan gave a private organ recital Wednesday evening, in the Tabernacle, in honor of Miss Amelia Fox, professor in the Chicago College of Music, and Miss Ohles sang. There were about 25 persons present, and the evening was very pleasantly spent. Miss Fox left Thursday morning for Portland, much pleased with her visit here.

SHARPS and FLATS.

Kubelik is reported to have signed a contract pledging him to give 100 concerts in this country next season. The tour is to begin in December.

Mr. Conried did not make known his exact receipts during the past opera season in New York. To a London reporter, however, he gave the figure of $1,252,600.

Andre Messager, musical director at the Covent Garden theater, London, has been engaged to come to America next fall to conduct the opening performance of "Veronique," of which he is the composer.

According ton John F. Runciman the concert business goes on in England much as it has done for years past. "The agents alone flourish and grow fat; the artists who can make a bare livelihood can be counted on the fingers of one hand."

The German emperor has not attended a Wagner opera in years. The crown prince seems to have a different taste; he chose for the gala performance on the occasion of his wedding the first act of "Lohengrin" and the last act of "The Meistersinger."

Signor Puccini has induced Signori Giacosa and Illica to write for him a libretto for an opera on the life of Queen Marie Antoinette. Their work is to be completed by the end of September, when Puccini will return from a four months' visit to Argentina and will write the music.

Hans Richter has taken a great interest in a young Englishman, John Harrison, who was working not long ago as a cotton spinner in Lancashire, and is now an opera singer. On coming to London he gained a success as a baritone. A course of training, however, placed his voice in the proper register, and he developed a true tenor of power and sweetness. Richter assigned to him minor parts in the Wagner operas.

Before the days of Handel England had a great dramatic composer, Henry Purcell; but his operas are not sung in public any more. On May 24 his "Dido and Aeneas" was performed, without scenery, by the lady students of the Church of England high school, at Eaton Terrace, London, and afterward repeated twice at another school. The orchestra was composed of the instruments for which the work was originally scored by Purcell.

The Austrian ministry of public instruction is making preparations on the most elaborate scale for gathering and publishing the folksongs of the empire. A number of well-known philologists, musicians, and ethnologists will cooperate in order to ensure scientific accuracy and results that will bear critical inspection. The collection will include genuine folksongs, which originated among the people and also what the Germans call the Volkstumliche Lied, that is, art songs that have been adopted and adapted by the people.

Mme. Patti's Welsh castle, Craig-y-nos, is again offered for sale. With the improvements made by the prima donna, it is worth about $250,000. It stands upon a natural platform, with terraces sloping down to the tumbling course of the Tawe, which forms a semicircle at its base. With the theater at one end and the pavilion and winter garden at the other, it shows a frontage of fully 1,000 feet along the terraced banks of the river, and no royal palace is more luxuriously appointed or handsomely decorated within.

Italian composers and singers have again invaded Paris and been again in fashion there, says the Boston Herald. The brilliant company of Sonzogno, the publisher, gave operatic performances last month at the Theater Sarah Bernhardt, and Gemma Bellincioni, the great lyric tragedian of Italy, took the part of Amalia, the goatherd, in the production at the Opera Comique of Dupont's opera, "La Cabrera," which, the work of a young Frenchman, took the prize of 10,000 francs offered by Sonzogno in an international competition.

Few who have had occasion to admire the lively, girlish acting of Mme. Somovich in the operas of Donizetti and Rossini would suspect that she is extremely short-sighted. She overcomes her defect by a careful survey of the ground before the curtain goes up, and relies on her colleagues for an occasional warning. Eyeglasses or spectacles have heretofore been tabooed by singers and actors, but now an English optician is said to have invented a new kind of glasses which players need not hesitate to use. The lenses are very small and close to the eyeball, and the frame is practically invisible, being flesh colored.

Raymond Hitchcock, who has made a reputation in comic opera and musical comedy under the management of Henry W. Savage, will forsake both this season for straight comedy, also under Mr. Savage's management. He is to appear in a new play by E. E. Kidder at Wallack's theater, in New York city, some time in August. The title has not been chosen, but the play is well on its way to completion. Mr. Hitchcock hopes to succeed in something of the lines of parts followed by Sol Smith Russell and Mr. Kidder, who composed Mr. Russell so well, was called on to elaborate the story. The principal character is Rip Dawson, a man of 45, foreman of the fire company, genius, and inventor, in the town of Rockaway, N. Y., where the comedian was born.

There is a composer in New York who is bent upon doing greater things than Wagner ever was able to accomplish. His name is F. Sherman Miller, and over that style and title he has advertised as follows: "Will some one lend ambitious young gentleman $1,000 to complete a cycle of five grand operas more profound than anything heretofore attempted?" "Mr. Miller," says one of the New York journals, "is a young master who takes himself with tremendous seriousness and who is really a musician and composer of exceptional ability." He has need to be, for the scheme of his opera cycle is titanic. "Mine," he declares, "is a world cycle, starting at the beginning and working up to the perfection of man. My description of the primeval chaos calls for 10 minutes of absolute darkness, during which the orchestra brings out the rush of the winds and thetides, and then roar of thunder. I expect that during the chaos music many women in the audience will have hysterics and swoon, an deven that men will be overcome. . . . My operas contain far more profound themes than Wagner ever attempted. There is nothing in his 'Nibelungen' Ring as profound as my 'Chaos and Creation.' I also am stronger in melody and sustained climax than Wagner. I have climaxes at least five minutes long."

THEATRE GOSSIP

Madge Carr Cooke is to tour California in "Mrs. Wiggs of the Cabbage Patch."

Eleanor Robson is to have a new play by Bernard Shaw in which she will impersonate a Salvation Army lassie.

Mortimer Snow, formerly of Utah and more recently a stock actor in Sacramento, is managing a stock company at Schenectady, New York.

A contract between Charles Frohman and Sir Henry Irving for a 14 weeks' tour of the latter in the United States, beginning in January, was signed last week in London.

Harry Corson Clarke caught and spanked a boy who yelled "cyclone" in a crowded theater at Pueblo, and thereby quelled a good sized panic. The spanking was done on the stage and made a big hit.

J. M. Barrie probably will come to this country with Charles Frohman when that Napoleon of the drama returns this month. The British playwright will superintend the rehearsals of Maude Adams in his "Peter Pan."

T. Daniel Frawley, presenting "Ransom's Folly," met with rather a severe frost in San Francisco. Frawley made a speech expressing regret that he had seemingly been forgotten by his old friends in San Francisco.

Corinne as the leading lady of "Lifting the Lid" in New York has repeated the success which she made when she was star in extravaganza, under the management of her mother, Mrs. Jennie Kimball. She takes the character originally intended for Fay Templeton.

An ostrich is one of the latest additions to the entertainers now appearing in New York. It is at the hippodrome in "Dreamland" on Coney Island, and every afternoon is made to race with a horse. The bird is harnessed to a light road wagon and makes a mile in 2:15.

Rose Coghlan has secured the road rights to "The Duke of Killierankie," the clever comedy in which John Drew was seen as the star last season. Miss Coghlan will turn things about a bit and be featured in the role of Mrs. Mullholland, the glue king's widow, so capitally played by Fanny Brough, of the Drew company.

The testimony given by Tomaso Salvini, the famous Italian tragedian, before a commissioner in Italy, in his suit against Liebler & Co. for alleged breach of contract, was filed in Brooklyn two weeks ago. The actor claims that he signed a contract for 20 performances in this country and that Liebler & Co. failed to live up to their part of it.

J. M. Barrie, the successful author and dramatist, has booked passage from London for this country the latter part of the month. Mr. Barrie will spend the month of August in the Adirondacks and will likely remain over until the dramatic season is opened in the east, with a view of seeing one of the new American productions before he sails back to England.

Olga Nethersole will return to the United States and open in New York City next October in "Dedale," by Paul Hervieu, which was a success at the Theater Francaise in Paris last season. The English adaptation is by L. W. Courtney, the London critic and playwright. Following her season in New York she will appear in 12 of the largest cities in the United States en route to San Francisco.

James Brown Potter has sailed hastily for England to render financial assistance to his former wife, Mrs. James Brown Potter, who has involved herself in ruin in London. Last fall, after waiting nearly eighteen years for the return of his first wife, whose rooms in his villa at Tuxedo were long left untouched for her home-coming, Potter finally married again, leading a Virginian beauty, Miss May Handy, to the altar, but this has not effaced in his mind the sentiment of kindly sympathy for Cora Potter, who still bears his name. Of this name he is inordinately proud, and his distress at the idea of its being implicated in a financial scandal such as that by which Cora has been overtaken, may also have something to do with his determination to go to her assistance.

Last week in New York the members the Lambs club held a touching farewell to their old clubhouse on Thirty-sixth street, where for years too, old known actors in the city have whiled away many a pleasant hour after their labors on the stage were ended and the recreation time came. The Lambs have outgrown their old quarters and will move next month into their palatial new clubhouse in the Longacre Square district. For about 50 days they will be homeless as far as their old haunts about the Thirty-sixth street house are concerned. The Lambs is almost exclusively an actors' club. Its membership covers the best known players in the country with few exceptions. It is a Bohemian organization without a counterpart in the country, so there is an hour during the off season or when the big companies are playing in and about New York when to found more prominent players than could be gathered together in any city on the globe.

ADA REHAN ILL IN LONDON.

Ada Rehan, the famous actress, who is spending the summer with Lord and Lady Barrington in London, has been reported very ill with appendicitis. Miss Rehan went abroad in May. She was not in the best of health, but it was thought she was suffering from the fatigue of her long season. She has been appearing since last September with Charles Richman in "The School for Scandal," "The Merchant of Venice," and "The Taming of the Shrew."

Leander Richardson's Letter

Special Correspondence.

New York, July 3.—With the season in New York practically over the managers are now devoting themselves to plans and preparations for the coming season.

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Charles Frohman, at present in Europe, will return about the middle of July. Among his early openings will be "Mrs. Leffingwell's Boots," with the original cast, which starts its season at the Lyceum the middle of August, and remains there two weeks. Following it Nat Goodwin will be presented in his new production, "The Beauty and the Barge." Maxine Elliott will open the Criterion in a new play by Clyde Fitch, which is as yet unnamed.

John Drew will open the season at the Empire on Sept. 4, in a new play by Augustus Thomas which also is yet unnamed. Robert Edeson will open the Savoy in "Strongheart," and will be followed by James K. Hackett in "The Walls of Jericho," by Alfred Sutro.

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One of Mr. Frohman's most important ventures for the season will be the tour of E. H. Sothern and Julia Marlowe, which opens on the road early in September. Their repertoire will include this season "The Merchant of Venice," "Taming of the Shrew," and "Twelfth Night."

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The fact that E. H. Sothern will be seen in the role of Shylock in "The Merchant of Venice," is causing much comment in theatrical circles at present, as he has come to be looked upon as practically the romantic actor par excellence in this country and the strong character part of Shylock will practically be a new departure for him. Mr. Frohman makes no mistakes in his theatrical plans, however, and so Sothern's venture as Shylock can be set down as a success in advance.

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A new production will be that of "The Catch of the Season," at Daly's the first week of the season with Edna May in the stellar role. This production is being brought over in it's entirety from England.

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"The Rollicking Girl," with Sam Bernard in the star part, will continue at the Herald Square all summer and on into the regular season. The demand on the part of the public for this bunch of rollicking nonsense is too great to permit of any stop in the run.

Mr. Frohman's other plans for the season will not be announced until his return in two weeks.

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Fay Templeton will join the company at present playing on the New Amsterdam roof within the next two weeks and Corinne will retire from the company to rehearse with the Rogers Bros. Miss Templeton will star during the coming season in a new musical comedy by George Cohan.

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"The Rogers Brothers in Ireland" will open in Rochester on Aug. 24, Buffalo, Aug. 28, and at the Liberty theater, New York, for an indefinite run on Sept. 4.

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"The Ham Tree," in which McIntyre and Heath will star, will open at the New York theater on Aug. 28, following George Cohan in "Johnnie Jones," which will be Cohan's sixth visit to this city in "Johnnie Jones" in one year.

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Klaw & Erlanger will produce "The Pearl And the Pumpkin," a new extravaganza by Paul West, W. W. Denslow and John Bratton in Boston at the Colonial theater on July 17. It will be brought to the Broadway theater on Aug. 28.

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The Americanizing of the Drury Lane pantomime, "The White Cat," will be done this year by Harry B. Smith and Ludwig Englander, John McNally, who usually makes these changes for the Drury Lane shows, being too busy this year.

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Among the principals engaged by Klaw & Erlanger for "The Pearl and the Pumpkin" are Edwin Stevens, Harry MacDonough, George Richards, Joseph Kane, Taylor Granville, Sager Midgeley, Gertie Carlisle, Ethel Johnson, Ida Hawley, Carol McComas, Stella Mearesley, Kathryn Hutchinson, Allan Ramsay and a host of others.

Carol McComas, who will play the principal boy, is a daughter of Judge McComas of Los Angeles, Cal. She made her debut as a whistler four years ago, entering musical comedy, playing a prominent part in "The Billionaire." Taylor Granville, who will play the part of "Joe Miller," made a hit last season as the one-legged boy in "Mrs. Wiggs of the Cabbage Patch."

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Frank Daniels has closed his season in "Sergeant Brue" at the Knickerbocker theater and will take a flying trip to Europe, going on one ship and back on the next as his season opens early.

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Thomas W. Ross, the young actor who made such a hit in "Checkers" has won the reputation of being the only actor who can keep his mouth closed. A year and a half ago he signed a contract with Charles B. Dillingham for the present season. When Frank McKee and Alexander Dingwall bought the rights to "Checkers" from the Kirke La Shelle estate for the present season they thought they would get Ross, but took Hans Roberts. Roberts made a big hit with Henry W. Savage's "The College Widow" last season and is expected to surpass even Ross in the part of "Checkers."

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W. C. Whitney's plans for the coming season include three new productions. Mme. Schuman-Heink will play "Love's Lottery" in the East until the last of November, when she will be seen in a new comic opera by Stange and Edwards.

Lillian Blauvelt will open under Mr. Whitney's management in a new comic opera, the book of which is by Charles Emerson Cook, about the holidays. The production has not as yet been named.

The third new production will be a musical production in which John Slavin will star and the original English Pony Ballet will be featured. This production will open the last of September and is by Stanislaus Stange. It is not named yet.

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Alice Fisher will open her season at the Powers theater in Chicago on Sept. 4. She will play in "The School for Husbands" in which she had a successful season at Wallack's.

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"Pat, Pat, Fair" will open it's season in Cleveland in September and will make a trip to the Pacific coast.

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Aside from Sam Bernard in "The Rollicking Girl" at the Herald Square, the only other regular attractions running in the city are "Fantana" at the Lyric and "The Heir to the Hurrah" at the Hudson. Neither of these have as yet announced their closing date.

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The roof gardens retain their attractions, so far as the Aerial, on the New Amsterdam, and the New York theater roof, go. At the former, "Lifting the Lid" has entered on its second edition and at the latter the skit, "When We are Forty-one," and vaudeville please the patrons of the Wistaria Grove, as the roof is called, for the summer.

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Down at Coney Island and along the beach, the summer shows are doing well, Luna Park being, as usual, the big attraction. Glen Island was forced to close this year because of the many new schemes of which Luna Park was the leader. The new attractions at Luna this year include "The Fall of Port Arthur," with battleships and forts in open battle. Luna Park will declare its biggest dividend this year since its opening.

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The success of Messrs. Thompson and Dundy, who practically reformed and rejuvenated Coney Island when they opened Luna Park, raising the moral tone of the resort to a place it had never before held, has induced so many managers to put on big productions down by the sea that that section of New York is fast getting to be a world's fair of amusements.

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With the big Hippodrome run by Thompson & Dundy in New York there are sufficient attractions in this city to attract patronage from all over the world.

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The Hippodrome has closed for the season, but will open early in the fall with "A Yankee Circus on Mars" and "The Raiders." These will be changed early in the season for new productions. Frederic Thompson has been in Europe for some time, getting contracts with big features for the vaudeville part of the entertainment which will be given there. The success of the Hippodrome during its short season more than surpassed the most sanguine anticipations of its managers.

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Henry W. Savage is getting strength on his yacht down around Boston just now preparatory for the rush of opening his season. "The College Widow," with the original cast, will open at the Studebaker in Chicago on July 31. The latter part of August the company will be divided and the eastern company will go to Boston for a run.

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Raymond Hitchcock will appear this year in a straight comedy with no music. It is entitled "Easy Dawson," and is by Edward E. Kidder. It will be presented at Wallack's theater, Aug. 15.

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The new George Ade comedy, "The Bad Samaritan," will be produced early in September in Washington for one week and then brought to the garden for an indefinite run.

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The English Grand Opera company will add "The Valkyrie" to its repertoire this season. Ralph Edmunds, who has been getting the European numbers of the company, returns next week. The season will open in Brooklyn in September.

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George Lederer is to have a new theater in Chicago, the American, which will be opened in September by "Coming Through the Rye." This will be followed by the London Gaiety production, "The Cuckoo," the entire production of which will come from London. "Coming Through the Rye" will open in New York, July 24. Mr. Lederer's Casino in Philadelphia will be devoted to high class burlesque this season.

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Liebler & Co. will make a gigantic production this season of "The Prodigal Son" at the New Amsterdam theater. It will practically be an all-star cast and four or five of the leading parts will demand players of the first rank.

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William T. Keogh, in order to get the American theater for the coming season had to take the Columbia in Brooklyn also. The Columbia will play burlesque shows.

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The American played guarantee shows last season making a profit of $25,000. Keogh will play stronger shows on percentage this season. He now owns the Star in Harlem and is buying heavily in corner lots in that section of the city.

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The London Daily Mail in speaking recently of the Belasco-Klaw & Erlanger suit, remarked that Klaw & Erlanger, the syndicate, owned 500 theaters in America. Which is about as near right as any English paper gets American facts.

LEANDER RICHARDSON.

MISS MATTIE READ.

Salt Lake Pianist Now in Berlin Who May Accept a Position in the Chicago Conservatory of Music.

SALT LAKER ON BERLIN MUSIC.

Special Correspondence.

Berlin, June 27.—Last night saw the closing performances of this season, at three of Berlin's largest playhouses—namely the Royal Opera House, the Royal theater, and the National Opera House. This may seem strange to those acquainted with the opera season in New York, where they gave last year 56 operas. Here the season just closed marks 160 performances at the Royal and the same number at the National. This aside from numerous symphony concerts that are given very frequently.

"Lohengrin" was the opera chosen for the final performance at the Royal, and it goes without saying that the choice was a happy one, as "Lohengrin" is conceded to be the most popular opera performed on the continent. These Wagnerian dramas have at last succeeded in fascinating the German public, the same public that scoffed so when they were first presented. There are yet some musicians here who are anti-Wagner, so-called, but they are very few and have little to say. If one sees that two or perhaps three Wagner operas are booked for the week following, that means that if desirable places are to be secured a very early breakfast and a quick trip to the opera house are absolutely necessary. The Royal Opera House is, in seating capacity, just a trifle smaller than the Salt Lake Theater, this in a "music loving city" of 2,000,000, among them 5,000 music students, it will be seen is entirely inadequate to the demands made upon it.

Plans are now ready for a much larger building, and it is hoped that the government will soon erect the new building. This would, of course, shorten the season some, but would also do away with the incessant fighting for seats.

The presentations here are along the same lines, necessarily, as in New York, with the exception of their superior staging.

We Americans can boast, to counteract and even overbalance this, by speaking of our much superior singers in America. Here they have no Melba, no Nordica, no Caruso, but, of course, as there are only a few world's greatest singers and we have them in America, they must be content with what they can procure. It is rumored here that the leading soprano singer, Destinn, is to be added to the Metropolitan forces. If this report is true, Berlin will suffer by it next season, as she is certainly the star here. Another loss Berliners are mourning is that of Geraldine Farrar, the brilliant American soprano, who has sung the lighter operas for the past two seasons. She goes from here to Paris and declares that she has sung her last opera in German, as she prefers the French language and claims that she can get more artistic results in the French schooling. This is at least the report that was published in the Anglo-American paper here.

Kraus, the leading tenor here, had the advantage of a season in America last year and it is said, is very much improved as a result of his visit. Ackte, another of the stars from the Metropolitan, sang two performances here recently, and received an ovation. The audiences simply called and called until the lady was very much embarrassed. She failed, however, to make enough "noise" for the German critics, who declared the next morning that she had absolutely "kein Stimme" (no voice), but that artistically her performance was good. On June 16 a young man from San Francisco by the name of Griswold was given a chance to make his bow in "Tannhauser" The Landgrave was the part assigned to him and as the paper remarked next day "right well was he suited for the place. Half a dozen Americans declared that he possessed the best bass voice heard at the Royal the past season. It is astonishing the inroads Americans are making over here, in art as well as business.

With the closing of the opera season things musically will of course, be dull, still the vacation is very short and the 1st of September will see everything in full swing again. The concert season is somewhat shorter, opening October 1 and closing May 1. During the past season there were 2,500 Americans in Berlin; 500 of these were students. The Germans are preparing to entertain, during the summer, 150,000 Americans as it has been given out that this number will visit Europe during the next three months. The Lokal Anzeiger stated in a recent issue that the Americans were guilty of spending 600,100,000 marks, ($150,000,000) in Germany, annually. This can be taken as a low estimate, coming as it does from a local paper. This will be readily understood as a low estimate when one considers how anti-American everything German is. The papers roast us, the people roast us and hatred almost is power in the air here. They have an idea that every American that comes here comes with the intention of "beating them out of something." This is of course the public generally. Those who have visited America entertain entirely different views. The Continental Times, an American Journal published here, is very loud in its tones denouncing the forms of discrimination against Americans.

At the sale of seats for the Wagner cyclus given at the Royal Opera, several Americans, yes hundreds, tried to procure seats, but were unable to do so. And this was a special Wagner cyclus of ten operas, given expressly for "foreign students in Berlin" as they put it. The Times published the statement that no American, as far as they were able to learn, had been successful and asked that any one who had procured seats to please send them the word to that effect. This sale occurred two months since and at this writing no one has reported, so they stated in the issue of yesterday. Why this condition exists all are at a loss to know.

There are here at present eight students from Utah, namely Miss Mattie Read, Miss Lila Jost, Jos. Scoville, Prof. Wilson of the A. C. U., Miss Celeste Conroy, Miss Myers, Miss Dessie Grant and the writer. All are music students with the exception of Mr. Wilson, who is here studying political economy and European social conditions. All are doing well, more especially so the ones who have been here for some time. The colony felt quite flattered at having a young lady in their midst who has been offered, and will accept, a fine position in a first-class American college. The lady is none other than Miss Mattie Read of Salt Lake. The offer came as a complete surprise and was made through Mr. Godowsky, Miss Read's teacher.

The college people wrote to Mr. Godowsky asking him to send a first-class teacher that would carry his best recommendation, and people who have had the pleasure of knowing Miss Read perform know that the professor is doing as he was bid. The compliment extended can scarcely be overestimated when one considers that the teacher in question has 25 or 30 pupils available for teaching, and consequently we all feel proud. Miss Read has been a Godowsky pupil for almost two years and that she has made rapid progress, goes without saying. The great pianist and teacher, was heard to remark that in all of his experience teaching and concertizing, this same Miss Read was of the highest type of womanhood it had been his pleasure to meet. Miss Read will take with her the very best wishes of a host of friends from the large American colony here and, of course, from the Utah people especially.

Another young lady from home is making great strides in her line of art. Miss Lila Jost of Ogden has been an assistant to Alex. Heinemann, the great Berlin baritone, for more than a year and when Mr. Heinemann leaves the city (which is very often on account of concerts,) the young lady has more pupils than she can handle, she having a large class of her own. Miss Jost will return home as fully equipped with the secrets of vocal art as any one that Utah has had the pleasure of receiving. Miss Jost's specialty is teaching.

The balance of the students are working hard and while not soaring so high into the clouds as to expect similar treatment to that which these two favored daughters of Utah have had accorded them, all are determined to do the best they possibly can. The homes of all of the Utah students are situated in Charlottenburg, the largest suburb of Berlin. We are right near the large zoological gardens, an institution for the education of the young people here as to the various animals that roam the earth. This is also noted as a pleasure resort, and two large military bands are constantly in attendance, the bands on holidays sometimes number as high as five. During the celebration of the entrance of the crown princess into Berlin, a party of Americans, including some of the Utah students, went to the gardens to hear the concerts. There were five bands in attendance this day. This is the order of the program at the largest bandstand on the grounds. This is the greatest and most classical musical city in the world. When we arrived they were playing the Tannhauser overture, the other numbers follow: selection from Bizets "Carmen," Fantasia containing "Massa's in the Cold, Cold Ground," "Old Folks at Home" and "Home Sweet Home," "Oberon," Overture, Fantasia containing "My Old Kentucky Home," "Maryland, My Maryland" and "Dixie Land," "Ruy Blas" overture, and ending with that immortal American masterpiece, "Hiawatha." It is needless to say that we thought this the best program of all and were indeed proud of our American music.

This same class of music is used entirely at the winter garden here, the most fashionable and best of the Berlin playhouses aside from the Royal theaters. The acts and various stunts performed here are by Americans with an occasional song in German or a few German jokes. The popular songs are sung here nightly in English and are vigorously applauded although very few understand what is going on. It is very strange that all one has to do is to get away from Salt Lake and it is then easy to realize the musical advantages our people could enjoy if they would.

There is one thing that being in the desert can not deprive us of, and that is, those grand organ concerts, by Prof. McClellan, in the Tabernacle. That is something that they cannot equal here. They have organ concerts to be sure, but people come away saying "Oh it was good," or "it was fair this evening," when they attend an organ concert in Salt Lake and don't get enthusiastic, it is because the power is off, and cannot be remedied in time to give them a selection. My pleasant experiences there and the few experiences I have had here have taught me this much. President Grant of the European mission, very plea-