

MUSIC AND MUSICIANS

ALL eyes are now fastened on Thursday next, the date set for the appearance here of Mme. Marcella Sembrich, who comes to the theater for one concert only, assisted by Francis Rogers, baritone, and Frank La Forge, pianist. There is wide curiosity to know in what numbers the famous singer will be heard here, and the full program is presented herewith.

- PART I.**
- 1—Fantaisie Impromptu..... Chopin
 - 2—Aria from Ernani, "Ernani Involuntari"..... Verdi
 - 3—Edi tu: (The Masked Ball)..... Verdi
 - 4—(a) Forelle..... Schubert
 - (b) Nussbaum..... Schumann
 - (c) Frühlingsnacht..... Schumann
 - (d) The Lass With the Delicate Air..... Dr. Arne
- PART II.**
- 5—(a) Der Liebe Huldigung (Maggio)..... Mozart
 - (b) La ci darem la Mano (Don Giovanni)..... Mozart
 - 6—Mme. Sembrich and Mr. Rogers
 - (a) Nocturne, P sharp major..... Chopin
 - (b) Study in Octaves..... Boethius
 - 7—(a) Pastorale..... Bizet
 - (b) Love Has Wings..... J. Rogers
 - (c) To a Messenger..... La Forge
 - (d) There Sits a Bird..... A. Foote
 - 8—(a) Du bist wie eine Blume (Heine)..... Rubenstein
 - (b) Clown's Serenade..... Isadore Luckstone
 - (c) Bour Badad (Walter Scott)..... Cowen
 - 9—Valse "Voce di Primavera"..... J. Strauss

No American pianist has won such distinction in recent years as Frank La Forge, who appears at the Salt Lake Theater with Mme. Sembrich. As executive, teacher, and composer, this brilliant artist has won flattering recognition abroad, where he has resided for a number of years; while in this country his talents have become widely known through three years' association with Mme. Galski and one with Mme. Sembrich. In addition to exhibiting his rare talents as an accompanist on Mme. Sembrich's tour, Mr. La Forge appears as soloist. His ability as a composer is indicated by the fact that several of his songs are found in Mme. Sembrich's repertoire.

This week has been a species of "dies non" in music. The teachers are all busy; there is no complaint from any lack of work, but there do not seem to have been any features of note. Not a word has been heard from the Columbia Phonograph people as to how long the delay will continue in sending to this city their special apparatus for recording performances of the Tabernacle choir and the organ, but Col. Daynes, looks for an expert and his machine next week.

Local music houses report piano sales very good, and the demand for sheet music continues to be a constant quality. In fact it has become so steady that one large local company has found nothing is lost by putting in a sheet music stock of 1,125 boxes of 50 sheets capacity each, or over 56,000 sheets altogether. It is not believed there is another establishment between St. Louis and San Francisco that has so extensive a sheet music outfit.

Colonel F. T. Miller, manager of the Kimball Organ company of Chicago, and wife, were in town this week, en route east from a coast trip. Prof. McClellan treated them to a special organ recital.

The pupils of Hugh W. Dougal will give a song service Sunday evening, in Cannon ward. Those participating are Mrs. Birdie Wiley, Misses Mignon Denhalter, Bertha Rosenbaum, Ellen Jamieson, Katherine Thomas, Susan

sanne Steadman, Elizabeth Booth, Merl Miller, Hazel Cannon, Ida Morris, Edith Grant and Hugo Anderson.

The Salt Lake friends of Mrs. Cecil James, formerly Miss Lottie Levy of this city, will be interested in learning that a testimonial concert is to be given for the benefit of the James family on the evening of Dec. 16, in Mendelssohn hall, New York. Members of the Mendelssohn Glee club and other well known local artists will assist.

Organist Tracy Cannon of the First Congregational church will play "Gregorian Impressions" by Gullmunt, and Davred's "Prayer," before the Sunday morning service, with one of Schneckers compositions as the offertory, and lastly a postlude by Gunod.

Mrs. M. J. Brines and son are home for the holidays, visiting with her parents, Mr. and Mrs. J. B. Evans.

Nora Gleason the regular organist of the cathedral.

The state university band performed at Friday morning's chapel exercises, very satisfactorily.

Sunday's music at the First Methodist church includes a contralto solo, Brown's "O Paradise," by Miss Leola Schrack in the morning, and Adams' "Light of the World," as a baritone solo by Raymond Brown, and Saura's anthem "The Seraphs Hymn" in the evening.

SHARPS AND FLATS

Paderewski's symphony has now been heard in London, too; some liked it very much; some did not, but even those who did not, admitted that, if a failure, it is "a glorious failure."

your annual football philosophy. I will call your attention to the fact that there were 46,000 persons at the Yale-Harvard game last Saturday. Now please do not tell us that there were far fewer at "Lohengrin," which took place during the same time at the Metropolitan. The comparison is particularly stupid and proves nothing."

Oscar Hammerstein, in discussing his new opera house in Brooklyn, said the other day: "It will be the finest structure of its kind in America. When finished, it will be the best equipped opera house standing."

This is a big claim, but when we consider its source we may be quite sure that there is something besides conversation to back up Mr. Hammerstein's words. This remarkable man with a way about him that means big things whenever he gets busy, has said that Brooklyn will have the finest opera house in this country, and Brooklyn may, therefore, prepare itself for that very thing.

Caruso relates a "terrifying" experience he had on a recent visit to London. "I was dressing for 'Pagliacci,' when a man walked into my room, tapped me on the shoulder and said, 'Give me one hundred and forty pounds.' I looked at him and asked, 'What for?' He replied, 'Income tax.' I was already late and said, 'Come again. I have not got the money here.' Whereupon, with the rapidity of a con-



MARCELLA SEMBRICH.

At the 11 o'clock service in the Cathedral, A. J. Kisselburg, the well known baritone, will sing Luzzi's "Ave Maria." Mr. Kisselburg's fine baritone voice is making him quite a local favorite.

Ada C. Barratt and her music pupils will give a recital and entertainment in Jennings' hall December 8 for the benefit of the colored Methodist and Baptist churches in Salt Lake.

Owing to an unfortunate misunderstanding, the Catholic bazaar of the valuable musical services of Miss

Caruso does not endorse the opinion of some musical experts that the art of bel canto is lost. He declares, in his "Reminiscences," published in the Strand Magazine, that "every master of singing of consideration in Italy teaches it." As regards another all-important accessory to the perfect equipment of a great opera singer—dramatic sentiment—he declares that "in a large measure, this cannot be acquired."

The Musical Courier is in receipt of this kindly note: "Merely to forestall

juror he produced from his pocket a paper, apparently a warrant for my arrest. This seemed to me to be carrying a joke too far, and so I asked the manager to be kind enough to pay the man the money. He did so at once, and the good income-tax collector replied, 'And now may I have a seat to see the show?' And he got it. That's London."

A French statistician has just thrown a deadly bomb into the serried ranks of German music-lovers, who have proudly boasted that in the fatherland alone is to be heard in the greatest quantity. Armed with the deadly accuracy of figures, the Frenchman has demonstrated that a survey of performances of stage music given in Germany during recent years shows "The Merry Widow" to have made pale the popularity of every other opera that has been created by the illustrious sons of art. There have been 2,952 performances of this engaging trifle, but Wagner has had to be contented with a mere 1,710. Beethoven has enjoyed a modest 187 representations, but Johann Strauss has carried off no fewer performances than 1,313. Mozart has contributed 514 performances to the German stage, Count 244, Verdi 721, while Strauss—be of "Salome" notoriety—has been given a hearing on 291 occasions.

Ober Ammergau Passion Play 1910

Salt Laker who have attended the presentations of the Passion play in the little mountain-hidden village of Ober Ammergau, Bavaria, will be interested to learn of the preparations for the next season, beginning in May and continuing until the middle of September of 1910.

Many improvements have already been made. Three of the streets leading to the great auditorium have been widened as has also the plaza in front of the ticket office. A large photographer's studio has been erected next the dressing room and as protection against fire a station has been established in which 21 men are to be detailed. The representations are always given during daylight, without the use of artificial light, making the possibility of fire a most remote contingency. To care for visitors who may become ill, from any cause, a temporary hospital has been established under the direction of the village doctor, with attendants and nurses.

Seamstresses have been engaged in making the multi-colored costumes for the past six months. These alone will cost in the neighborhood of \$25,000. The principal roles, together with their impersonations, are: (furnished by the North German Lloyd offices in New York, the official representatives of the Passion play committee of Ober Ammergau, are: Prologue, Anton Lechner, choir leader, Jacob Rutz, who acted in the same capacity in 1900; Christ, Anton Lang, who acted this role in 1900; John, Albrecht Birling, Peter, Andreas Lang; Judas, Johann Zwink, third time; Pilate, Sebastian Balzer, second time, and Magdalene, Maria Mayr.

The weekly theatrical reviews and criticisms of the "News" appear regularly in the Tuesday issues.



ONE OF THE ACCORDEON PLEATED DANCING GIRLS IN THE TOP O' THE WORLD.

LATE NEWS OF THE LONDON STAGE

(Special Correspondence.)

LONDON, Nov. 26.—Odd how history—even theatrical history—repeats itself! Or, rather it would be still odder did it fail to do so. How often we have seen the play, for which everybody concerned in its production predicts a huge success, come miserably to grief, while on the other hand the piece, viewed as a mere play, has emerged an easy winner. I very much fear that "The Great Mrs. Alloway," produced by Charles Frohman at the Globe, will have to be relegated to the first named category. Everybody believed in it and during rehearsals it was spoken of as one of the strongest and most absorbing works that the London stage had seen for many a day. I have already related Mrs. Patrick Campbell's story regarding it; how eager she was to acquire it and how Dion Boucicault, acting on behalf of Frohman, contrived to slip in front of her. Perhaps I ought in fairness to take this account of the matter directly very substantially from Mrs. Campbell's own pen.

Well, "The Great Mrs. Alloway" has honestly added to the list of failures. The piece, although possessing powerful moments, is crude and badly constructed. The interest is only intermittent and, if the truth must be told, the heroine is just the sort of lady of whom one might justly say that she deserves all she gets—and for the first performance I received a letter from the author in which he declared, among other things respecting the play, that "what tears there may be will come from the sympathy we have for a woman who has to fight to justify herself. My aim has been to portray the highest tragic purpose to which a woman can willfully commit herself." No doubt the author honestly believed all that; he stated the unfortunate part of the business is that the truth falls to the audience to regard the situation from his standpoint. After witnessing "The Great Mrs. Alloway" one can only feel surprised that people with experience like Charles Frohman, Dion Boucicault, Mrs. Patrick Campbell and Lena Ashwell, who plays the principal part, could have had the slightest faith in it.

The result, for there can scarcely be a hope that the piece will work in a success, is rather hard upon poor Lena Ashwell, who certainly does her best with the character of the converted courtesan, Mrs. Alloway. In "Madame X," Frohman's previous production at the Globe, she also accompanied some fine work. But even that could not secure a lengthy run for the play. She is under contract to Frohman until Easter, so I suppose she will have another chance in the English version of Henri Batallie's "Le Scandale" which Frohman has been holding in reserve for her. In the case of Miss Ashwell, for instance, I understand he is paying her not only her regular salary, but also the rent of the Kingsway theater which for the moment no one seems inclined to rent.

Rann Kennedy's "The Servant in the House" is to run for another month at the Adelphi. Do not suppose from this, however, that business affairs will be set up. Except in the case of the two special Wednesday matinees which clerical men and their wives, and their sisters and their cousins and their aunts and their uncles, the public has stood resolutely aloof. But Henry Miller refuses to acknowledge failure and so he has arranged with George Edwards to take the theater over on his own account, taking the rent and all expenses upon himself for the next four weeks for the mere satisfaction of being able to say that the work, at least, enjoyed a fair run. After all, granting he is prebent to pay the piper, who will grudge him the right to call the tune?

If, for the greater part, American plays in London have had but indifferent luck this year a fair number of them seem to be doing very well on the road. Take for instance, "Paid in

Full." Although at the Aldwych it lasted only about a fortnight, it has since been making money in the provinces. The London press generally praised the piece for its dramatic force and admirable character drawing, but somehow the paying public refused to patronize it and I can't say that it was too well cast. "The Belle of New York" has made heads of money both in and out of London. "Brewster's Millions" has for long been doing remunerative business in the country. "The Devil," a dead failure at the Adelphi, has proved a paying attraction with country players, while "Mrs. Wiggs," "The White Man" and "The Woman in the Case" have all proved more or less remunerative ventures for their fortunate backers. All this merely affords proof of the truth of the old showman's axiom—What you lose on the swings you make up on the roundabouts.

Arthur Boucher's lease of the Garrick comes to an end next April. It is just 19 years since he entered into it and naturally he does not relish the idea of relinquishing the theater. Sir W. S. Gilbert, who originally built it for John Hare, would like to keep Boucher as a tenant. But, oddly enough, Gilbert, who is a very shrewd man of business as well as a witty writer, was led into leasing the house to a man called Brickwell, who has since gone bankrupt after disposing of his option upon the building. The result was that Gilbert found himself face to face with a bargain he was extremely anxious not to carry out. A lawsuit ensued which Gilbert lost. Brickwell's representatives now demand \$120,000 for the cancellation of their lease. Gilbert will only go as far as \$100,000 and, should the side sleight be taken, which so far they have declined to do, Boucher will have a new tenancy of the place. In the contrary event he has got a wealthy man behind him prepared to build him a new theater on a site in Leicester square next door to the Empire. The place would be ready by November next year and part of the intervening time Boucher would fill in by a visit to America.

The younger generation is unquestionably knocking at the door. As evidence we may shortly have two interesting debuts of daughters of well known theatrical couples. The most important is that of little Phyllis Terry—"little" only in respect of the number of her years—who, although still in her teens, is as tall and as broad as her mother, Julia Neilson. Phyllis, if she had followed her parents' wish, would have adopted the operatic profession. Her father, Fred Terry, was extremely anxious she should do so. She has inherited from her mother a

beautiful and unusually powerful voice and her teachers have predicted for her a brilliant career in the domain of grand opera. But she herself has developed so marked a preference for the histrionic stage that neither argument nor entreaty has availed to turn her from her purpose to become an actress. So during the Terry's next season at the New theater, which begins on the first of January, she is to make her first appearance before a London audience in a fairly important part. The other debutante is Margery Maude, the youthful daughter of Cyril Maude and Winifred Emery. She has been cast by her father for a character in Austin Strong's "The Toy-maker of Nuremberg" which when given in New York created, it may be remembered, a very favorable impression. It is to be presented in London only at matinees, so that whichever way the pendulum swings, no great harm will be done.

What is known as the O. P. club, an institution composed of a number of worthy and enthusiastic people who are supposed to have the best interests of the English drama at heart, had its annual dinner last Sunday. It was a big affair, the numbers being quite 500. The guests of the evening were Rann Kennedy—whose speech, wishing prosperity to the club, was chiefly remarkable for his healthy Charles Hawtrey, Eliza Jeffries and Evelyn D'Arolty, the new leading lady. Hawtrey came prepared with a long oration. He started well and scored heavily at points. But the point he gave and to last and before he had gone very far he got hot and flurried and his voice dropped so much that only the few around him could catch what he was saying. He had some rather unpleasant things to say regarding the modern style of dramatic criticism, which he stigmatized as casual, flippant and, in nine cases out of ten, inadequate to the importance of the subject.

As those at a distance from him began to show signs of impatience he cut his speech short. But as he had provided me beforehand with a copy, I discovered that he had intended to go forthrightly for among other things, the "American manager" who has made his money on your side did not mind, according to Hawtrey, losing it on this; whose endeavor it was to make a corner in plays and who, by paying posterous salaries, had brought theatrical management to the level of a wholesale game of speculation. It needed no ghost to come from the grave, as we saw whom Hawtrey said in mind, but, of course, wild omnibus horses would not force me to mention names.

As chance would have it I found myself placed next to Edith Wynne Mathison, with whom I naturally started chatting regarding her husband's play "The Servant in the House." Evidently his lukewarm reception in London had been a sore disappointment for Edith. From what she said Miss Mathison has no particular liking for the part she is now playing in it at the Adelphi. I asked whether she proposed remaining in England after the end of the run of "The Servant in the House." That, she answered, would depend entirely upon whether she could get something of an interesting or effective kind to do. If not, she and her husband will return to New York. By the bye, Henry Miller sails for that city today for the purpose of looking after his various tours. He has arranged to keep "The Servant in the House" in the bill until next month and with this object he has engaged Ernest Leicester to take up his part of Bob Smith for the last few weeks.

George Edwards is at present in Vienna, where he has gone to hear Lehar's new opera "The Count of Luxembourg," produced a few nights ago in that city. Edwards, as you know, has an option on the piece and from what I have heard of its drawing qualities it is tolerably certain he will exercise that option. The piece appears, indeed, to have had an enthusiastic welcome in Vienna as "The Merry Widow." Lehar's music has, in particular, been the subject of the warmest praise. Edwards is under contract, if he takes the piece, to produce the English version at Daly's within four months from the date of its first performance abroad.

Matheson Lang who has been the "Romeo" and "Hamlet" of the recent Lyceum Shakespeare productions, and has risen to the top layer of actors, perhaps any other English actor of today, sails on the American line steamer New York on the 27th to join the company of the Millionaire tour. It is said he is to be the "Charles Surface" of that theater's forthcoming production of "She Stoops to Conquer," and that he will have some leading Shakespearean roles. Unfortunately he had previously contracted to tour in Australia in May with his wife, Miss Hutin Britton, who accompanies him to New York, so that his stay in America will have to be brief. It is possible, however, that he will return to the new theater company after the Australian tour is over. Lang is a fine-looking young six-footer with a magnificent voice and a level head.

Bessie's comedy "Don"—which looked so much at first like wrecking the new Haymarket management before Herbert Trench had time to introduce his repertory scheme and "reform" English drama—keeps on going stronger and stronger, and instead of taking it off to make room for Maeterlinck's "Blue Bird," scheduled for Christmas at the Haymarket, Trench has taken the Criterion theater till the end of January and will transfer "Don" thither. After the "Blue Bird" at the Haymarket will come "Mrs. Dalloway," by the American author, Kate Jordan, with Fay Davis in the title role. "Don," on the other hand, is to be produced in America before long.

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