

Music and Musicians

The long talk regarding the next appearance of the Salt Lake Symphony Orchestra has crystallized into actuality, and the popular body of musicians under Mr. Shepherd's baton, will be heard again at the Theater early in December. A night has fortunately been found at which no attraction is booked either at the Theater or the Grand. This will enable nearly all our best musicians to come together for a concert. Mr. Shepherd is particularly proud of his stringed section this year. He has been fortunate in securing the services of Prof. Willard Wehe, who will act as concert master, or lead of the violins. Mr. Wehe will be assisted by five other first violins—Henry L. Irwin, formerly of the Pittsburgh Symphony orchestra, who is a brother-in-law of Mr. Samuel Newhouse, and has come to Salt Lake to reside; Mr. Skelton, young Arthur Pederson, Mr. Masterman and Mr. Youngdale. He has six second violins equally strong, and four cellos which will be played by Mr. Nettleton, Mr. Olsen, Mr. Carrington and Mr. Wolf. The orchestra will number from 35 to 40 men, and the strongest vocal soloist possible will be secured for the first concert.

Four well known lady singers, all of whom have taken part in the Salt Lake Opera company, have organized a permanent ladies' quartet. They are Mrs. Bessie Browning, first soprano, Miss Ruth Wilson, second soprano, Mrs. Elsie Barrow Best, first contralto, and Miss Mabel Cooper, second contralto. They have been engaged to render two numbers at the sacred concert in the Novelties theater tomorrow night.

They are starting the musical season in humming style at the L. D. S. university. Prof. Stephens' Monday night class organized with 75 good workers at the first meeting last Monday evening. It is likely that the class will soon take up some complete work like Coleridge Taylor's "Song of Hiawatha." The children are also flocking into their classes and each Saturday now, the lower floor of Barratt hall is almost completely filled with the numbers that attend.

Prof. Stayner of this city has issued a printed list of the various works from his pen, including piano solos, songs for church services, and his book on the underlying principles of the piano forte touch. The list shows that in addition to the book Mr. Stayner is the author of more than 20 compositions.

The musical version of "Pickwick" contains 17 classified numbers. Hopper, himself, sings several as "Pickwick," while Dicky Bell, who enacts Sam Weller, will render the solo "On the Side," and take part in several concerted numbers.

Two concerts in the near future which are attracting much attention are those of Miss Emma Ramsey and Miss Arvilla Clark. The first named will probably be given in the "Congregational church within the next fortnight. Miss Clark's appearance will probably take place in the Tabernacle in conjunction with the choir and organ. The precise date of this event is not yet fixed. It may be that Mr. Oscar Kirkham, the tenor, who has been studying abroad for the last three years will appear at Miss Clark's concert. He, however, is visiting his people in Canada, and not having yet returned to Utah, his plans are uncertain.

Miss Emma Ramsey will give a grand recital in the Provo tabernacle, next Wednesday evening. She will be assisted by Willard Wehe, violinist, accompanied by Arthur Shepherd, and Miss Jennie Sanda, pianist; also, by the tabernacle choir. Miss Ramsey will sing the "Infantummas," by Tosti, among other numbers. The tabernacle choir will receive half of the proceeds from the concert. Miss Ramsey is ever a popular singer, and it is safe to assume that the size of the audience next Wednesday will be limited only by the capacity of the house.

S. L. Bristol of Held's band has sent east for a "Sousaphone," the largest of the tuba family, and which reaches four full notes below the lowest note reached on the double B flat tuba. The instrument is named after Sousa, the bandmaster, and Mr. Bristol's will cost him just \$325. It will be here in

three weeks. This makes one E flat, one double E flat, two double B flat tubas, and the basso profundo Sousaphone in Mr. Held's bass section. He will have two bassoons and a bass clarinet later, after which it will be in order to have a second oboe, and one English horn in the reed section.

Miss Clark, in speaking of the progress made by Mr. H. S. Goddard, whom she recently saw in London, says that he has been asked to sing for a number of managers. In fact, one manager told him he had the best voice that he had heard from America in years. He was offered an engagement to go out with the leading organization in London which renders grand opera in English, the Moody Manners company, but the salary was not large enough to suit Mr. Goddard, and he preferred to devote himself to study for the concert stage. He has been engaged for a concert tour opening next spring, the question of salary remaining in abeyance until the singer denounces how he strikes the public. This Miss Clark says, is the rule with English concert managers.

Local dealers regret to state that the popular demand for sheet music is running to the cheap and the unsubstantial, provided it is picturesque and catchy.

Following is the program to be given tomorrow evening at the Grand Theater by Held's band:

March, "Rosa Ideal"..... Von Tilzer
Cornet duet, selected..... Lange
"Messers, Zimmerman and Leslie"
"Pompas Marche"..... Padernowski
"Pompas Song"..... Lange
"The Boom-Rag"..... Capriccio
"Love's Dream"..... Warner Crosby
"Little Doris"..... soprano solo L. Gregh
"Down in the Deep Cellar"..... air and variation..... Kroepf



MISS ARVILLA CLARK,
Who Has Just Returned From Europe and Who Will Soon Be Heard at the Tabernacle in This City. This Picture Was Taken When She Wore Her Costume in the Opera, "The Wedding Day."

When a singer "makes good" with the public, he can practically make his own terms, but until his position is fixed, he or she—as the case may be—must be content to appear at whatever figure the manager fixes. Mr. Goddard and Miss Clark will both make the venture next season, but it is no small commitment to them that they were counted worthy—having been selected from a crowd of more than 50 applicants—to be given a trial before London audiences.

Rosemary Gloss Whitely, late of the Walter Jones Opera company, has returned to Salt Lake on the advice of her physician for a long rest. She is with her mother, Mrs. I. C. Gloss. Her husband, H. N. Whitney, is doing newspaper work in St. Louis.

Mrs. A. D. Melvin and Raysh M. Heriman will sing tomorrow morning in the First Presbyterian church.

Pianos are selling well this week as usual, the average price of purchase being \$350 on time extending in cases

to three years. Some dealers are selling for 20 per cent off for cash. The seven and a half octave seems to be the keyboard most in demand.

Alfred Reisenauer, a noted German pianist, is likely to appear before a Salt Lake audience before long, and while here Dr. Willard Wehe and his wife are doing what they can to bring him here.

Prof. Pedersen has organized a ladies' string quartet, with the four Misses Wehe, who will appear in concert on the 13th inst., and give a fine program.

Cabinet organ dealer report manufacturers as having finally given up five octave instruments, and as now turning out only six octave organs.

Fred Graham is in Denver listening to the great Italian singer, Campanari.

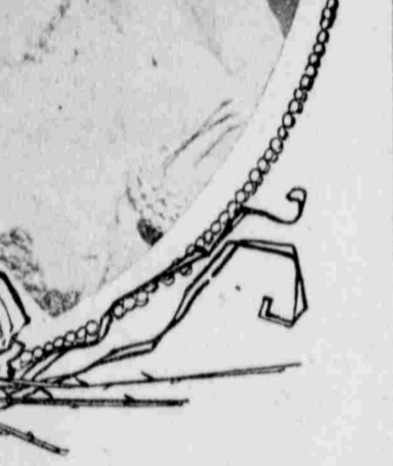
Handsome equipped studios are being fitted up in the new Clayton Music company's building. The old building on West First South street has been entirely abandoned.

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The above is a half tone of Wayne Abbott of Held's band and the new big double E flat tuba, imported from the east by Bandmaster Held. The instrument is the first one of that kind ever brought into this part of the country, and is a good deal of a curiosity. Double B flat tubas are common enough, but a double E flat is an entirely new thing, the lowest brass instrument pitched in that key heretofore having been the single E flat tuba. By the addition of a fourth valve, the range of the instrument is extended to that of the double B flat tuba.



WAYNE ABBOTT
And His Big Imported Tuba

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London's Stage Censor Forbids Play Which Edward VII Enjoyed in Paris.

King Made a Point of Seeing "The Other Dangers" at the Comedie Francaise, But Duse Is Not Allowed to Give It in the Strand.—Pinner and Archer as Theatrical "Reformers."—Concerning Mrs. Craigie's New Play for Olga Netherole.—Lively Chat of the English Stage.

Special Correspondence.
London, Oct. 24.—There is one highly interesting little point in connection with the stage censor's refusal to allow Duse to give "The Other Dangers" in London that seems to have been generally overlooked here—though it is just possible that writers have thought it safer to let it pass without comment. It was exactly this piece by Maurice Donnay which King Edward, the censor's own boss, expressed a special desire to see when on his recent visit to Paris, and which his majesty did see, and with apparent enjoyment, at a special performance at the Theatre Comedie Francaise. Perhaps Mr. Redford forgot that little circumstance, otherwise he probably would have pocketed his scruples and allowed Signora Duse to produce the French piece without comment, for it clearly is a rather contradictory state of things if British playgoers generally are not to be allowed to see a play which their sovereign goes out of his way to patronize while on his travels. Possibly the matter may pass entirely unnoticed, but otherwise the censor is likely to be caused some embarrassment, and his position will not be made any more agreeable by the fact that the public hasn't yet forgiven him for his action at the beginning of Duse's season in refusing her permission to give "La Citta Morta" before English audiences.

It must be some justice to Mr. Redford, however, that the theme of "The Other Dangers" is not one of the most wholesome. The story concerns the inevitable woman, love and husband at the beginning of Duse's season in refusing her permission to give "La Citta Morta" before English audiences.

The song recital to be given by Miss Berkhoeft at the First Presbyterian Church next Tuesday evening, promises to be exceptionally interesting. Prof. McDowell and Mr. Skelton will assist, and Miss Berkhoeft will sing her medal song, the Tschalkowsky aria, following is the program:

(a) "If I Were King"..... Campbell-Tipton
(b) Gavotte "Mignon"..... A. Thomas
(c) "Das Kraut Vergessenheit"..... Hildach..... Miss Berkhoeft
(d) Sonata Op. 13, No. 2, Grieg..... Mr. Skelton
(e) "Aria of Don Juan"..... Tschalkowsky
(f) Hungarian Dance..... No. 5
(g) Brahms-Joachim..... (b) Serenade
(h) "Kriemhild"..... Mr. Skelton
(i) "Liedt"..... "Du bist wie eine Blume"
(j) "Ich groesse nicht"..... Schumann
(k) "Wiederlied"..... Brahms
(l) "Chanson Provencale"..... Del Aquila..... Miss Berkhoeft

Now that William Archer, as dramatic critic, has been joined by Mr. Pinner, as playwright, in his mission of "reforming" the British stage, will be instructive to see if any sweeping changes will come to pass in the time-honored customs appertaining thereto. Certainly it would be a sight for the gods—no reference to the gallery being intended—to behold an English audience sitting down to enjoy a play in ordinary dress, as Mr. Archer wants it to

do, and, what is more, sitting down at seven o'clock, as Mr. Pinner would like, instead of 8:15 or 8:30. The point made by the author of "Quex" and "Lettie" at the Mansion House the other night was, of course, that in London at present dinner plays hob, so to speak, with the drama. People would not hurry away from the top of the table, and in consequence, they got to the play late, and were able to form only an imperfect idea of what it was all about. Moreover, the growing lateness of the dinner-hour resulted in a corresponding lateness in the hour at which the curtain could fall on the last act of the piece. So Mr. Pinner suggested that theatergoers should take only what he called a "high-ten" before the play, which they could commence at seven and be over by ten, but should make up for this by having "square meal" after the theater. Theater managers say they are willing to do this, but as the before-theater dinner at a restaurant is now half the fun of going to the theater, that is, from society's standpoint of view, it is doubtful if it will be rendered in favor of a tea—however "high."

The definite announcement that Mrs. Craigie has written a new play which Olga Netherole will produce, confirms a rumor which has been going about for some time. It seemed rather doubtful for gossip declared that the play was a comedy, which, it needs not be said, is by no means the sort of thing most in Miss Netherole's line. Now, however, we have the author's own assurance that "The Flute of Pan," as she calls her work, is a sure-enough comedy, in four acts—the scene being laid in England—and Miss Netherole announces that she will give the piece an early production at Birmingham, bringing it to London later on.

A play which Americans are likely to see is "The Adversary," the latest piece by Alfred Capus, author of "The Two Schools." E. S. Willard having bought both the English and American rights, Seymour Hicks, who got back the other day from his hasty visit to the United States, brought with him several of the latest French comedies, which he means to introduce into his Christmas play at the Vaudeville, which it has just been decided to call "The Cherry Tree."

The fact that over forty thousand applications have been received from people who want to be present on the opening night of the scheduled theater in the Strand gives some idea of the public interest in this theatrical event.

SALT LAKERS IN GOTHAM.
Has New York Too Many Theaters?—Mansfield Fools a Party of Utahns—Mrs. Adams Succeeds Mrs. Whitfin—Mrs. Sharp Makes a Pleasant Hit.

Special Correspondence.
New York, Nov. 2.—Release is being quoted and generally criticized for the stand he has taken in regard to the number of new theaters that New York has opened to the public this season. He stoutly maintains that before the winter is over, his words will be verified and that the city will be a theatrical graveyard—one of the worst "show places" known. It is being suggested by several correspondents, that the old and uncomfortable theaters close, and give place to the more beautiful and luxurious ones. So far, the "New Hudson" on West Forty-fourth street, in point of decoration and seating, is in the lead. The "New Lyric," near Seventh avenue, is a close second for ease and comfort, but lacking in the artistic beauty and shapeliness of the former.

Richard Mansfield is crowding the New Lyric nightly with "Old Heidelberg," and that brings to mind a laughable incident that occurred last week, during the performance of that interesting German play. A party of Salt Lakers, six in number, Mrs. R. C. Easton, her niece, Miss Lulu Gates, President Arthur Weiling, Elder J. L. Woods, Mr. J. Wesley Young, and M. M. Young, bought tickets ten days in advance to see the great Mansfield, the play itself being a secondary consideration, for one may go down to Eighth

street and Irving place any evening the coming month, and witness "Alt Heidelberg" by Heinrich Conrads' own company, with all the flavor of real German student life "an naturel"—but to see Mansfield, the artist, was the object of the Utah group. Great was their indignation at the end of act first, and they decided in a body to demand their money refunded from the box office, for they declined to be imposed upon by seeing Mansfield's understudy. After a brief consultation Mr. Young was deputized to consult the man at the window, and explain the party's reason for leaving the theater. In consequence, the tumult among the six Utahns in the body of the house, was so nothing compared to the mild cyclone that reigned behind that small window, when our "deputy" informed the ticket agent that Mansfield was not in—and not his understudy. The box man made the astonishing explanation that the actor had no understudy—that it was one of his marvelous makeups and that he would be easily recognized later on. At that the party quickly quieted down, but not until the third act did they become convinced that it was the man at the window they were taking upon. But in justice to our Salt Lakers it must be said, that they were not alone in being mystified; not one hand was raised during the first act, although the hero's entrance is a dramatic one; he descended the broad staircase amid a dead silence on the part of the audience. What higher praise could be accorded

the actor, who can so efface himself in the character he assumes?

Great was the surprise here at the news of the death of Dr. Lyman Willard. Dr. and Mrs. Willard were members of the "colony" the greater part of last winter, endeavoring themselves to live here. While here Dr. Willard was under the care of a celebrated oculist, for many years his eyesight had been failing and his journey east was taken to consult with the best physician. It has also been his habit for many years to resort to the use of drugs to induce sleep, for insomnia has been the greatest evil he had to contend with. That his death was purely accidental there is no doubt. His business was prosperous, and it was his intention to settle in Salt Lake, where his wife has so many relatives and friends. Mrs. Willard will make her future home in Ogden with her relatives, Miss Canfield and Mrs. Brown.

In order to make a cast complete in every way, for the play of "Major Andre," which will be shown at one of the Broadway theaters, members have been taken from different productions now running, among them Mrs. Thomas Whiffin of the Cosmopolitan company. Her very important role will be taken by our old friend, Mrs. Annie Adams, and the part of the widow will be played by the rich comedy character in the hands of our favorite, Mrs. Adams was the manager's choice here, as the part is most suited to her abilities as an actress, and while it is not the happiest of offices to "follow" in a part, yet Mrs. Adams' marked originality in all that she does will be given a good chance, and her friends are prepared to give her an ovation Monday night. She has been in the Adirondacks and Vermont all summer, her mother, Mrs. Barney Adams, and Mrs. Isaac Adams, they are all located in Maude Adams' home, between Fifth and Madison avenues, for the winter. Maude seems to have scored another powerful hit in Syracuse, Rochester and Chicago, where she is now playing her charming "Sister of Jose." She will be seen Nov. 10 at the Empire, one week earlier than her previous tour, and she will be given a royal reception after her long absence.

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