MUSIC AND DRAMA.

Coming Musical Events of Salt Lake City.

ATTRACTIONS AT THE THEATRE.

Wonderland. — Brief Paragraphs of General Interest.

ANOTHER GOOD WORD FOR SOL-FA.

L. J. Whitney, superintendent of schools at Bounton, N. J., tells his experience of how to teach vocal music in the public schools in the following language:

Heretofore it has been a problem to me, but in my case the solution is effected. For the purpose of imparting others to help themselves in this line, I am disposed to relate my experience in teaching vocal music in a class of eighty pupils, in two grades of my school, and to state the results attained by the Tonic Sol-fa Method in a course of lessons for the past six weeks, averaging half an hour each day.

To begin with I, the teacher, had previously had just fifteen minutes' instruction in principles of the system, and, although disposed to reject the "dago" stories as to what Sol-fa would do, I determined to purchase a copy of the Tonic Sol-fa Music Reader, and look into it.

I am not a singer, that is to say, I could not and cannot sing accurately an unfamiliar selection as written in the staff notation. I could guess at it. But Sol-fa, with its simplicity and wonderfully systematic and thorough method soon led me from uncertainty to certainty. I began to teach my class of eighty pupils, using the blackboard and the hand signs. In one week, I surprised my teachers, my class and myself, with the results.

The class could sing accurately simple, four-part selections. The second week I followed this on with increased confidence in the system, while my pupils were all willing to purchase copies of the Music Reader. Having these, we made rapid progress, and on the evening of April 8, the class gave a musical and literary entertainment, to which no one listened with more interest than I.

On this occasion the class sang sixteen selections, using no piano or organ accompaniment, and the audience responded to the excellent quality, harmony, and time of the singing.

Teaching vocal music by Sol-fa, becomes at once a pleasure and a most valuable agent to the teacher. Study the system, try it in your schools, and learn that vocal music is just as easy to teach as reading, number, etc.

THE COMING MUSICAL CONTEST.

Last year an interesting musical contest was held in the Tabernacle under the auspices of the Y. M. M. I. A. At the time it was announced that the prizes for this year's contest should amount to $1000. The time is now drawing near, and many are quietly preparing to carry off the prizes.

It is thought that the coming friendly musical contest will be more interesting than its predecessor, as our leading vocalists and instrumentalists are contemplating to take part in it. Should this transpire, it would of course lessen the chances for the more humble devotees of the divine art, but these should not feel discouraged, but endeavor to do their very best. To the public it would be very interesting to witness their favorites contending for a verdict as to superiority, by competent adjudicators.

It is safe to say that no one who understands the nature of an undertaking of this kind will enter the arena only for the prize that may be awarded. There are benefits and honors to be reaped which are not represented by the prizes. Last year, young men who resolved to awake left an impression on the public which cannot easily be overcoming and the greatest benefit is derived from the preparatory work which necessarily precedes a contest of this class.

This year the programme in many ways is more far reaching in its aims of doing musical good than that of last year. Including every feature of that, it reaches out to unite the male singers of whole Stakes, by offering the first prize to the best chorus not over 100 nor under fifty in number, all members of one Stake.

Already news is received of choruses organizing in Utah, Weber, and even in Oneida Stake. Another commendable addition is one number restricted to young men under twenty-one years of age, as young men whose age make it impossible for them to be fully matured in voice, judgment and ability, should have a chance to try without coming in contact with men of maturer years, unless they choose to do so.

A contest for brass and reed bands restricted to one Stake, numbering not less than fifty, and another to one ward, to number not less than twelve performers beside the instrumental programme, while prizes for the best cornet, clarionett, piano, and violinet organ solo are offered, the whole almost equalling the celebrated Welsh Eisteddfods in variety and interest. The full programme appears in the Contributor of February.

SYMPHONY CONCERT.

The Salt Lake Symphony Orchestra, which made such a favorable impression at the recent Tabernacle Choir concert, is arranging to give a grand orchestration symphony concert at the Theatre on the 7th of May. A fine programme will be arranged, which will include several movements from Beethoven's first symphony, on which the orchestra has been rehearsing for a considerable length of time. The officers and members of the orchestra are now soliciting subscriptions, and are meeting with flattering success.

"THE POWER OF THE PRESS."

Next week opens at the Theatre with the presentation of this popular drama. It is announced for three nights commencing on Monday. The following extracts are from a criticism which appears in the Denver News:

"The Power of the Press" is well worth seeing. It is a melo-drama, the thing in treatment and relative finish from the London melo-drama of the Harris & Simms type, intense and moving without exaggeration or a pronounced type, and wholesome of good dramatic interpretation. It points a moral, too, and in a way that is at all forced, showing the evil of drink and the punishment of crime. The scenic setting, with one or two exceptions, such as that of the private office of Norwood, particularly effective and striking. These are the Manhattan club entrance, the ship yard, the hotel apartments, the wharf set, and the ship scene.

The interpretation is described as really good.

RUTH ROLLER,

who comes to the Theatre during the latter part of next week as "Hans Kirke," made her first appearance on the stage at the age of three years. She was then the Genius of the Ring in "Aladdin or the Wonderful Lamp." A year later she appeared as Eva in "Uncle Tom's Cabin." After having interpreted various characters for years she met with her greatest success in "Hans Kirke," a role which she played for three years, almost without intermission. Since then the charming actress has headed a company of her own and presented a number of plays, all more or less successfully. In response to the demand of the public Miss Roller has now revived the old familiar drama, and during her present tour, it has been proven that theatre-goers are just as much interested with the pathetic story of poor Hans and her blind father as when the play was first presented.

"Hans Kirke" is announced for Thursday and Friday evenings of next week and for Saturday matinee. Saturday evening a play entitled

"DEVIL'S ALLY"

will be premiered here for the first time by Effie Ellsler and her excellent company. This play introduces a dream which is said to afford a wider scope to the actress than any known to the stage. Its characters are drawn from life and its direction is frequently superb. Theatre-goers may feel assured that a fine attraction has not often been given them by Manager Burton.

WONDERLAND.

The various features on the programme this week cannot fail to attract large audiences. The group of living walk in the curtain ball is among the most interesting exhibitions in this land of perpetual wonders. In the theatorium a programme consisting of several excellent numbers is rendered. Miss May Keeler's performance on the cornetin exceptionally fine. The audience last night was large and everybody was well pleased with the entertainment.

YOUNGER'S FOTOS.

The exhibition at the Theatre last night was well attended. The following programme was carried out: Mazurka Dance, Sixty Misses and Master; Highland Fling, May Armstrong and Harry Hagen; Pastorale, Mattie Mollet, Emma Moffat, O. R. Metcalf; Dance Hornpipe, Pearl Shay, and Bee Wilkinson; Scotch Dance, Lettie Holmes and Florence Grant; Tambourine Dance, Mattie Moffat; Sailor's Hornpipe, Jennie Sands and Charles Bedford; Cachucca, Esther Frost, Linnie Horton, Jettie Arthur, Mattie Lambert, Emma Fisher, Ella Tronsberg, Bee Wilkinson, Julia Hayes; Coming Through the Rye, Lottie Holmes.

A matinee is given this afternoon from 2 till 10 o'clock.

GENERAL NOTES.

It seems hardly probable that there would be so much noisy quarrelling as to the probable source of the idiotic song, "Ta-ra-ra Boom-de-ay," if the contestants knew whereon it had originated. Long before it was sung in public the refrain was a familiar one to theatrical people and others who journeyed through the South-west. For years it has been a favorite ditty in one of St Louis's most disreputable resorts. Just how its odd combination of words came to be put together is variously accounted for. The theory which is probably the correct one is that these smooth gutterals are the direct result of the attempts of Southern negroes to pronounce the words of a Spanish song imported by way of Mexico. This, with the introduction of the American term "boom," has resulted in the present senseless refrain, which, after all, is hardly worth the discussion it has created.—New York Recorder.

A well-known Cincinnati critic congratulates his public that they "got along pretty well last week, although without a visit from a single long-haired piano thumper."

Marie Rose, the singer, has written an opera libretto on a story by Lonsdale for music by an English composer.

Sardou is the only man connected with theatres who does early. He does most of his writing between 5 and 8 a. m.

Clara Schumann has retired from concert playing at the age of 73, and with her daughters will conduct a music school. She has of late been nervous and has been haunted by musical voices.

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THE MEDICINES GENERAL CONTENTED.

AT OMAHA, MAY, 1892.

For the accommodation of those desiring to visit at points east of the vicinity of or at Omaha, during May, the Union Pacific will sell tickets at one fare for the round trip. Tickets on sale April 29th to 30th inclusive, limited to June 1, 1892.

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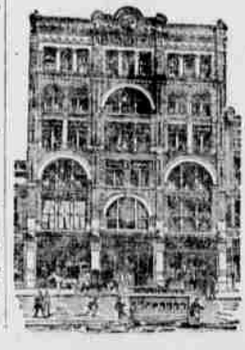

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