

# Music and Musicians

An audience of fair size and appreciative mood assembled in the Congregational church last evening to hear Miss Berkhoel's song and literary recital. The program was a pretentious and well prepared one and demonstrated the fact that Miss Berkhoel is a bounteous talent. Miss Berkhoel's really fine contralto voice (sometimes one would wonder if it were not really a mezzo-soprano) was most satisfactory to the friends who had never before heard it. It is strong in volume, rich in quality, and at all times under complete control. Her first number was "Fallin' Fallin'" by F. Van der Stucken. While it was given with the ease and grace of a professional it did not elicit the applause that she had hoped for. Her second number, "Kennst du das Land" was given an artistic touch that thoroughly pleased. Schubert's "Death and the Maiden" was a strong bit of work, and Brahms' "Wiegengesang" was a lovely one. "Ich Groesse Nicht" by Schumann and "To Spring" by Gounod, closed the first half of the program. Then came Miss Berkhoel's best number—every singer has one. It was the aria "Joan of Arc's Farewell" from the opera of the same name. Her execution of it evoked a great deal of applause that would have gratified the most ambitious artist. After a dainty little encore in which she sang at the piano as her own accompanist, she gave a final number, Bach's beautiful "Ave Maria." Miss Evans' accompaniment, and violin obligato by Miss Allen. And this leads us to the other features of the program. The program was most pretentious and well prepared. It was the first of the series of selections by Miss Esther Allen, daughter of Mrs. C. E. Richards. Miss Allen was most generously applauded, and her execution of a "Violin Reverie" and Borovik's "Mazurka." But when she gave Wieniawski's "Legende," a most exquisite composition, her reputation was still more exalted and she was called upon for an encore.

Last night was Mrs. Richard's first appearance as a public reader and the success of her work makes it probable that she will be heard here again. She gave selections from Nora Perry, Eugene Field, Paul Lawrence Dunbar and Ruth McHenry Stuart. Her most capable efforts were in the negro dialect. Her reading of the poem "Napoleon Jackson" was a real gem. The whole affair was under the auspices of the Ladies Aid society and the Congregational church and reflects no little credit upon them. One defect, however, they should guard against in the future, and that was the protracted and repeated delay that occurred both before and during the program. The piano accompanist of the evening was Miss Judith Evans, and right well did she acquit herself.

Special Correspondence.  
Philadelphia, Feb. 5, 1904.—Miss Sallie Fisher of Salt Lake City made her first appearance as leading lady of the Young People's company at the Chestnut street theater, Monday evening, Feb. 1. It was the second week of Frank Daniels' engagement in Philadelphia, the first week having been filled by Miss Louise Gunning. Miss Fisher took her part with only two rehearsals with Mr. Daniels, he having been laid up with a sore throat, but that she thoroughly pleased, her audience is shown by the fact that she had a grand encore for each of her solos. The flower song which she renders in the second act, accompanied by a ladies' chorus, is the vocal gem of the opera. In it Miss Fisher's beautiful soprano voice is given full opportunity to shine, and since the first night she has often scored double encores for this number. The acting of the part is not doubtful, but Miss Fisher's leading lady manner is to look pretty, sing well, and occupy with him the center of the stage, while he executes his inimitable "monkey shine" around her. One trio in which Mr. Daniels, Miss Fisher and the first tenor, take part, is especially rich in this sort of thing, and Daniels seems to exert himself to see how many times he can make Miss Fisher lose her gravity. He evidently keeps her bubbling over with mirth half the time, which is precisely what he sets out to do. Daniels' "The Office Boy" goes west on Saturday, and is due in Salt Lake at that time. Miss Fisher has been doubtfully pleased the star and his managers, and will no doubt be re-engaged for the western tour.

Miss Fisher's new production, "The Wizard of the Nile," "The Idol's Eye," etc., and a return to the old hilarious musical comedy style of "The Bunch of Keys," "A Rag Baby," etc., in which Daniels made his first fame. It is immensely funny and suits Daniels better than anything he has had of recent years.

The local popular taste is running to Indian intermezzi in sheet music. However, the teachers are still heavy purchasers of standard compositions. The Clayton Music company is about to put up a \$5,000 building at the rear of its present structure for 12 musical studios. The teachers seem gravitating towards the new building. Work will begin as soon as possible.

Prof. Lund of Provo will put "Prisella" on the local stage Feb. 23, with the B. Y. Academy chorus, and all the principals Provo people.

One vocal instructor in this city has gained 25 pupils since Nov. 1, showing the number of young people who are desirous of improving their voices.

Five new clarinets have been received for the State band.

Prof. C. D. Schettler is busy teaching, after his return from a year's absence in Germany. His family will remain abroad for the present.

The Salt Lake local of the American Federation of Musicians now numbers 45 men, and includes the Utah State band, and many of the orchestra musicians.

The strangled market is making much progress, and meets every Sunday morning. Messrs. Wethe and Erwin play first and second violins respectively. J. Peterson the violin, and Olsen the cello. Arthur Shepherd is the pianist when playing in quartet.

The piano trade continues lively, though as to prices, there is a lack of uniformity in reports, suggesting that untrading under is not done with yet. High grade pianos continue to sell, and a costly three-cornered Steinway was yesterday in this city at a good price, so that people have money to spend in such things. Collections are reported good.

Mrs. A. D. Melvin will give an evening of English, Scotch and Irish songs at the First Presbyterian church Thursday evening, Feb. 18. She will be assisted by Violinist G. A. Skelton, the Christensen quartet, and Miss Hattie Wishard, accompanist. Mrs. Melvin studied for eight years in London, with Charlotte Dolby and W. H. Appleby. She has lived 20 years in England, winning success in large centers there, and her voice is well suited to the old songs to be given at this concert. The Scotch and English papers have spoken very kindly of Mrs. Melvin's efforts, characterizing her voice as tuneful and artistic. Miss Wishard and Mr. Skelton have established artistic reputations for themselves in this city, and the Christensen stringed quartet is well known.

Little Miss Mildred Parker of this city, now in Paris with her mother, has been placed under the instruction of Koni, by the advice of Sarasate, and is doing so well that Prof. Koni has the greatest hopes of her.

The following program will be presented tomorrow evening, in the Grand theater, by Heide's band and the Schubert Concert company:  
Characteristic, Laughing Water, Haas  
Hungarian Dances, Brahms-Tobani  
Don Juan Serenade, Tchaikovsky  
King Charles, White  
Piano, Angeli's Chorus, MacDowell  
Ballet music from "Faust," Gounod  
Cello, Concerto Andante and Finale  
Lindner  
Mendelssohn  
Soprano, The Lass with a Delicate Air, Arne  
Soprano, Ah, Love, But a Day, Beach  
Caprice, Dvorak  
Patrol of the Gnomes, Ellberg  
Ensemble, Thy Face, Graben Hoffman  
Miss Adams, Mr. Rowden, Miss Sherwood, Mr. Goldbeck  
Post and Peasant, Suppe  
The Schubert Concert company has achieved an enviable reputation in the country for artistic work, and the press notices received have been flattering. Their appearance here is looked for with considerable interest.

## SHARPS AND FLATS.

Mr. Calve, whose reputation in "Carmen" last week in New York did not amount to the furor which she was accustomed to arouse, is said to be disgruntled because too much attention is being given to German opera. There is a rumor that she may head a company in New York to present opera comique in French.

The great tenor Caruso has made his farewell appearance for this season in New York, and the reception accorded him was one of the most remarkable since the days of Campanini. He goes now to sing at the Grand Opera in Monte Carlo, but will return to this country next year.

Giacomo Puccini has just finished the orchestration of his latest opera, "Madama Butterfly," based on the familiar story. The work will receive its first production this month at La Scala, Milan, and will immediately thereafter be given in Rome. Madame Puccini, who has the title role, and in Milan Madame Parnet has been selected for that honor.

It is a foregone conclusion that Patti will clear \$400,000 by her American tour, soon to end, and that her managers will pocket from \$50,000 to \$100,000.

Gifted with a genius for song writing, which had made his "Silver Threads Among the Gold" one of the most popular airs of the past half century, Hart Pease Danks, who years ago had heard a hundred dollars for it, has earned the money almost burst their gloves in the calls for "more" and succeeded so well that the already long program was extended out to length.

Mme. Schumann-Heink's first group of numbers contained a telling array of sentimental cast from Rossi's "Mistress of the House," and three songs of Schubert, "Die Rose," "Fast-Lied," and "Die Altmacht," which by skilful treatment were made interesting foils for each other. On the whole she did nothing during the afternoon more effectively than her authoritative singing of "Die Altmacht."

This number would have benefited by a less ponderous accompaniment. As an encore she added a recitative and aria from Mendelssohn's "St. Paul," "But the Lord is mindful of His own," singing it English with excellent enunciation.

The following entire Schumann's song cycle, "Frauen Liebe und Leben," a series of numbers which when merely read consecutively, are not without fascination. Given as they were yesterday afternoon, they would have been a Schumann-Heink's recital. She scored each in turn with a charmingly delicate touch, making both their sentimentality and their melody irresistible.

In the final group were some less happily selected numbers, although Richard Strauss' "Befrei" was superb, given as was also Franz's "Es hat sich ein Mädchen verliebt." "Frühling" could have been spared, and a high class "coon" song by Burleigh was clearly out of place.

The audience treated generously Miss Schumann-Heink's recital, besides the accompaniment, gave a colorless performance of Chopin's F minor fantasia.



MISS LILA JOST.

A Promising Young Oden Singer Wmany of the success of Miss Lila Jost, the Past Two Years.

Assuring news comes from Germany of the success of Miss Lila Jost, a talented young Oden vocalist who has been pursuing musical studies abroad for the past two years. Miss Jost is a graduate of the Oden High school and prior to her departure was a pupil of Prof. Cook. Miss Jost will return from Berlin the coming summer and shortly thereafter will be heard in a public concert.

"Cowboy Night" at the Manhattan theater has been fixed for Feb. 15. Kire La Shelle last Friday received a telegram from Colonel Cody—Buffalo Bill—who is now on his Wyoming ranch, saying that he will attend with his cowboys and officers of the U. S. A. on that night, to witness "The Virginian."

Manager A. M. Palmer is to produce "The Two Orphans" with an all-star cast, including James O'Neill, Kyle Bell, Charles Warner, Mrs. La Moine and Clara Morris. William A. Brady is also to present the play with a star cast. Mr. Palmer originally produced "The Two Orphans" in this country, with Kate Claxton as the blind girl, Louise.

"The original McKiever theater in

## SCHUMANN HEINK'S BIG CONCERT TOUR

The famous contralto, Madame Schumann-Heink, who decided that she could make even more money than the princely salary Corried offered her, by giving a series of song recitals throughout the country, opened her tour last week in New York. The Herald gives the following account:

Mme. Schumann-Heink's song recital at Carnegie hall yesterday afternoon, announced as the only appearance of the kind the singer will make here this winter, was attended by an audience which, overflowing the normal seating capacity of the big room, filled some 200 chairs placed upon the stage. It may be doubted if the prima donna ever received a more demonstrative welcome. It is equally doubtful whether she has ever displayed the lyric side of her art to better advantage.

The house was, of course, overwhelmingly feminine in its make-up and correspondingly uncritical, but there was ample reason for the waves of applause which swept the auditorium at regular intervals during the afternoon. The women almost burst their gloves in the calls for "more" and succeeded so well that the already long program was extended out to length.

Mme. Schumann-Heink's first group of numbers contained a telling array of sentimental cast from Rossi's "Mistress of the House," and three songs of Schubert, "Die Rose," "Fast-Lied," and "Die Altmacht," which by skilful treatment were made interesting foils for each other. On the whole she did nothing during the afternoon more effectively than her authoritative singing of "Die Altmacht."

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## ENGLISH ACTOR IN CIVIL WAR

Sir Charles Wyndham, the London Actor-Manager, to Appear Here on His Way to Australia—Was a Surgeon in the Union Army.

Special Correspondence.

LONDON, Feb. 1.—There are several reasons why Sir Charles Wyndham's decision to appear in the United States shortly, on his way to Australia, should be welcome to American play-goers. This veteran player is, of course, one of the oldest, most famous, and incidentally, richest of London actor-managers. It is generally understood, too, that Sir Charles enjoys the honor of being King Edward's favorite English actor, the player's knighthood having been one of the first bestowed by the king after his accession. Wyndham recently was selected by his majesty to appear before his royal guests from Italy, and Edward VII rarely misses a new piece at Sir Charles' theater. The story of the actor's part in the American Civil war and of his dramatic beginnings in the United States may not be familiar to the present generation of American play-goers. Wyndham had no idea, at the outset, of going on the stage—though he had done well in amateur theatricals—he intended to be a surgeon. With this idea he began studying in London, but almost before he knew it had abandoned his chosen work to play small parts in a theatrical company, and finally to become an actor. After a little of this, however, paternal influence prevailed and the young man went back to his studies, and ultimately took his degree. He was not especially successful. The civil war had just broken out, and so, for the sake of smelling powder, Wyndham sailed for the United States and, on his arrival, joined the northern forces as a surgeon. For two years he followed the fortunes of the campaign, but then, when both armies went into winter quarters, left the service and went to New York. "The Duke of Marlborough" and "The Duke of Wellington" were the first plays he acted in, and he joined Mrs. John Wood's company, in which one of his associates was Wilkes Booth, afterwards the slayer of President Lincoln. He was not particularly successful, however, and returned to England in 1862. 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