

MUSICIANS

The Symphony orchestra will rehearse tomorrow at 1 p. m., as usual, in the Salt Lake Theater, with Mr. Shepherd as conductor. The orchestra will take up the prelude to "Hansel and Gretel," by Humperdinck, in preparation for the second recital of the season. The ballet music from "The Queen of Sheba" is also to be played, as well as the Schubert "Unfinished Symphony." The orchestra, later in the season, may take up a suite of four movements by Mr. Shepherd which he is now completing.

A line from St. George says that the opera "Puccini" was presented there on Saturday evening, Dec. 8, by the state choir under the direction of Joseph W. McCallister, Jr., with B. Cecil Gates as pianist, to a crowded and appreciative audience.

Mrs. Mina Scott Sorenson in the title role, proved her ability both in a dramatic and a musical way. Miss Bessie Macfarlane as John Alden, gave a graceful and expressive interpretation of the character. Sam Judd as Miles Standish, sang his part in a pleasing manner; Ellis Pickett as Gov. Bradford, did well; Miss Nellie Wood, sang as Barbara, a spinster, made the hit of the evening, capturing the entire audience with her solo; Leo Pickett as Higgins, and Miss Nan Milne as Resignation, the funny people, created much amusement. The choruses were especially fine. In fact the whole performance was successful and reflected great credit on all concerned. The opera is to be repeated during the holidays.

A children's cantata will be given next Wednesday night, in the First Baptist church.

Hugh Douglas will sing in the First Presbyterian choir tomorrow. His repertoire will about balance Miss Wolfgang's heavy cantata.

After the recent Symphony orchestra recital, Hekking, the cellist, went up into Alfred Best's studio and played piano accompaniments for Mr. Best whose voice greatly pleased the visiting artist. Mr. Kellert, Hekking's pianist, also played, and the impromptu gathering of local musicians who were present, was given quite a treat. Hekking appeared to be perfectly at home on the piano, as well as upon the cello.

Mrs. Martha Royle King will give a studio recital on the evening of the 28th inst., when Willard Weihe will be present to assist with his violin.

Fred Graham has an interesting Salt Lake letter in the last issue of the Musical Courier, covering the local musical events since Thanksgiving day, and including a review of the Leoncavallo orchestra recital.

There are only 12 real Stradivarius violins in the United States, so it is claimed, and they are worth from \$5,000 to \$10,000 each.

The music at the First Congregational church tomorrow morning will be furnished by Mrs. Lillian Schaeferberger, soprano; Miss Edna Dwyer, contralto; Fred Graham, tenor; Victor Christopherson, basso; Arthur Shepherd, organist. Mr. Shepherd will give selections from the "Messiah," Miss Dwyer will sing "Eye Hath Not Seen," from the oratorio of "St. Paul," and the quartet will sing the anthem, "Holy Night, Peaceful Night," by Schnekker.

The scores of "Hawatha" and "Messiah," to be given at the musical festival next April, are expected here any day, and all in readiness for the first rehearsal of the festival chorus, which will be held in the Y. M. C. A. auditorium, Monday evening, Jan. 7. The subscription list is continuing to grow, many new names being added daily.

The Masonic quartet, comprising Mrs. Moore, Miss Berthold, Fred Graham and Willard Squires, will furnish the music at the Masonic temple, Christmas morning, when they will sing "Dudley Buck," "The Drum," "E-flat, Gounod's," "Praise Ye the Father," and Schnekker's "Wondrous Star."

Willard Weihe has just completed the manufacture of another violin which he believes to be the best that he has yet made, and which he values at \$1,000. The instrument is of the standard size, is built on the Stradivarius model, and gives a magnificent, rich and sonorous tone. Mr. Weihe claims it is just as good as a genuine Strad.

"The Ah! Hallelows Cadet March" was played by the composer, Prof. Pedersen in Daynes' music warehouse Thursday afternoon, composition. The college band now numbers 25 students musicians, and there are 15 performers in the orchestra. The boys are all doing well under Prof. Pedersen, he is completing a Romanza, in one movement of five pages, which will shortly be given to the public.

The new organ in the Lehi Tabernacle will be formally opened on the evening of the 29th inst., by Prof. J. J. McClellan, assisted by Fred Graham and Willard Weihe, vocalists and violinist, and the local tabernacle choir. The instrument has 16 stops, was made by the Kimballs of Chicago, and is of the same size as the "Paul's organ." A. M. Fox will conduct the choir singing.

Caruso has shaved off his moustache, and the New York papers are all stirred up over it, as one of the most exciting events since the monkey house episode.

SHARPS and FLATS.

Guglielmo Vergine, the teacher of Caruso and other noted singers, died recently at Naples.

Mr. Reginald de Koven's romantic opera, "The Student King," with Miss Lina Abarhanian in the principal part, will be sung for the first time in New York on Christmas night at the Garden theater.

Antonio D'Annunzio, a brother of Gabriel D'Annunzio, is writing the score for "Cupid," an American comic opera, with libretto and lyrics for Charles H. Dorr and Frank L. Freeman.

With the rumors of Madame Calve's approaching marriage came another report of a rather disquieting nature,



SCHUMANN-HEINK.

The World Renowned Singer Who Will be Heard in Salt Lake for the First Time on December 31, Her Appearance Being at The First M. E. Church.

telling of her intention to retire. Mr. dame Calve, however, has called that even though she does marry, she will tour next season.

A new comic opera by Carl Nielsen, who was recently represented on the orchestra's program, has just been presented with great success in Copenhagen. The opera is named "The Masquerade" and is founded on a comedy by Holbein.

An untoward incident occurred during the third act of "Fedora" at Covent Garden, London. The heroine and her lover were singing in the garden when the latter (Signor Zanatello), in walking backwards, fell into a rocking chair. This caused the closing scene from "Die Meistersinger," the lover performed a sonnet.

The second festival will take place at Stuttgart from May 25 to 27. Lilli Lehmann, who has been singing since she visited this country several seasons ago, will be one of the leading soloists. She is one of the greatest vocal favorites in Germany. Handel's "Messiah" will be heard the first evening. The second evening will be given over to a choral work by Bach, Brahms' violin concerto, the "Triumphant" vespers and Bruckner's ninth symphony, with the Te Deum. The third evening the offerings will be mostly choral, the closing scene from "Die Meistersinger" being among the good things promised.

Two big musical festivals are to take place next year in Germany. There will be a four-day festival at Mannheim, beginning May 31, in celebration of the 300th anniversary of the city. There will be two orchestra concerts, a choral concert and a special song program. The festival will be held in the Old Mannheim masters, the predecessors of Haydn, will receive special attention at the first concert. The second program will be made up from the works of Beethoven, Brahms and Bruckner. The choral program will contain the "Ganner" mass by Liszt, Coronation cantata by Constant Berner and other works.

Victor Herbert, the composer of "Mlle. Modiste," "The Red Mill," and other successes, was born in Dublin, Ireland, Feb. 1, 1859, and as the grandson of the distinguished poet, painter, dramatist, musician and novelist Samuel Lover, he comes by his musical talents naturally. When a child he was taken to Germany, and at the age of seven became a student of music. His first prominent position was as that of cellist of the Court orchestra, Stuttgart, at the age of 27. His exceptional ability was not long pent up in the provincial German capital, however, and he was soon winning laurels in this country.

Beethoven's "Messa Solenne" was sung in Pressburg, Germany, recently, during the celebration of pontifical high mass. The occasion was the

IN LONDON THEATERS.

Special Correspondence.
LONDON, Dec. 12.—"Such a bold challenge to the convention has hardly ever before been placed upon an English stage." So wrote W. L. Courtney the other day, of "Tommy," the new play by Jerome K. Jerome which is soon to be taken to the United States—and it may be added that this verdict by the critic of the Telegraph is generally endorsed by his fellow reviewers, some of whom, as a matter of fact, have gone further and condemned Jerome's latest work as an offence against good taste and good morals alike.

So curiosity is keen to see what will be thought of "Tommy" in the United States, when Annie Hughes takes it across the water, next month. After a trial week in Manchester, where it seems to have made a small sensation, the piece was put on at a leading suburban theater last Monday—and the immediate result was such a violent disagreement between the nestors of the London press as had not been seen for many a long day.

begins in the offices of "Good Humor" whose staff has been joined by Dick Danvers, a smart young writer, in order to be near its fair girl editor. And "Tommy" loves Dick and would marry him did not another woman appear and claim him as the father of her child. As for the man, a mistaken chivalry leads him to marry "Tommy's" rival—although he is not responsible for her downfall, and forthwith he enters on a life of misery which soon leads him to the bottle.

Years pass and the smart young newspaper man is a broken down, drunkard, miserable hack, who is living alone save for the woman's child, whom he has named "Honor." His wife has long since disappeared, and unknown to Danvers, "Tommy," who is now a successful author, has befriended both him and his little "daughter." One night she comes when Dick is drunk and suddenly encounters the other woman, now an out-and-out adventuress, whom curiosity has led to visit her husband and child. In an attempt to crowd over "Tommy" she inadvertently reveals that she was Danvers's wife and when upbraided by her rival, flings out of the room with a threat of a mischief.

The end comes with an effective scene. "Tommy" remains behind in the dark, meaning to tell Danvers of his wife's intentions. He returns, just enough flushed with drink to make him hesitate to go and bid his child good-night. Reaching for the bottle, he tells himself that he must drink again. "Tommy," he says, never comes back into the room and talks to him till he has drunk more than one glass. If only she would come with the first glass there would be no further drink or drunkenness for him. Touched to the heart, "Tommy" comes forward with a glass of wine, and the curtain falls upon the lovers in each other's arms.

It was this floating of the conventions for love's sake, that worried so many

of the London critics, and—as one gathers, the London managers before them. What American playgoers will think of it remains to be seen. It may be said, however, that Annie Hughes, who has already been seen in the United States, gives a really fine performance of "Tommy," and that the rest of the company presenting Jerome's new piece is more than commonly adequate.

Never, perhaps, in the history of the modern stage has any actress brought down upon herself such general execration as that which is now being displayed against Sari Fedak, one of the best known and most beautiful women on the Hungarian stage.

Mdlle. Fedak has just fled from Budapest in terror of her life, angry crowds having stormed her house and threatened her with death if she fell into their hands. The cause of this feeling against the actress is the recent suicide of Paul Widor, a widely known and popular Hungarian dramatist, who recently engaged Mdlle. Fedak to appear in a new piece of his at the Imperial theater, Budapest. The play did not attract largely, it is said, on account of the poor performance of Sari Fedak in the principal role, but in spite of this the actress insisted on her contract being carried out to the letter.

This action on Mdlle. Fedak's part plunged Widor into serious financial difficulties. He could not pay the rent of the theater due at the beginning of this month and feeling unable to face the situation he shot himself. Since Widor's death it has leaked out that he appealed to Sari Fedak to help him, and she not only refused, but made preparations to take over the theater herself when the crash came. The feeling among Budapest people is almost indescribable. Not only was the actress's life in positive danger so long as she remained in Budapest, but all the managers have taken a similar step. Accordingly Sari Fedak has felt compelled to announce that she has closed her career as a professional actress.

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"Dion Boucicault was the inventor of the matinee," according to John Jack, one of the oldest actors of our stage, "and according to all theatrical tradition, it was he who gave such presentations a French term. Long before his time, Saturday afternoon performances were given at irregular intervals, but he was the first manager to make them a regular feature of the week's program. Before the introduction of the matinee the regular managers could be counted on the fingers of one hand. The matinee added a fixed income to the treasuries and served in a degree to insure the payment of salaries. But the greater importance of the matinee was its influence in abolishing the old prejudice against theatrical entertainments—a prejudice that was still very strong in the days when I was a juvenile actor. The younger people who were not allowed by their parents to attend evening performances, who were nevertheless permitted to go to the theater afterwards, as if the influence might be less harmful than in the night time. The result of this was that the younger generation got the theater-going habit at an impressionable age. And when these younger people grew up they were more liberal with their own children."

Wanted—A New National Hymn.
Will not someone kindly compose a new national hymn? We should like to lose "The Star-Spangled Banner" chiefly because of its patriotic origin on board of an American frigate during the British bombardment, and we love to recall such incidents as that in Castle Garden, when Daniel Webster, to the distress of his wife, and the delight of the audience, set the example of raising, which has since become common, and by main strength and with mighty voice, joining in the chorus with Jenny Lind. But, after all, only the words are American, the atrocious music being that of "Avecreon in Heaven," composed by an Englishman. It is therefore distinctly not a national hymn in part and after nearly a century of trying services might well be laid upon the shelf. A yet more efficient reason for seeking a substitute is found in the fact that the American people have been trying to sing it for nearly a century to sing it. Despite the general cultivation of voices, it is an endeavor of an audience to respond to the demand upon their patriotic spirit to sing it. It is as pathetic as it has ever been desperate. Even our loyal navy takes "America" in place of "The Star-Spangled Banner" at evening concerts. From time to time the suggestion is made that this substitution be generally made, but here again objection arises from the fact that only the words of "America" are American. On British ocean steamships a prior right is tacitly accorded to the British, and "God Save the King" is sung. While we persist in adherence

extended to our British cousins, although as a matter of fact their claim upon the air for a national hymn is no stronger than ours and materially weaker than that of others. It was composed by the Frenchman Lully in the seventeenth century, was adapted to the House of Hanover by Holland and promptly taken over by Switzerland and "Tutet du, mein Vaterland," although the Hanoverians never abandoned it, "Heil dir im Siegerkranz" not "Die Wacht am Rhein," being to this day the national hymn of Germany. Consequently the eve-song of British, Swiss, German and American soldiers about to go into battle would consist of the same name and a jumble of words by Carey, Hartree, Rev. Samuel F. Smith and whoever wrote the Swiss words. For double-quick marching "Yankee Doodle" continues to be satisfactory and "Hail, Columbia" is not without merit; but "America" is of too common use among the nations and "The Star-Spangled Banner" too threatening, so again we ask, Will not some one kindly present us with a new distinctly American national hymn?—George Harvey in North American Review.

How Stoddard Started
Goodwin and Mansfield
Towards Fame.

It is not generally known that J. H. Stoddard, the grand old man of the stage, was the indirect cause of the first great hits made by Richard Mansfield and Nat Goodwin, but that is a fact. Stoddard once offered the part of Baron Chevalier in "A Parisian Romance" and he rejected it as unworthy of an actor of his standing. Richard Mansfield asked for the part and it was given him. He made a terrific hit, a great name and a fortune in it.

It was about 30 years ago when Stoddard made Goodwin. Stoddard was at that time scoring his great success at the old Union Square theater, New York, as Pierre Michel in the memorable production of "Rose Michel." Goodwin had an engagement at a variety theater, doing imitations of leading actors. He had not yet become famous. Stoddard's work as the old murderer in "Rose Michel" made that place the talk of the town. Goodwin knew that if he could only succeed in reproducing one of Stoddard's tremendous scenes in the famous French play he would have a great success. One night Goodwin happened to run across Fred Bryton, a well-known character actor who was then starring in a piece called "Jack of Diamonds," which he afterwards changed to "Forgiveness." Bryton had with him his valet, a peculiar sort of fellow, who was more than clever at imitating actors of celebrity. At Bryton's suggestion the valet gave a specimen of Stoddard's peculiar style, and amazed Goodwin with his cleverness. Goodwin saw his opportunity, and at a favorable opportunity got the valet into a corner and had him go over the thing half a dozen times. The next morning at the breakfast table Goodwin said to his wife, Eliza Wethersby, "I have it!"

"Have what?" she asked, looking up from the paper she had been reading. "Why, the imitation of old man Stoddard," replied Goodwin. "I got it from a fellow last night."