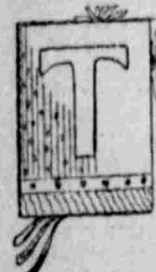


# The Year's Music and Drama.

## Review of Theatricals for the Twelve Month—Julia Dean Hayne—Oscar Eliason—Salt Lake Girls Who Have Won Success Abroad and at Home—Reminders of Dramatic By-Gone Days—Musical Status and Growth—Historic Play House.



THE year just closing will never be remembered as a startling one in the history of Salt Lake amusements. While several notable attractions have visited us, they have been few and far between, and generally the year's record will show a preponderance of either the mediocre or the poor; especially is this the case since the fall season opened. This is the inevitable result of good times in the East. When the better class of theatrical attractions can employ their full time in the large cities, there is no reason why they should pay the big railroad fares necessary to reach the far West. This condition has obtained so entirely during 1899 that Salt Lake has felt it as she has not done for many years prior. While the immediate future is not reassuring, there is reason to believe that when the main attractions close their regular season in the East they will turn their eyes toward San Francisco where the amusement business is enjoying the first boom it has known for many years. Already Henry Miller has announced his intention to call at Salt Lake on his way to the coast after the regular season is over, and let us hope that we may look for others of the same class.

A glance back over the attractions which have visited the Theater and Grand since January 1st, 1899, will be of interest. The first night of the new year was occupied with a revival of "The Chimes of Normandy" by the home company, which gave the thirteenth rendition of that opera here with the original cast, except that Miss Levy succeeded Miss Fisher. At the Grand there was an enormous turnout to see the "Suwanee River." Frank Daniels came to the Theater the second week in January and played a big engagement with the "Wizard of the Nile" and "The Idol's Eye." "The Heart of Chicago" and "Alone in Greater New York" filled the time at the Grand. Following that came Harry Corson Clarke in "What Happened to Jones." Dorothy Morton with her opera company played a few nights at the Theater, but scored no great success. Clementine De Vere, the noted soprano, gave a one night concert, which was a rare musical treat. Mr. Mayo and Ada Dwyer in "Puddin'head Wilson" followed with their notable engagement. At the Grand, Kelly and Mason presented "Who is Who?" The final week in January brought West's big minstrel company, and the De Vere concert company, with the Tabernacle choir, gave a notable concert in the Tabernacle January 30th.

February opened with a frosty attraction at the Theater in "Gay Coney Island," and Mr. Mulvey shared in the prevailing cold with "Shaft No. 2" and "A Boy Wanted." Business picked up heavily, though, when he introduced "Yon Yonson" later in the month. Lewis Morrison, Melbourne McDowell and Blanche Walsh helped the theater season out immensely in the middle of February, and the local opera company's production of "A Trip to Africa" was given Washington's Birthday. The Orpheus club with Miss Bloodgood as its star, gave a most successful subscription concert at the Congregational church on the 16th. Mr. Mulvey's attraction for the last week in February was "All Aboard" by the Ott Brothers, which did not do more than pay expenses.

March opened handsomely with Sousa's band at the Theater to a light matinee and an enormous night house. The Grau Opera company opened its phenomenally successful season at the Grand, playing 24 performances without a break. It was followed by Lincoln J. Carter's "Remember the Maine." The Theater was closed until the 20th, when "The Sign of the Cross" played its memorable engagement.

April opened with the big Ellis Opera company fiasco at the Theater, the company skipping Salt Lake on account of the light advance sale. James Kidd and Wards broke all records at the Theater in Conference week. Mr. Mulvey's attraction being the Rays in "A Hot Old Time." Mr. Stephens gave the customary Tabernacle Conference concerts to only fair business. Stuart Robson's rather unsatisfactory season came next at the Theater. Dockstadter and Primrose's minstrels played a great engagement at the Theater, followed by Roland Reed in the "Wrong Mr. Wright." St. Perkins played to a light engagement at the Grand. "The Devil's Auction" put in one night at the Theater on the 22nd.

May brought the "Spider and Fly" to the Theater, and Mr. Pyper was probably not sorry to see it depart. The Bruno-Steinle Concert Co. and Rosenthal, the noted pianist, played very light engagements at the tabernacle. The Bostonians followed in a handsome engagement, though remembering that of the previous year, they were far from satisfied with it. The Orpheus recital came on the 19th. Herbert Kelcey and Effie Shannon followed in the "Moth and the Flame." "McFadden's Row of Flats" played a light engagement in the middle of May. John Griffith played a light season at the Grand in "The Avenger." The season closed at the Theater with Henry Miller in a great round of plays, the University club in "A Scrap of Paper," and Holland and Williams in "On and Off." Godfrey's

British Guards band came to the Tabernacle in the middle of June. Both houses remained almost hermetically sealed during the entire summer.

The fall season at the Theater opened on September 7th, with John Stapleton in "A Bachelor's Honeymoon." At the Grand the season opened on the 18th with "A Yenuine Yentleman." The ill-

ment with results more than fair. Mr. Mulvey made big money with "A Stranger in New York." The Theatres' only other attraction was the University club in the "Weaker Sex." Mr. Mulvey opened this week with Yon Yonson, the latter part of the week being dark.

The New Year will open brightly on January 1 with a concert by the Emma Nevada Company at the theatre. Since her thrilling experience in Spain, when she was hissed for being an American singer, Emma Nevada has been meeting with great success, and her coming will create deep interest in music circles. Scarcely less notable will be the James-Kiddier-Hanford company, which comes early in the New Year, the "Winter's Tale" being its main feature. Frederick Warde is also expected. The Bostonians, with their new contralto, are enroute westward and we shall have

set a correct standard of acting among the pioneer Theatians. The accompanying picture will possess especial interest to all who remember her, because it shows her as she was in the bloom of young womanhood, long before she came to this city. The picture is made from a photograph at the Johnso's gallery, copied from the original in the possession of Col. T. Allston Brown of New York.

Mrs. Hayne's maiden name was Dean, but she married Dr. Hayne some time before her arrival in this city, which took place in the middle sixties; later she married a Mr. Cooper and at her death, which took place in New York, March 6, 1888, at the age of 37, she was known as Julia Dean Cooper.

Julia Dean Hayne was one of the most gifted actresses who ever trod the American stage. Dion Boucicault used to compare her Juliet to that of Adelaide Neilson, and in all the legitimate and emotional roles which she sustained she showed her wonderful power and rare versatility. In Salt Lake she essayed a wide range of characters, portraying with equal grace a rollicking part like that of Aladdin in the burlesque of that name, and such heavy and emotional roles as Lady Macbeth, Julia, Juliet, and the title character of "The Potter's Field," of which Geo. B. Waldron was leading man, and she remained here for a long period starting at the head of the Deseret Dramatic association. Her beautiful character, as well as her rare talents secured her the friendship of President Young, and many of the leading men of those days, and the regret was general when the time came for her to return to the wider dramatic fields of the East, where she had been noted, long before she undertook her western tour. Her brother's family still lives in this city, and her niece, Julia Dean, some time ago entered the dramatic profession. She also has a son who is an actor.

## Our Musical Growth and Status.

(For the Christmas "News.")

Little that may be chronicled "new" has occurred in our musical life since Christmas bells rang a year ago; to say that there has been no falling

to receive, and benefit by such trainings, has been of great value to the choir; whether a backset, owing to the disappointment, may be experienced, remains to be seen, but it is to be hoped the singers will realize that artistic endeavor carries its own reward, and that they can afford to make no retrograde step, eastern trip or no eastern trip, appreciation or no appreciation. It is quite probable that director Stephens will take his long contemplated trip to Europe in the near future and that some important steps in musical matters may await his return.

## THE ORPHEUS.

Next to the Tabernacle choir before the public is the Orpheus club, under the direction of Prof. A. H. Peabody. Their annual season of three concerts for 1900, is duly announced, and will doubtless prove among the most interesting musical events of the season. The organization, though small, has an advantage even over the Tabernacle choir, as a means of entertainment; being heard only on infrequent occasions, the public have no chance to let "familiarity breed contempt;" then it is only heard at its best, while a choir that appears every Sunday naturally must appear publicly under many adverse conditions. Then, too, the Orpheus is a "society" function, and is assured of a patronage that makes its appearance somewhat of a society event. But what appeals to us most (though it cannot boast of superiority over its larger brother in this) is that most of the time it aims well at advancement musically, giving the public an excellent "bill of fare" of musical delicacies. Who its soloists for the coming season will be is not yet known to us, but the past insures us that they will be worthy of the Orpheus and our trust in them.

## THE HARMONY.

The Harmony club is another "male voice" organization which, though in a less pretentious way socially, does equally good work with the Orpheus; the "boys" have been heard on so many occasions at missionary benefits and charities that, like the big choir, they are not fully appreciated; but they are felt, nevertheless, to be an important factor in our musical life. Willard Christopherson is the present director. The Harmony have an unique and interesting custom of always electing one of their number as director, and it is no small compliment to them that

## A Salt Lake Boy Who Has Won Fame Abroad.



OSCAR ELIASON.

(From Photo by Johnson.)

This will be a sad Christmas in at least one Salt Lake household. It is now three weeks since the brief dispatch came under the ocean from Australia to Mr. Paul Hammer from his sister, Mrs. Oscar Eliason, containing the three brief words "Oscar shot dead." Since that time no word has come to relieve the anxiety of Mr. Eliason, the young artist's father, and of his numerous other relatives and friends.

Oscar Eliason was one of the foremost of Utah's talented sons who have chosen to enter the amusement profession. For the past ten years his name has been before the public as prominently as that of any one of our boys who have entered upon a public career, and his success as a conjuror and sleight of hand performer, especially in the last few years, has been remarkable.

He left Salt Lake to go on an oriental trip and the reports which reached here from time to time spoke glowingly of the money he was making. His friends had not an idea that there was any interruption, and the dispatch referred to above, came like a clap of thunder from the clear sky. Whether he met his death as the result of an accident, in a quarrel or at the hands of robbers can only be surmised. Nothing will be known until the arrival of his wife who, it is now thought, is on the ocean, probably with the body of her husband, nearing American shores. The earliest date when any positive intelligence is looked for is the first week in January, when a mail steamer will arrive from Australia.

and they were very enjoyable. We could have tragedies, melodramas, and real comedies in Salt Lake by home talent forty years ago, and opera—the legitimate article, in the person of the Bohemian Girl, Martha, daughter of the Regiment, and Marianna, was successfully given ten or twelve years ago, with entire local casts; then why are we henceforth condemned to farces and farce operettas only?

## ANOTHER NEED.

It is a real pity, too, that we have neither oratorio society nor orchestra in our city. The regular Theatre or-

## Three Salt Lake Musicians Who Exert a Wide Influence.



A. H. Peabody, Evan Stephens, W. E. Wehle.

(From Photo by Johnson.)

The three well known gentlemen whose features are shown in the accompanying half tone, exert the strongest influence in local musical circles of any others in the profession. Prof. Evan Stephens, director of the Tabernacle choir, and writer of many successful hymns and anthems, presides over one of the greatest musical bodies in America, and one that has certainly done more for the advancement of music in the West than any other organization that could be named. Prof. Stephens, besides being at the head of the Tabernacle choir, exercises a wide influence throughout the West by the use of his pen and his advice and instructions to musical workers in the Sunday schools, improvement associations and ward choirs, printed in the "News" from time to time, are always eagerly perused by a large circle of readers.

Prof. Willard E. Wehle, besides being Utah's foremost violinist and orchestral leader, is the director of the successful home opera company, which has brought out so many charming entertainments in the past three years under the name of the Salt Lake Opera Co. He is an artist of rare skill and taste and in his boyhood had the dis-

tingtion of being the favorite pupil of the renowned violinist, Ole Bull. Mr. Wehle has made several professional trips away from home, notably as soloist in a limited circle for some time, in which he has been one of the central figures. Mr. A. H. Peabody—"Al" as he is better known by his friends—is a never comer in Salt Lake than either Mr. Stephens or Mr. Wehle, but he has achieved a great deal in the cause of music. He indulged his love for the art in a limited circle for some time, the first work which brought him into local prominence being as leader of the Orpheus club, the male chorus, and as the director of the opera of "The Pirates of Penzance," brought out by the Young Ladies' Aid society. He has devoted himself more particularly to the organization up to a high standard of proficiency, their winter subscription concert being among the most enjoyable of our entertainments during the season. He is besides an organist of skill and is director of the choir at St. Mark's, where he has met with a great deal of success.

tent to have these requisites (7) of comic opera substituted by sweet innocence and modesty, in action, even if it does seem somewhat tame at times, to say nothing of the natural, fresh, tuneful voices. The only regret we can express relative to the opera company is that we have had from it much of the serious; comic opera is such an absurd affair musically and dramatically, that it can not help to be misleading and injurious to the advancement of musical taste and feeling in any community which has that only for their entertainment in the way of dramatic music. We long for, and sadly need a step of the more genuine emotional, expression of serious dramatic music—even if they have to climb to Verdi or Gounod to give it. Faust, Aida, Somnambula, Trovatore, anything serious, with emotion consistently expressed, would be so much welcomed by those having real musical appetites in our community. We have heard such operas given in San Francisco with voices but little if any better than those we have in Salt Lake,

chestras, like the numerous ward and Church choirs, while important factors, do not rise to the real dignity of the word "orchestra," and Salt Lake cannot take rank where her talent justifies until we have a concert orchestra and oratorio society, thoroughly active and well patronized. It is wonderful, and a real reflection upon us that we have neither. The "Mormon" community may get along with their great choir, which may be said to take the place of the best choral organization generally found in cities having real musical taste. But how about the thirty or forty thousand non-"Mormons," do they need no exercise in the higher choral music? We look again with longing eyes (and ears) back to the days of The Light of Asia, the Creation, and the like, and wonder if we have ceased to progress. It is impossible for the Tabernacle choir to give complete works; its constant labor preparing for Sabbaths, makes it impossible to rehearse; the patronage of a body constantly heard is too doubtful (Continued on page thirty-two)

## Four Salt Lake Girls Who Have Won Success in Opera at Home.

Mabel Cooper.

Lottie Levy.



Salie Fisher (From Photos by Johnson and Savage.)

Louise Savage.

The four young ladies named above will long be remembered by lovers of music in Salt Lake for the charming entertainments in which they have been concerned since the organization of the Salt Lake Opera Co.

Miss Louise Savage is the one singer of the number who has been connected with all the works brought out by the local company. She made her first success as Mabel in the "Pirates of Penzance," and it was that opera that doubtless inspired the organization of the Salt Lake Opera Company at any rate, on its organization in February, 1897, she was chosen as the leading soprano and she has always retained her position, having appeared successively as Bettina in the "Mascot," Patience in the opera of that name, Serpentine in the "Chimes of Normandy," the princess in "Said Pasha," the queen's companion in the "Queen's Lace Handkerchief," Princess Tiana in "A Trip to Africa," and Madeleine in the opera of that name. She has a high, sweet soprano voice, and allied with her singing is a graceful and charming manner as an actress.

Miss Lottie Levy appeared with the home company in its original productions of the "Mascot" and "Patience," and then departed for London where she took up a course of study in music. On her return she again entered the company and the progress she had made was immediately illustrated. She sang Germaine in the revival of the "Chimes of Normandy," and Tessa in

the "Trip to Africa," achieving great success in that role. She then went to New York where she has remained until the present time engaging in the study of music. It is not unlikely that she will choose a professional career.

Miss Salie Fisher made her first appearance on the amateur operatic stage in a musical piece rendered at the old Lyceum called "A Dress Rehearsal." She spent some time in Paris and on her return in this city she was invited by the home company to enact the part of Germaine in the "Chimes of Normandy" on its original presentation. She next appeared as the Queen in "Said Pasha," following that with the part of the Queen in the "Queen's Lace Handkerchief." Her last appearance was in "Madeleine" taking the part of Margot, and for her sprightliness and grace she will not soon be forgotten. She is now in the east undergoing a course of training preliminary to entering upon a professional career.

Miss Mabel Cooper has appeared in several amateur renditions, but made her most positive success in the recent production of "Madeleine" in which her delineation of "Matrimonial Mary" contributed largely to the success of the whole. She had previously appeared as Ruth in the "Pirates of Penzance" and as Buccametta in the "Trip to Africa." Her voice is a rich contralto, and she enjoyed the advantage of training under the noted teacher Mr. George Sweet, of New York. Miss Cooper is a music teacher in this city.

started Metropolitan Opera company came next.

October opened with Eddy Foy in "Hotel Topsy Turvy," and that play, with "A Milk White Flag," occupied the Conference week. "Brown's in Town" held the same week at the Grand. Following conference came the home opera company's successful presentation of "Madeleine." "The Heart of Chicago" then came back to the Grand. "Grimes' Cellar Door" came next at the Grand, and Matthews and Bulger played "By the Sad Sea Waves" at the Theater. "Mistakes Will Happen" followed, and at the Grand "Vanity Fair" played a fair engagement.

November saw but little notable at the Theater, Hoyt's "Black Sheep" and "Why Smith Left Home" being the attractions. "A Breezy Time" and "Yon Yonson" came next to the Grand and Walter Perkins then played his very successful engagement in "My Friend from India." The lurid "777" made no money at the Theater, but "Shenandoah," which followed it, was one of the red letter events in the history of the house. "Madeleine" was revived Thanksgiving day to immense business; Mr. Mulvey again presented "A Hot Old Time." The Grand closed November with a "Breath of Promise."

Miss Fifi, of malodorous memory opened December at the Theater and ran against "A Romance of Con Hol-low" at the Grand. The Rentz-Santley Burlesque company came next at the Grand. In Old Kentucky did immense business and Edwin Mayo in Puddin'head Wilson played an engage-

a chance to pass on the merits of their new opera. "The Smugglers of Badaya." These, with Henry Miller coming later lend color to the hope that the ending of the season will help to atone for its inauspicious beginning.

## JULIA DEAN HAYNE.



No glimpse of the early stage in Salt Lake City would be complete that did not include Julia Dean Hayne, an actress whose long sojourn here did so much to mold dramatic taste and to

away in our leading musical organizations is perhaps to say much. Our big Tabernacle choir still remains the wonder and admiration of strangers, though familiarity has made it a sort of a matter of course with local people, and we no more realize its vast proportions, nor the sublime grandeur of its massive bursts of harmony than we do the surpassing grandeur, and rugged beauty of our surrounding mountains; we do admire both in a way, but neither to the extent of anything like full, practical appreciation.

Much good and hard work has been done during the past few months, preparing a section of the Tabernacle choir for the contemplated eastern trip, which has unfortunately (or, perhaps, under present circumstances more properly speaking, very fortunately) fallen through. The effect of the careful training, coupled with the natural mood of the singers under such anticipations

so many of them have made successful directors. They also have some concerts in contemplation.

## LADIES CHORUS.

Madam Swenson's Ladies Chorus has not of late been rehearsing, but when last heard, a few months back, they were artistically, even ahead of their brothers. No body of singers in Salt Lake City have given us such exquisite shadings, and artistic blendings of real beautiful tone, nor such vivid and true interpretation of the selections rendered. Rehearsals were discontinued on account of most of its members being kept busy with the choir preparing for the eastern trip. Now that that is abandoned it is to be hoped that Madam Swenson will renew her splendid work with her chorus. It is generally known that most of this chorus, as well as the Harmony club, are regular Tabernacle choir members,