

# AND Musical

THE force of cleaners, painters and decorators is to be called temporarily off its job at the Salt Lake theater next week to allow Ezra Kendall to fill his two nights' engagement. He comes on the 16th and 17th, and will render the new play, which he is on his way to present in San Francisco. It is entitled "Swell Elegant Jones," and is a rural comedy with many quaintly drawn types. Mr. Kendall has not been seen in Salt Lake since his appearance in "Weather Beaten Benson," but as everyone remembers, he is a rare success, in portraying characters with a streak of oddity through them. In his new play all his talents are said to be given full opportunity.

Maudie Adams' success on the coast continues on the breath taking order. Her stay in Los Angeles has been extended to two weeks, and the Times of that city says it was one of the wonders to see the best dressed people of the city standing in line on the hottest day of the year to secure seats.

The San Francisco Chronicle has this paragraph: "Maudie Adams closed her engagement at the Grand Opera House last night, and the box office statements show that Charles Frohman's most popular little star proved a wonderful magnet to the local theatergoers. During the four weeks of her stay at the Van Ness, Miss Adams has played to total receipts amounting to \$50,000, and in view of the prevailing conditions this is considered one of the most remarkable box office records made in this country. Both Mr. Frohman and Miss Adams are delighted with the result, and promise us another visit next season."

Many musicians and choir singers read with regret in the "News" during the week of the death of James McGranahan. He passed away at his home in Kinsman, Ohio, on the 8th. McGranahan wrote many sacred songs, the best known of which are "My Redeemer" and "Sometime We'll Understand." "My Redeemer," which used to be so well known under its old name, has rather been lost sight of in late years, because its music was taken for the hymn "O My Father," with which it bids fair to be everlasting linked. The famous old hymn was first sung to this tune at Salt Lake, by R. C. Easton, and has been arranged in many forms since by Stephens and other composers for both solo and choir work.

It has been a long time since Salt Lake saw "The Private Secretary." Gillette's famous comedy, and it ought to prove very welcome when rendered by the Orpheum Stock company next week. The principal weight this time will be thrown on the shoulders of Mr. Miles, the stage manager, who has been say the part of the Private Secretary, while Mr. Phillips will enact the character of Douglas Catermole. Miss Moore will have the part of Edith Marsland and the remainder of the company will be equally well cast. "The Private Secretary" is even more full of laughs than "All the Comforts of a Home," and as both comedies are the work of the same author, Orpheum audiences may look for a week of genuine enjoyment.

One of the big New York successes of last year, entitled "Three of Us," by Rachel Crothers, has been booked for production in this city next season.

S. Coleridge Taylor's "Death of Minerva," from Longfellow's "Hiawatha," will be given the second night of the musical chautauque at Wadsworth, Tuesday, July 23, by the Salt Lake Festival chorus, J. J. McClellan conducting. The solo parts will be sung by Emma Rasmussen, soprano, and Hugh W. Douglass, tenor. The sale of seats for the entire musical week is now on sale at the Clayton Music Co. Much interest is being manifested in which occurs the last two nights of the week. Many entries have been made, and there will be \$900 in prizes given away to the winning ones.

## LOCAL MUSIC NOTES.

St. Mark's choir will sing tomorrow morning, a Te Deum in E flat, written by William Walton, and the choir of this city, Miss Hallie Foster, sister of the composer, will sing the solo in the Te Deum, as well as the morning offertory.

Contributions and subscriptions to the MacDowell fund from all sources amount to about \$40,000, and it is expected in New York the summer concert to be given in different places in aid of the fund will add material to that by Jan. 1, 1908, fully \$100,000 will have been raised.

The piano trade this week has been lively and encouraging, although it is midsummer. The sheet music trade shows no signs of falling away, but dealers report a noticeable improvement in the public taste, as there is not such a demand as there was for trashy compositions.

Alfred Best, the tenor, and his bride, have returned from southern California where they played a pleasant honeymoon. Mr. Best says the people in that country do not appreciate music as critically as Salt Lake people, and do not insist on so high a standard. Mr. Best is waiting to hear from Henry Savage relative to singing with him on his next tour over the country.

Mrs. A. S. Peters sang an aria from "Samson and Delilah" Thursday afternoon, before Arthur Shepherd and J. D. Spencer, in the former's studio, with fine effect. Her listeners were more than pleased with her work.

Held's band will play an attractive program tomorrow afternoon, at the Liberty park concert, including the overture to "Rosamond," by Schubert; a romance solo, "Rocked in the Cradle of the Deep," by Mr. Donner; "Select English Airs," by Godfrey; a grand opera melody by Gubelker; Victor Herbert's "Mile Modiste," and other popular selections.

The "News" is in receipt of a series of New Educational Course Music Readers, published by Ginn & Co., which have been adopted by the board of education in this city for use in the public schools. The prospectus of the series says that the aim of the course is to develop in the pupil an intelligent appreciation and enjoyment of good music, a musical and expressive voice, the ability to read music at sight, and the power of musical interpretation. The material of the course includes the basis of choice, the variety of music from simple folk songs, melodies from the great composers, original settings, a wide range as to character, the simpler forms of song, and there is a gradual development from the simple to the higher forms and arrangements, as the pupil advances, until in the fifth reader studies suitable for the higher grades are reached. The course is taught by Mr. Christensen, who expresses himself as satisfied with the choice the board has made.

The audience at the semi-weekly tabernacle organ recitals are considerably larger and more appreciative

than they were last season, and the organist has considerably enlarged his repertoire.

At the First M. E. church tomorrow morning, the quartet will sing "Hail to the Chief of Jesus," and Mr. Douglas will render a baritone solo.

Salt Lake is to hear in the not distant future a fine tenor in Cecil James, who married Miss Lottie Levy, daughter of the late Sam Levy of this city. He is under the management of Walter Anderson of New York, and has a wide repertoire.

Henrietta Crossman closed her tour in Winnipeg, Canada, a few days ago and is now in New York, working on her production of "The Christian Pilgrim" for next year. She will remain in New York all summer, taking only occasional automobile trips, visiting friends nearby.

George Ade is writing a play in which Charles Frohman will present William H. Crane next season. The author is at Hazlet farm, Brook, Ind., hard at work on the manuscript, which is to be delivered to Frohman on his return from Europe. The new play will be produced in Chicago next October.

"Tribby," which he acquired by purchase 11 years ago from A. M. Palmer, earned last season more than \$8,000 for William A. Brady through its use by resident stock companies. For a play based upon a fact novel, it has held its value surprisingly long. It was first acted in the spring of 1895.

On Saturday night at the Majestic theater, Boston, David Wardley will have his season and closed the long run of "The Music Master." The piece during the past three years has been financially one of the most successful ever produced in America. Mr. Wardley appeared in it 1,007 times, and the gross receipts for the season amount to \$965,345.60, almost a million dollars!

"Brewster's Millions" has scored a tremendous success in Chicago, where it has apparently settled down for a long engagement at the Colonial theater. The piece, which was the original production, yacht scene and all, will be made by Cohan & Harris, when they send this production on the road next season for a tour which will cover the entire country.

Writing from London, whither he went for Grace George's venture in "Divorced," David Wardley says that he is arranging for a comedy in which he may make a star of Frank Worthington, now in London as Miss George's leading man. Captain Robert Marshall will be heard at a Broadway theater. He has also contracted for "Tom Jones," the new light opera by Edward German, which is having a successful run in London with Paul Vincent and Hayden Coffin in the principal roles.

The eminent Hungarian, Leopold Auer, solo violinist in the czar and confessor of St. Petersburg, confided with the performance of "Fascinating Flora," which included offerings from 50,000 copies have already appeared in Casino productions in the last quarter of a century. The Casino opened in 1882 with the opera, "The Queen's Lace Handkerchief."

Mr. Henr W. Savage will open the Garden theater, New York, in September with a brief return engagement of Puccini's "Madama Butterfly" in English. In the same month he will produce the latest European operetta success, "The Merry Widow." It will probably be heard at a Broadway theater. He has also contracted for "Tom Jones," the new light opera by Edward German, which is having a successful run in London with Paul Vincent and Hayden Coffin in the principal roles.

In Vienna, "The Merry Widow" had a run of 450 consecutive performances. Of the "Siren Waltz," which brings the second act to an effective climax, more than 100,000 copies have already been sold. The operetta is apparently able to stand transplanting well, for both in St. Petersburg and Copenhagen it has been sung over 300 times. In London the "Merry Widow" was received the other evening with remarkable enthusiasm. It is rumored that the composer, Franz Lehár, has been asked to write a score for Mr. George Edwards. A new operetta by Lehár is to be produced soon in Vienna.

It appears to be an expensive undertaking to keep the opera house in Paris spick and span. Among the credits of the Paris Opera for the past year is one amounting to \$24,000 for "repairs" to the opera house. This by no means trifling sum is not provided for any way by the annual subsidy, the state encouragement of art, as represented by a handsome subsidy, embracing no such detail as upholstery. The London and Paris wonders would have to be paid by Parliament asked to vote \$24,000 or 24,000 francs, for any "repairs" at Covent Garden.

Nichols says that of late women have become ambitious to be orchestra conductors. He sees no harm in this, and admits that there is no reason why women, who so often have musical talent, should not also have the conductive faculty. He has, however, refused several female candidates who applied for admission to his class for students of the art of conducting, and the reason, as matters stand today, women even if exceptionally gifted have no chance to become practical conductors. He has, however, offered to give them the opportunity of their own pleasure only, and with his limited time, if he took them, he would have to reduce the amount of time given to the men.

Word was received here today, says a Los Angeles dispatch, that Miss Edna Darch, of that city, had been engaged by the management of the Royal Opera House, in Berlin, to sing in grand opera under a contract for two years. As a little girl, in 1894, Miss Darch attracted the attention of Mme. Calve, who heard her sing in that city. Mme. Calve was charmed by the promise of her voice, insisted on adopting her and took her to New York with the intention of educating her in music. Lessons proceeded for a time, and then something caused a rupture between the prima donna and the child. Miss Darch returned to this city none the less determined to win success. Then Mme. Schumann-Heink heard her sing and was delighted. Arrangements were made to send her to Germany, and there the best teachers were provided for her.

Appropos of a contradicted report that Tito Ricordi of Milan is to succeed Cortis as manager of the Metropolitan Opera House, his opinion of American singers may be interesting. The interview was given during his visit in America last season, having been here at the same time as Puccini, of whose opera the house of Ricordi & Co. are the publishers. "The very best singers in the world," said Sig. Ricordi, "come from America. No, they do not sing here. They go to Europe to study and sing there to begin with. In many instances they pay for the privilege of singing there. Even at best the pay of opera singers in Europe is very small compared to what it is in the United States. Then they come back to America only to sing in German or Italian, or possibly French. Why do not they stay here, sing here and observe their nationality? They seem to think that it is below their dignity to exhibit their talents in their native tongue. Why this I cannot understand, unless it be that the press of

## THE PLAY IN NEW YORK.

NEW YORK, July 8.—Stagnation prevails at present in New York theatricals. Only two plays are still on the boards, and one of these, "The Road to Yesterday," ends its seven months' local engagement next week. Two or three musical comedies and the roof gardens constitute the remainder of New York's dramatic menu. The season is ended, and it has been a season extraordinarily successful—more so in many years. Yet from certain point of view it is not the successes that command attention, but rather the fact that of those who try to write for the stage so small a percentage really succeed. It would probably be a liberal estimate to say that there have been produced this last season more than 200 successful plays at most, yet the manuscripts written within that period number well into the thousands. The successful dramatists do not run into the figures as far as their quantity goes, yet everybody writes plays. It is extraordinary, the self-confidence, assurance and enthusiasm of this army of playwrights, for they attempt the most difficult form of literature without preparation or knowledge, secure in their belief that \$33 in plenty await them.

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