

Dramatic AND Musical

"ROBIN HOOD" by the Salt Lake Opera company—that is a bill of fare ever which the most fastidious theater goer can well afford to smack his lips.

Of late years, the opening attraction of the season at the Salt Lake theater has been the popular home company; this will again be the rule for the coming year, and on Sept. 11 DeKoven's popular opera, made famous by the Bostonians, will usher in the season of 1907, with the local favorites in the familiar roles.

The Salt Lake Opera company is now over 10 years old, its initial performance having been given in 1897, when the "Masque" formed the bill, with H. S. Goldard, John D. Spencer, Harry Shearman, Lemmie Savage and Lottie Levy in the principal parts. William Wells directing and H. G. Whitney acting as manager. The company has seen many changes since those days. Mr. Wells first retiring and being succeeded by Prof. McClellan, who still remains at the head of the musical department. Miss Savage took part in a number of operas, leaving a brilliant record, and was followed by Salie Plater, Lucile Parvin, Arvilla Clark, Emma Ramsey Morris, and Emma Lucy Gates. Mr. Pyper came into the company sometime after its organization, and he, the infatigable Spencer and McClellan are the owners, managers and proprietors of it today. Mr. Whitney lately retired, through a stress of other business, his duties being divided between Mr. Spencer for the stage work and Mr. Pyper on the business end.

It was always the motto of the Salt Lake Opera company never to do anything by halves. The local field was always ransacked for the best talent possible and in securing "Robin Hood"—the cost of which, by the way, for orchestration, chorus parts and the royalty to the author, exceeds anything the company has ever yet attempted—the best cast our amateur ranks afford will be presented. It will be worth many a strenuous endeavor to see Spencer in Barnabas's old role of Prior Throck, to say nothing of the other favorites. Mr. Farrell, Miss Peterson and Miss Edna Evans will all be making their debut in opera on the Salt Lake stage. The cast follows:

Miss Marian Mrs. Emma Morris
Miss Edna Miss Edna Evans
Miss Edna Miss Edna Evans
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The first night of the Musical Chautauque opens next Monday evening, at Wandamere, with the performance of "The First Christmas," by the Odeon tabernacle choir of 200 voices, under the direction of Conductor Joseph Ballantyne, and with Prof. J. J. McClellan as accompanist. The soloists will be Miss Myrtle Ballinger, soprano; Mrs. A. R. C. Smith, contralto; Fred C. Graham, tenor; H. S. Ensign, baritone; George E. Skelton, violinist. Additional numbers will be given, as follows: The "Soldiers' Chorus," from Faust, a violin solo, and "Good Night," by Bishop.

The Odeon choir will arrive in the afternoon, dine at the Commercial club, and go out to Wandamere early enough to rehearse such passages as may be necessary. Persons attending the Chautauque are advised to go early so as to enjoy the local scenic attractions before attending the evening concert. The sale of tickets is very gratifying, and the number of entries for the contests is 60 or over, so that a strong and interesting rivalry is assured.

Cyril Scott, a popular actor who has not been seen in Salt Lake for the last 10 or 15 years, when he appeared in "The Last Paradise," will play us a visit during the summer in the New York success entitled "The Prince Chap," said to be a worthy successor to "Little Lord Fauntleroy."

The Odeon "Stock company"—more the pity—is in its last week, and for the finish, commencing Monday evening, will present the three-act comedy by Mark Mofford, entitled "Turned Up." It will be preceded each evening by a one-act play entitled "Barbara," by Jerome K. Jerome, the parts being assumed by Miss Hendrie, Mr. Knowles, Mr. Bennett and Mr. Cosgrove.

The comedy "Turned Up" is said to be a delightful mix-up of amusing complications and startling situations.



EUROPE CALLS OPERATIC AMERICAN STAR.

Miss Olive Ulrich, a St. Louis girl, has been called to Europe for the first professional operatic appearance and will make her debut in Leoncavallo's "Nedda," singing the title part. The engagement is a unique departure and American impresarios are chagrined that they have overlooked a home product while scouring Europe for material. Miss Ulrich is a pupil of Giuseppe, an American instructor, and was first heard by an agent of Leoncavallo while singing in an amateur performance of "I Pagliacci." After calling Leoncavallo, Miss Ulrich was engaged and will sail for Europe this month to begin rehearsals under the composer.



ANDREW J. BOWMAN.

The above is a reproduction of a recent photograph of Andrew J. Bowman, who was recently graduated with distinction from the American Conservatory of Music, Chicago. During the past year Mr. Bowman has enjoyed the further distinction of acting in the capacity of instructor of vocal music in the above mentioned famous institution. At the close of a special summer engagement at the conservatory, Mr. Bowman will return to Salt Lake, where he will open a vocal studio.

It tells the absurd story of a shipwrecked general who had been rescued by a native girl, and whom he married while in a delirium. The woman follows the general to this country, where her claims upon him, his endeavors to avoid her, and the struggles of his family to aid him, form all sorts of hilarious complications. After the wind-up of the stock company's season, the house will remain closed for a short time, and then re-open for the regular Odeon Vaudeville season.

LOCAL MUSIC NOTES.

The organ of the First Congregational church is being taken down, for a much needed cleaning, which the instrument has not had since its erection in 1882. The builders were Farrand & Votey of Detroit; but as this firm has gone out of business, and sold its pipe organ interests to Hutchins & Votey of Boston, a representative of the latter firm is here superintending the cleaning. The organ cost \$10,000, and is one of the finest in the west.

There are inquiries once in a while here as to what has become of Ferdinand Stark, who once figured so prominently as the conductor of the Hungarian orchestra at Denver. He is now conducting an orchestra in Los Angeles, where, according to all accounts, he is doing well.

Sousa's band is to start on its thirty-first semi-annual tour, shortly, under the famous leader; it reaches Salt Lake during the fall.

There are so many artists figuring on visiting the far west the coming season, that there is fear of a congestion, with loss of money for some of them.

California gold miners are to figure in a new opera that Puccini will write.

English critics are laboring for the abolition of applause in the concert room.

A sheet music war is predicted as one of the features of the fall music trade in the east. Its echoes are expected to reach to the Pacific slope.

Held's band has an interesting program prepared for tomorrow afternoon concert at Liberty park, including "Thomas," "Overture to Raymond," selections from the opera, "Der Freischütz," the "Pizzicato Polka," a Song for Trumpet (Krug), by Mr. Held, "Music Scenes from Switzerland," and other numbers. The new bandstand continues to give marked satisfaction, and the musicians say there is some pleasure now in playing at the park.

The Salt Lake taste in the matter of sheet music is undergoing a change, so dealers say, from the rage for ragtime to the semi-classical. The passion for the transient and unsubstantial seems to be passing away.

The interest in the Chautauque contests is responsible for an increase in ensemble singing in this city. Two men's vocal quartets are one result, the "Arioso" and the "Apollo," composed as follows: Arion—W. D. Phillips, John Hand, Mel Peterson, Fred Sanford; Apollo—J. A. Sneddon, Iver Bird, Alex Crawford, Alvin Keddington.

At St. Paul's Episcopal church tomorrow morning, the quartet will sing Robert's anthem, "Seek Ye the Lord," during the offertory.

Harold Daynes is disposing of his music business preparatory to removing to Ogdon Park, Cal., where he will reside, and probably go into business. The removal is being made on account of Mr. Daynes' health which is not good at this high altitude. Prof. J. J. McClellan has already studied for several years in Europe, seen considerable newspaper experience, and has given special attention to the art of directing. The lecture involves a wide range of study in the historical as well as in the technical field, so that what Miss Allen has to say will be of much interest. It has been the opinion of many musicians in the past that Schumann's cutting of the music in his hand with a view to facilitating the



MISS MYRTLE BALLINGER.

Of Ogdon, Who Takes Part in the Musical Chautauque.

use of his fingers in piano performance was the mistake of his life. But Miss Allen holds it was this incident that led Schumann to give himself up to composition, so that his life which would otherwise have been given to piano playing, was devoted to musical composition, with the result that the world is the richer by far than it would have been had not the great musician been thus diverted from his original intention.

Janet Rigo, brother of Gypsy Rigo, who married Clara Ward, the countess of Chima, is coming to this city for an orchestral engagement.

The following notice of Howard Harold, one of Salt Lake, where he was a pupil of Prof. Stark, appears in a Massillon, O., paper: Howard Harold, with a splendid baritone voice, is thrilling the audience from night to night with his solos. Wednesday night he sang "Face to Face" with great acceptance. Last night he bought the audience to tears as he sang "One Sweetly Solemn Thought." He will sing again tonight.

Prof. Kent and Miss Ellen Thomas of Ogdon are singing in Idaho. They appear in Lewiston on the 24th.

SHARPS and FLATS

Joseph Joachim, the great violinist, entered on his seventy-seventh year on June 28.

The news comes from Paris that the producers of "Salome" incurred a slight loss. The receipts, it is said, were 191,000 francs, and the expenses 196,000 francs. Hence a small deficit of 5,000 francs.

The copyright of "Tristan and Isolde" has just expired. It was first performed on June 10, 1865, at Munich. The only Wagner opera of which the copyrights have still to run are "Die Meistersinger," "Parsifal," and the four Nibelung dramas.

Adeline Patti's recent short stay in Berlin has given rise to the conjecture that she may be preparing to give a farewell concert. To Patti all things are possible, even a successful appearance as the youthful heroine of Rossini's "Barbier" at the age of—?

Geraldine Farrar will probably appear during her autumn engagement in Berlin in Verdi's opera "Don Carlo," an unjustly neglected work, quite equal in some of its acts to "Aida." It is an opera which Jean de Reszke always was eager to sing in. It is to be hoped New Yorkers will have an opportunity to hear Miss Farrar in it.

Vienna is to have a theater erected to the memory of its "Waltz King." It is to be called the "Johann Strauss," and it will doubtless be dedicated

mainly to the performance of light operas of the kind of which Strauss himself furnished so shining an example in "Fledermaus." The famous Vienna composer died in 1899, but his waltzes are still played the world over, and remain more popular than those of any of his numerous imitators.

Only \$114,700 worth of pianos were imported by Germany two years ago, whereas the exports amounted to the enormous sum of \$8,454,700. Great Britain got \$3,165,400 worth of these. Compared with this piano business, the organ culture is poor figure. The value of the imports to Germany of organs and harmoniums having been \$87,000 in 1905, and the exports \$28,500. Some of the German instruments are very cheap. A piano made near Leipzig sells at wholesale for \$65, with which a five year guaranty is given. This is almost as good as the "Strada" sold in some of our department stores at \$9.95 apiece. Cheap talking machines are made in Germany and sold in this country by the thousands. The only American pianos bought in Germany are those of the highest grades in which we still surpass all European countries.

THEATER GOSSIP

Eleanor Robson, it is said, will play in London the season of 1908-9. She is at present in the English capital with her mother, Madge Carr Cooke. She will sail for America on July 30 and will be seen at the Academy of Music on Sept. 2, for six weeks, in "Salome Jane."

Joseph R. Grismer and Phoebe Davies (Mrs. Grismer) have made a four-act dramatization of Bret Harte's "Two Men of Sandy Bar." A play based on the same story and bearing its title was acted many years ago by William H. Crane and the late Stuart Robson, without success.

Lillian Russell, who will appear under the direction of Joseph Brooks, will play in a new racing drama by George Broadhurst, the title of which has not yet been made known. Miss Russell will open in Chicago Oct. 7. Her support will include Boyd Putnam, Samuel Colt, Gilbert Douglas, Herbert Corthell, Ernest Lamson, J. W. Benson and Norma Winslow.

John Drew's next play is to be "His Wife," a comedy now running at the Haymarket theater, London, and which is still on view at the Theatre Gymnase, Paris, where it was produced originally last October, under the title "Jostate, Ma Femme." Mr. Drew will make his first appearance in the comedy at the Empire theater, New York, in September.

Miss Viola Allen, who has been appearing at the Lyric for thirty-one weeks in "Cymbeline," "Twelfth Night," "As You Like It," "School for Scandal," and other plays in her repertoire, ended her season in Duluth, Minn., last week.

Stephens' Second Epistle To His Singers.

To My Songbirds Everywhere:

Crystal Palace, London, June 29.—Here I am, surrounded by thousands of sweet children, and their devoted parents, who have gathered all around London to spend the day at this great musical resort in a musical festival.

ENGLISH CHILD SINGERS.

As they are in reality only a few hours behind you at Saltair, I will consider it but a continuation of my birthday outing, and try to imagine the crowd but an extension of my own singers all having a good time, and try to enjoy it with them.

As we traveled all last night returning from Paris, where we spent a week, I am somewhat weary, but so much happy life around would revive anyone. So I easily forgive my songbirds who gather heartily with the children into the enjoyments.

Fully 1,000 boys, earnest and well behaved form the center of the big group of 5,000 children, surrounding the big organ. I think the boys there take even a greater delight in the singing than the girls, though even here the girls are the great majority, about four to one. I should judge that they are from ten to 15 years of age. The big bouquet of singers is a grand sight like only one I can think of. I must be able to say no better, nor hardly as well as the Utah children when they do their best. If there is a point where they excel us—and I think I must freely yield this point—all important as it is, it is that they seem as a body much more in earnest than my boys and girls generally do. They work as if it were an earnest sober task which they enjoyed, and which gave them no time or desire to trifle with anything else, while on the platform. I did not note any occasion for any of the boys to be spoken to, or called to attention during the rather long program.

Still they were wide awake and full of life and energy, and would clap their hands most heartily when anything pleased them, even at the prospect of singing again, one or two of their favorite songs, which were generally on the march order, or lively character.

It was interesting and easy to see how the English people develop their fine, great choral societies: a people who pay so much attention to the training of their children in chorus singing naturally excel in choral work those grown up; good singing becomes a part of their daily lives and it permeates the homes of the great "middle class," the real "better class." It is next to love and religion the greatest factor of their social life. I do not know, but I should precede religion with them as it is (it appears to me) a far more definite something than their rather conflicting and hazy religious ideas make the latter possible to be.

MUSICAL TRAINING.

The musical training evident here is an example worthy of the most hearty emulation from the people of Utah, and as such it greatly interested and pleased me. When the concert was over there was the happy, confused scramble of children and parents to find one another, and the affectionate greetings show me that the children of England are gentle, loving and kind, in the main. Hundreds of the little boys were unaffected little gentlemen in the best sense. It was their luncheon first, and afterwards a scattering to all parts of the grounds, each to his or her choice of amusement, not unlike that which the children at home would indulge in.

for the orchestra, feels called upon to ramble and rumble away for about 15 minutes extemporizing in an aimless sort of way, before the performance proper begins. It not only adds meaningless music to the work given, but spoils totally the effect of commencement of the work proper by previously misleading and drilling the ear away from the musical effects yet to come. I am surprised that the English who have such a regard for correct and complete performance of the master-works should permit this worse than

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I shall be going to Wales on Monday to visit the place of my birth. I expect to hear no great cheers down there, but the black robin will tell me the old song I loved when a little boy, and I shall hear the song of the skylark as he mounts upward singing his way to the clouds; these accompanied by hundreds of other sweet feathered songsters will form a pleasant contrast to the hum of city life.

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IN LONDON THEATERS.

Special Correspondence.

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The first named piece was, of course, an adaptation by Clyde Fitch of Tristan Bernard's "Triplettette." Maude produced it in London, and his latest one, a revival of "Climacry," was just being withdrawn and replaced by the perennial "Beaucaire." Waller, however, has another play in his safe which may prove to be one of the most interesting of the coming season. It is called "The Explorer," and is by W. Somerset Maugham, whose first play, "A Man of Honor," made something like a sensation when shown at the Avenue, two years ago. Maugham's novels, "Mrs. Craddock," "Liza of Lambeth" and "The Hero" must have made him known already in the United States, and his new play, on which he has been working for some time, should be well worth seeing. I believe its explorer hero has a lot of trouble with a girl who is a singer at the Casino, and having sent her brother to death to save him from disgrace, it sounds a promising theme.

New plays are coming, too, from Pinero, whose health has been wretched of late, Alfred Sutro and Stephen Phillips, but regarding none of these pieces anything has been disclosed, save that the first is for John Hare, the second for Marie Tempest and the third for Martin Harvey. Meanwhile among the other next season's pieces at the Casino, with interest is "The Mollusks," the new comedy by Herbert Henry Davies which Charles Wyndham acquired some time ago and intended to present immediately. His revival of "The Liars," however, packed the Criterion from the start, and will run right up to August, and so not until in October will he see the new play of the author of "Cousin Kate."

Some of the songs of a new American composer, Mrs. Caroline Curtis Brown, were heard for the first time at Stelway hall this week, at a concert given by Atherton Smith. One of these songs, sung by Harry Hughes of New York, was a setting of verses by Betty Smith, a girl who had written "Was a Little Boy." Another was "In the Garden of the Rose," words by Mrs. Edith Eaton Custer of Buffalo. The songs were well received.

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WAR AGAINST CONSUMPTION.

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