

MUSICIANS' DIRECTORY.



TWO hundred copies of the beautiful work, "The Songs of Hiawatha," have arrived, and the Tabernacle choir devoted about half an hour in getting a brief introduction to it at the Thursday night's rehearsal. Prof. Stephens characterizes it as the most tenderly beautiful musical work he is familiar with, and not since the Choral Society of 1889-90 was working upon the famous music of the "Light of Asia" has he had a complete work in hand so congenial to his tastes; especially is this the case with the number called "The Death of Minnehaha." Even after the rehearsal, he and Prof. McClellan and a few enthusiastic members could hardly tear themselves away from the book and organ.

The Festival Chorus, now being organized from the leading vocalists of the city, will take up this work at their meeting on the first Monday night in the new year, and both this body and the Tabernacle Choir under the direction of Prof. Stephens will make this and Handel's "Messiah" their entire study for the remainder of the winter.

The coming of Anton Hekking with the Salt Lake Symphony Orchestra next Friday afternoon, is the event of the season among musicians. A big advance sale is reported, the stalls, loges, and preferred seats bringing \$1.50 on account of the extra attractiveness of the bill. The orchestra will play several numbers, but Mr. Hekking will, of course, be the feature. He recently played with the Symphony Orchestra in Montreal, Canada, and the Gazette of that city in its critique speaks in most extravagant fashion of his virtuosity. The pianist who accompanied Hekking was scored rather severely, something that will hardly attach to the Salt Lake performance, inasmuch as Mr. Shepherd will preside at the accompanying instrument.

Miss Emma Lucy Gates, who is a member of the MacDowell club of New York, is taking an active interest in the forthcoming concert in aid of the MacDowell fund. Miss Gates was proposed for membership in the club by the well known pianist, Eugene Heffley, who is an ardent admirer of MacDowell's genius.

Fred C. Graham, who is in charge of the Festival chorus, announces that many lovers of music are availing themselves of the season ticket rate, and subscribing for the entire festival of three performances. The organization of the chorus is almost completed and the membership will be printed soon.

Mme. Melba says she prefers to be on the stage when she dies, as she considers that an appropriate ending for a professional career.

Mme. Calve is not to retire from the stage, and says that notwithstanding the fact that she is to marry, she will still appear before the public.

The many Salt Lake friends of Senor Jonas will be pleased to learn that he recently gave a piano recital in Berlin with a program entirely made up of Scandinavian compositions. The local public was much pleased, and gave the performer an encouraging reception.

There is a demand in the east for normal training for teachers, and the musical press is in favor of it. The new movement to stamp out fakirism in vocal instruction especially, is gaining ground, and promises to become general.

The local music student world will be gratified to learn of the coming return to this city of Miss Constance King of Union City, Ida. Miss King was for some time one of Prof. McClellan's most proficient piano and organ pupils, and was to have given a recital of her own, under his direction, in the tabernacle, when she was unexpectedly called home to Idaho. Miss King has many friends and admirers in Salt Lake.

A number of people are complaining because the tickets to the MacDowell benefit recital are to be \$1, when only "home talent" is to appear. The management in reply calls attention to the fact that this is a benefit, a purely charitable affair, and the services of artists, among the best in the city, are to be given gratis. Moreover, where can musicians superior to Salt Lake "home talent" be found in this part of the country?

Bandmaster Held has ordered \$3,000 worth of band instruments, and the consignment will be here in the course of the month. The instruments will be placed on exhibition when they arrive.

There is local call for the services of so many instrumental musicians that there are not a few occasions in which musicians have to be brought in "from the provinces." This has been a great season for professional instrumentalists.

Dealers report the sheet music trade as "bumming," with the bulk of the call for the so-called popular music.

The Unity church quartet of this city will go to Ogden tomorrow afternoon, with a number of Salt Lake Unitarians, to participate in the evening service of the Ogden Unitarians. The quartet includes Mrs. Browning, Miss Nellie Mahan, Mr. Paul and Mr. Mahan. The party will be accompanied by Rev. Dr. Utter of Denver.

Dealers continue to send out talking machine records as fast as they can get them. Records that are not to be sold until February, are now being received.

There is a marked demand for mouth organs, or harmonicas. One music house reports the sale of 1,000 per month.

The new organ for the Ogden tabernacle arrived Thursday, filling three specifications were drawn up by Prof. McClellan. It is considered that the tabernacle will answer for the Ogden instrument as well as the great instrument that auditorium. There are 30 speaking stops, and the entire instrument is well balanced.

Mrs. W. A. Watzell returned Thursday from a trip to the east, and with her sister Shauna Cumming, who sings this evening in Denver. On the completion of the engagement with her present management, the singer will take up oratorio work.

The piano pupils of Mrs. Graham F.

MAUDE ADAMS' CHRISTMAS PARTY.

HERE is a pretty little Yule-tide story that you'll like to hear about Maude Adams. It serves excellently well to introduce her to you, at this Christmas season of the year.

While the wonders of "Peter Pan" and the "Never, Never, Never Land" were holding the children of New York spell-bound last year, Miss Adams' big heart yearned to give the little ones of the tenements something of the same pleasure.

This ambition seemed to come likewise to certain mysterious members of her audiences, whose hearts were also big and sympathetic and whose pocket-books appeared to be just as large and responsive. One day the box office of the theater received an order for 1,000 of the best seats in the house, and 20 crisp hundred-dollar bills were given in payment by the messenger boy.

One thousand tickets! Who was the unknown kid fairy that had ordered them? The question is unanswered to this day, but at the very next performance, 50 of those tickets were presented at the theater door.

With the 50 tickets came 50 wide-eyed, roughly-clothed youngsters from the settlement, escorted by a chaperone who seemed to have her hands very much occupied. A stranger theater party was never ushered into a New York theater. Down the broad, center aisle the children trooped in silent wonder. The audience turned, stared and smiled or frowned. But the children seemed unaware of the stir which they were creating. Down even to the first row of seats they made their way and awkwardly filled in to the tier of chairs. They were from the tenement district, but the kind fairy who had brought them to see "Peter Pan" was determined that nothing in the theater was to be disturbed by them.

For three hours the most appreciative portion of Miss Adams' audience was those children of the slums, who, for the first time in their lives were seeing the inside of a theater and drinking in the endless wonders of the "Never, Never, Never Land." It was indeed a Christmas present in a lifetime.

The next night and the next the party was duplicated by another and another, until the thousand tickets had been utilized by the "Peter Pan" delegation from the New York tenements. There is more than a suspicion, however, that the beaming young woman who danced on to the stage as "the boy who wouldn't grow up" could tell, if she would, much that is mysterious in these wholesome Christmas presents. But, be this as it may, Miss Adams was his constant in having the tenement children come to her. She made up her mind to also go to them.

Into the back room of the big settlement house on Broadway she gathered a score or more of restless youngsters, some with the black, flashing eyes of Italy, some with the Irish freckles, and some with the unmistakable stamp of the Jew; but they were all children and loved with a child's heart and saw with a child's eyes. And as they listened, the enthusiastic little actress told them of the wonderful story of "Peter Pan" and the band of lost boys and the wicked pirates and Indians of "Never, Never Land."

"Do you believe in fairies," she asked, and when the tale of the mystic land of hobgoblins and spirits was told and "Peter Pan" had taken the absorbed audience with him on his wonderful flight, the story was of course—

"You bet we do!" As Miss Adams turned away, can you wonder if a tear should glisten in her eye or that there should be a snuggly feeling somewhere about the region of her heart? For "Peter Pan" most assuredly has a heart—human life.

Isen had no doubt heard how the wife of a well-known Norwegian composer, in a fit of raging jealousy excited by her husband's prolonged absence from home, burned the manuscript of a symphony which he had just finished. The circumstances under which Hedda burns Lovborg's manuscript are, of course, entirely different and infinitely more dramatic; but here we have merely another instance of the dramatization or "poetization" of the raw material of life. Again, a still more painful incident probably came to his knowledge about the same time. A beautiful and very intellectual woman was married to a well-known man who had been addicted to drink, but had entirely conquered the vice. One day a mad whim seized her to put his self-mastery and her power over him to the test. As it happened to be his birthday, she rolled into his study a small keg of brandy, and then withdrew. She returned some time afterward to find that he had broached the keg, and lay insensible on the floor. In this anecdote we cannot but recognize the germ, not only of Hedda's temptation of Lovborg, but of a large part of her character.

What are the causes of the present pitiable condition of the Anglo-American drama of today. We hold the world's prize for drama. Why are we lagging behind in it, where by right we should lead, the other nations at our heels?

The fundamental reason is to be found in the character of our race. We are a dramatic race. We are also a deeply religious race. Religion easily runs riot to fear. After the mellow pomp of the Elizabethan age religion ran riot in England. We owe the immobility of our drama today to the insane rage of Puritanism. The feeling of horror and fright at the theater is even today prevalent among religious classes in England and America. Attendant on this primary cause are other secondary causes, which I introduce in the order of their importance:

1. The divorce of the English drama from English literature, of which it is indeed the highest and most difficult form, and of which it should be its chief ornament.

2. The general absence from the English theater and from modern English plays of any sane, consistent or intelligible ideas about morality.

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4. The absorption into popular amusement.

5. The want of a training school for actors.

6. The elevation of incompetent actors and actresses into false positions as stars, whereby in dearth of any general level of experienced and competent all around acting the possessor of a pretty face or a fine physique is able to dominate the situation, and to rule what plays shall be produced, and how they shall be cast and mounted.

7. A widely spread dependence upon translations and adaptations of foreign plays in the absence of any general care as to what a national drama should be.

Mr. Jones then enumerated the corner stones of the drama as follows:

1. The recognition of the drama as the highest and most difficult form of literature, the establishment of definite and continuous relations between the drama and literature.

2. The acknowledged right of the dramatist to deal with the serious problems of life.

3. The severance of the drama from popular entertainment; the recognition of it as a fine art.

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