

Dramatic AND Musical

Manager Pyper received word during the week that the tragedian Robert Mantell had cancelled his Salt Lake dates in September—cause, as usual, San Francisco. This left the Salt Lake Opera company as the first attraction of the regular season and its dates for the production of "The Wedding Day" have been set ahead from the 19th to the 13th, so that the opening performance will take place on Saturday afternoon, Sept. 15, and the engagement will be extended to the following Monday, Tuesday and Wednesday with a mid-week matinee, after which Ogden, Logan and Provo will be visited. Miss Agatha Berkhoel has returned from her vacation and is now hard at work on her part with Prof. McClellan. Miss Emma Lucy Gates will return from Brighton next week. In the meantime the chorus of 20 voices is being actively rehearsed on the stage under the direction of Prof. McClellan.

If the Press club travesty of the "truly rosal" drama proves anywhere as interesting to the general public as it does to the boys who are rehearsing, there should be nothing but one prolonged scream in the Salt Lake theater when it is presented on the evening of Sept. 6.

The bill which opens the season this year is believed by the Press club boys to be the best offering of their series. Recent events in politics, commercial life, and city government have been seized upon to play a part in the tragedy of "Jordan's Crossing," a fictitious Utah town in which the scene is chiefly laid. Many prominent financiers and citizens are taken into camp during the show and forced to stand for heavy "tapping," if whippers of some of the jokes are to be relied upon.

The purely mechanical effects of the approved Lincoln J. Carter melodrama have not been overlooked, and the climax of the performance comes with the daring holdup of a Saltair train near Ewing's siding, by the villain Pearson Soap, working in conjunction with his dupes, Red Dubbs, the trusting chore boy of Jordan's Crossing.

One feature of the play has secured historic interest. The club has secured for the stage setting in which the action of "The Old Redoubt" is one of the oldest pieces of furniture of this description in Utah. It is an original Brigham Young bedstead built for the Beehive house, and was loaned the club by Hon. Spencer Clawson.

Harold Russell and Ada Dwyer Russell left during the week for the east, the first to go to Chicago to open in Ned Boyle's "Square Man," the second, bound for New York where she will appear with Eleanor Robson; in the "Square Man." Mr. Russell has one of the "fat" character parts, that of "Big Bill," the ranch foreman. Mrs. Russell will be a leading member of Miss Robson's New York company, and will remain in the metropolis throughout the entire season. Miss Robson now being painted in a permanent theatre, where she and her company will operate on much the same lines as those which governed New York's high class stock companies in the theatre's palmy days.

The "News" dispatches announcing the death of Lewis Morrison brought a shock to many of the old actors' friends in Salt Lake. That he was only 41 years old was a considerable surprise, as those who knew him best thought he was nearer 50 than 40. He had been stone deaf for years, but he kept on playing and his mind retained its activity to the close. He was the husband of Florence Roberts and the father of Rosabelle Morrison, both of whom received a big part of their training at his hands. Mr. Morrison had been so long identified with the character of Mephistopheles that it is hard to think of him in any other role, but to play goers of 20 and 30 years ago, as he was one of the most finished delineators of the parts usually called "heavies" that our stage has known. He first appeared in Salt Lake in the middle seventies with the San Piercy company, in such plays as "Deception" and "Forget Me Not," and at the same time made a vivid impression for his rendition of Mercutio in Romeo and Juliet. He appeared often in Salt Lake after that, but for almost 20 years past he has only acted in "Faust," though he made considerable money in managerial ventures. His deafness was the main reason he never attempted a new role.

The young musician, Cecil Gates, who has spent two years east with his sister, Emma Lucy Gates, has decided to accept a flattering offer to go to St. George and spend the winter in the old home of his parents. His sister was born there, and Mr. Gates has many relatives and friends in the sunny city. The people of St. George are the best stock of Utah's original pioneers, and they carried with them the love of things good and beautiful. Mr. Gates will be fortunate to find himself in so congenial an element, while the good citizens there are to be congratulated on receiving so important an addition to their society. Already a large clientele of pupils await his coming. He has played in concerts both at home and in the east, and his knowledge of harmony will increase his value. After the winter's work he expects to accompany his sister to Europe, where he will most likely remain for some years. He leaves for St. George on the 1st of September.

Next week Orpheum patrons will see one of the best sketches on the vaudeville stage in the hands of legitimate



WILFRED CLARKE. Who appears at the Orpheum in the Best Playlet on the Circuit Today.

people. The fun fairly ripples for the brief 20 minutes this act is being presented, and between times boils and bubbles with a jollity that almost makes one forget that he has a liver. "What Will Happen Next" is the title of this playlet, which will be presented by Wilfred Clarke, son of John S. Clarke and nephew of Edwin Booth, assisted by Miss Theo. Carow and company. Mr. Clarke has been associated with such actors as Booth, Barrett and Sullivan, Julia Marlowe, Ada Rohan, John T. Ford and for a number of years with Augustin Daly. They are playing in Los Angeles this week, and, to quote the Examiner, their sketch is "perfect in line and action." The second-liner on the bill comes in the form of a screaming triple horizontal bar act which is performed by the Camille Comedy trio. Following them is another sketch in the hands of Kelly and Kent, who are billed as "The Renowned Comedy Couple." Then there is a turn that is a novelty in vaudeville. It comes in the form of an illustrated lecture by Mr. and Mrs. Edward H. Kemps, "Tales of the Desert." This

union has arranged it so that the par-



ELEANOR ROBSON.

AMERICAN ACTRESS TO APPEAR IN ROSTAND PLAY.

Several Paris newspapers have recently printed a report that Edmond Rostand has written for Miss Eleanor Robson a play called "The Lady of Dreams" in which the young American actress, appearing in the title role will be seen in the United States next January. Rostand is now at work finishing "Chanticleer" which M. Coquelin expects to produce in Paris in the fall.

couple enjoys the distinction of being about the only one in vaudeville today who are billed "Mr. and Mrs." They lost all their shreds in the great San Francisco calamity, but have replaced them during the past two months with even better ones. The song and dance turn is in the hands of Bertie and boy who promise something original. Then there is George Yeoman, a Dutch comedian, who tells stories, dances a few steps and sings several songs just money in managerial ventures. His deafness was the main reason he never attempted a new role.

Tonight at the Grand sees the one single performance of "Frou Frou," by Georgia Harper. The proceeds are to go to the benefit of the local stage union, next week will witness the changes of bill and the presentation of at least one novelty in the shape of Bertie Campbell's drama of "The White Slave." Miss Harper will of course enact the role of Liza, and the leading member of her company will be suitably cast. Miss Harper's engagement ends a week from tonight, and on Thursday night, she will revive "Candide," which will be the bill for the remainder of the week. Miss Harper is said to render this difficult role in strong fashion. Mr. Dietrich will have the part of Armand Duval.

Zinn and his merry company are playing in the Lyric theatre on these cool nights to capacity houses. Tonight's opera, one of the last opportunities to see and hear the musical extravaganza "The Telephone Exchange." The cakewalk each night between the chorag girls has been the big feature of the week, and on the closing night there will be leaps of fun when the rings are presented to the winning couple. The contestants have hosts of friends in town, and they will all be on hand to applaud their favorite, as the audience decides who the winners will be. Commencing Monday Zinn enters upon his last week here, and offers the best bill of his large repertoire. "Fra Diavolo" up-to-date. The big company, its comedy comedians and pleasing principals will all be seen to advantage, the costumes will all be new and bright, and more novel light effects will be seen. This will be the last of the summer season.

Mrs. Emma Ramsey-Morris has returned from her summer vacation at Payson with relatives and is once more at work in her studio. She was intending to remain away a month, but could not bear to stay away from Salt Lake any longer. She was accompanied by Miss Jennie Sands, who went south as Mrs. Morris' guest. Both ladies enjoyed themselves very much, and are ready for the coming season's work.

Mr. Louis Ramsey, the Chicago artist, and brother of Mrs. Emma Ramsey-Morris, has had two of his pictures recognized by the art critics of that city. One received favorable mention at a recent local art exhibition, the other was selected for a permanent place in the gallery of the Chicago Art Institute.

Prof. W. A. Wetzel is busy completing his plans for fall music work in the public schools. With one or two other exceptions, he seems to be about the only music supervisor in the country who visits the schools regularly and frequently, and looks sharply after the work of the teachers and the interest taken by the pupils. While in Chicago this summer, he was called to Boston by the management of the New School of Methods to instruct and lecture, and he made such a good impres-

sion there that he was invited to accept a permanent position on the faculty. Hereafter he will spend most of his summers instructing in this school at Boston, or in New York, where it may be removed. Mrs. Wetzel is now en route home from the east, visiting with relatives on the way.

Miss Sallie Fisher has been engaged by Henry W. Savage for the coming season and as a starter he has placed her with Harry Bulger, who is starting in the musical fantasy entitled "The Man from Now." The engagement opened at the Tremont theatre, Boston, on Aug. 15th. Miss Fisher has one of the leading parts, that of Dora, a student at Cassar College. The program indicates that she is given several ambitious musical numbers.

The local musical union now has a membership of 150. It has added a death benefit, and it lately paid the family of Prof. Beesley \$125. In the matter of selection of men by any musical contractor or conductor, the union has arranged it so that the par-

son at Saltair next Friday afternoon and night; concerts and balls will be the bill at both sessions, the beautiful moonlight and social reunions being thrown in. Stephens' singers have the summer drama in the largest crowd of the season where they have gone.

The tabernacle choir has been requested to render two numbers at Prof. Ap. Madoc's lecture at the Assembly hall Sunday night. The professor is a warm admirer of the choir.

There is a call for Salt Lake musicians from Brigham City during the coming local celebration.

Frankfurt, Germany, still continues its policy of having "guest" conductors. The concert of the coming season there will be presided over by Mottl, Mahler, Strauss, Nikisch, Steinbach, Toscanini, Mengelberg, Wolfrum, Henry Wood, and others.

Mascagni's successor at Pesaro, Amilcare Zanella, is also a composer, and like most modern composers, he belongs to the modern school, as much as he composes symphonic poems. His "Faith" was produced at a recent concert by the Scala orchestra, in Milan, and was favorably received.

Fernandez Hedeus, the violin virtuoso, will tour the country next season. He is proclaimed by his master, Jeno Hubay, "a second Wieniawski" and is the lucky possessor of the famous giant Guarnerius valued at \$25,000, for which amount it is insured in Lloyd's London, during the pecuniary of Herr Hegedus' tour in America.

The Joachim quartet is still considered the best chamber music organization in Europe. It has, however, recently suffered a great loss by the incapacitation of Prof. Wirth, the violin player, who suddenly became blind the other day while the quartet was in London, and had to return to Germany.

Message has written another opera, founded on Alfred de Musset's "Le Chandelier." It is to be produced next season at the Opera Comique. That his operetta "Veronique," excellently produced in New York last season, was not more of a success, does not throw a favorable light on our taste in light music.

Prof. Julius Stockhausen, pupil of Manuel Garcia, and the oldest of German teachers of singing, recently celebrated the eightieth anniversary of his birth. He was at one time an oratorio singer, and an interpreter of the songs of Beethoven, Schumann, Schubert and Brahms. In 1879, he founded a school of singing at Frankfurt.

When Mrs. Schumann-Heink became suddenly ill in Cleveland last season her role in "Love's Lottery" was sung with success by Clara Maentz, a young western singer. Alfred E. Aarons has arranged to star her the coming season in the same part, and later a new military opera by Messrs. Julian Edwards and Stanislaus Stange.

David Bispham is devoting his time to the selection of a cast for the production of Lila Lehmann's opera on the subject of "The Victim of Wakole." Another English woman-composer of operas, Miss Ethel Smyth, has finished a new score for her third. It is entitled "Les Nautonautes," and will be heard in the autumn at Prague and Leipzig.

Besides the engagement of "Leoncavallo," the orchestra of 60 from the Scala, Milan, and the lyric artists for the "Leoncavallo Opera Concert tour," under the direction of John Cort and S. Knobel, Rudolf Aronson has engaged the distinguished French composer and conductor, Reynold Hahn, recognized as one of the greatest living exponents of Mozart.

Alice Nielsen will travel with high-class company when she starts westward as a member of the San Carlos operatic organization. To date the other important singers engaged are Nordica, Schumann-Heink and Campanari. After a 16 weeks' season in New Orleans, commencing November 15, the company will begin a tour that is to extend to the coast.

Londoners have been laughing at Rudolf Aronson, who discovered not long ago that the public is tired of Wagner, and therefore undertook to substitute for him that microscopic musical giant, Leoncavallo. London never before had such a "Wagner craze" as during the season just closed at the Grand opera of this city. The enthusiasm Mr. Van Dyck is planning an extra Wagner season next January.

Emperor William, who, some years ago, was reported to have declared that Wagner's music was too noisy for him, and that he had been sent a telegram to Cosima Wagner at Bayreuth last month, on the opening day of the fifteenth festival, in which he expressed his thanks to her for her devotion to Wagner's works, and expressed the hope that these festivals might continue in all their splendor.

London is supposed to be empty during August, but there is of course a sufficient public to which opera will appeal, and it has been shown during the past few weeks by the success of the Moody-Manners Opera company at the Lyric theatre. Their repertoire contains a number of operas that have not been heard this year at Covent Garden, and that they are said to be sung in English is doubtless responsible for the success of their season.

Smetana's opera, "The Bartered Bride," had a festival performance at Prague on May 30 to celebrate the fortieth anniversary of its original production there. Since that time it has been sung no less than 140 times. A work which has stood such a test surely deserves a better fate than that of Bohemia, too. The same may be said of Dvorak's opera, "Dimitrij," which has been sung so often that the scenery has to be replaced by a new set.

Londoners heard the three most prominent composers of our time during the season which closed last month: Grieg, Saint-Saens, and Richard Strauss. New Yorkers will hear the last of these composers, and Strauss, too, would probably have come to conduct his opera "Salome" for Conried, had not the departure of Dr. Muir for Boston made it necessary for him to stay at his post as one of the conductors of the Royal opera in Berlin.

Some weeks ago, when the "List of the violin," Prof. Joachim, was celebrating his seventy-fifth birthday, he remembered a famous American pupil, Max Powell, and sent him a photograph, "with kindest greetings." When Miss Powell became his pupil, she was already an advanced pupil, and

he prepared her in a short time to play the Beethoven concerto in Berlin. Joachim always expressed wonder at the temperamental quality in her playing, until he discovered that she had Hungarian blood in her veins. After that he used to call her his little American cousin.

Mr. Thomas A. Edison has made another discovery, this time in the realm of metaphysics and criticism. "A few years ago," he said the other day to a representative of the Musical Age, "when the talking machine business was still a dubious proposition, a lot of the new records were often handed me for approval. After hearing them, I would mark 'good,' 'fair,' or 'rotten' against the compositions so as to class them for trade. The 'rotten' records always made a hit with the public. Now all I have to do is to condemn a bit of music and the factory works overtime to supply the demand."

Is music a useful art? It certainly keeps many persons in bread and butter, and not a few in terranin and champagne. The Paris Grand Opera alone has over 1,200 persons on its regular payroll, while in addition to these there are hundreds more—painters, decorators, costumers, etc.—who draw their incomes indirectly from the same source. Hence it is that even the highest subsidy of \$100,000 a year hardly suffices at times to make both ends meet. The highest possible receipts for a single performance are \$4,000, but that figure is rarely reached, the average being about \$2,500; and as the cost of each performance works out at about \$4,000, the necessity of a subvention to keep things going is obvious. The musical staff of the opera comprises over 400 persons, including 20 soloists, 100 chorists, 100 orchestral players, 140 dancers, three orchestral conductors, eight choral conductors, and an army of "supers," nor is the administration staff less numerous.

THEATRE GOSSIP

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The new theater which is being erected for Charles Frohman on Shaftsbury avenue, London, will be ready for the Christmas season. It is being built after the design of Mr. Frohman's Empire theater, New York.

James O'Neill has just returned from a vacation spent in Europe to prepare for his tour next season in a new play, "The Voice of the Mighty," by James Stevin.

James K. Hackett, although a busy manager, will not abandon acting. It is likely that he will be seen in at least one new production each season. He has acquired a lease of the Levoy Fields theater in New York, which will be known as the Hackett.

Miss Lulu Glaser will not appear this fall in the play planned by George M. Cohan. It will not be until December that the Cohan play will be ready, and so a play that Paul Potter is writing will be the vehicle for Lulu Glaser this fall.

Ben Greet has arranged to give as one of the features of the latest exposition a series of Elizabethan plays. A theater similar to the old Globe of Shakespeare's time will probably be erected on the exposition grounds.

Ruth St. Denis, in her East Indian dances, appeared before King Edward VII at the home of the Duchess of Manchester, on Tuesday evening, July 24. Miss St. Denis' interpretation of Radha, the deified wife of Krishna, being keenly enjoyed by his majesty.

Mayor Tom L. Johnson of Cleveland, O., has been elected director of the company that is erecting the majestic theater in that city. It is said that he bought stock in the venture, so that his daughter, Bessie, might have a theater in which to try her plays.

Miss Kate McLaurin, niece of Senator McLaurin of Mississippi, is the latest recruit of the east of the new Klein play, "The Daughter of Men." Miss McLaurin comes of one of the oldest families, being a great-granddaughter of Aaron B. Brown, an early governor of Tennessee.

Frank Currier, who acted Sir Andrey and Autolycus in Violin Alibi revivals of "Twelfth Night" and "The Winter's Tale," respectively, has been engaged by William A. Brady for the role of the eccentric entomologist in "Way Down East."

Owen Davis' new play, "The Power of Money," deals with the labor problem in this country. President Roosevelt and William Randolph Hearst are among the characters from real life that are to be presented in the play, which is to be produced under the direction of A. H. Wood.

"A Midsummer's Eve," by Evelyn Greenleaf Sutherland, of Boston, will be one of the new dramas produced the coming season. A story of Mrs. Sutherland's plays, "Young Fernland," will be in Margaret Anglin's repertoire.

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"When the Earthquake Came," is the title of the first playlet to treat of our recent unpleasantness. It was written by two eastern women and Miss Dupper, who is the vaudeville stage star, who is said to be very enthusiastic about it. It is at Keith's Proctor's Union Square theatre, New York.

Henry Miller and Margaret Anglin will have genuine southwestern experiences to help create the proper atmosphere in "The Great Divide," the powerful play in Arizona, which will be Miss Anglin's first production this season. The play is said to be a genuine article when the stage settings representing life in the mines are arranged.

Miss Modjeska has about decided to let the club in Vocal Repertoire, play next season. When she shall go on tour the theatergoers of every city visited by her were permitted to name their favorite play in her repertoire and that play was always given. So satisfactory was the policy to all concerned that its repetition is as good as assured.

Miss Annie Russell is now going over the manuscript of Jerome K. Jerome's new comedy, "Sylvia of the Letters," in which she will star this season. She is delighted with the play, which was written especially for her, and is certain it will be one of the season's successes. A combination of Russell and Jerome ought to be successful.

Among the new stars that will shine forth in the galaxy of 1906-7 will be Hilda Spong in a three-act comedy by Harold Heaton. The play is "Lady Jane," and it will have its premier at Weber's theatre. Another aspirant for honors, opens at the Madison Square

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PROF. WILLIAM AP MADOC.

The Renowned Welsh-American Scholar and Musician Who Will Give a Recital in Barrett Hall Tomorrow Evening.

Prof. William Ap Madoc, the noted Welsh-American scholar and musical director of Chicago, who appears in a concert recital at Barrett hall, Sunday evening, commencing at 8:30 o'clock. Mr. Ap Madoc will be assisted by Prof. Stephens and the tabernacle choir, and accompanied on the piano by his daughter, Miss Olwen. The recital will be free and the public generally is invited to be present.

theater the latter part of September in Rachel Crothers' three-act western comedy, "The Three of Us."

Henry W. Savage has equipped his new building on Twenty-eighth street, New York, as a complete "play factory." It contains everything that may be required for making a production, from the stage with all its accessories. There is a studio, a scene building department, a costume shop, a factory for making properties, an electrical department, a photographic studio and many other departments.

Margaret Anglin, under the direction of Henry Miller, has outlined her ambitious plans for next season. The actress will appear at the Princess theater, New York, in three roles she has never played in that city, and in one which she made famous several years ago. The latter is that of Mrs. Dane in "Mrs. Dane's Defence."

Two of the other three plays are new to the metropolis, while the third is Sheridan's classic, "The School for Scandal," in which Miss Anglin will play Lady Teazle.

The San Francisco earthquake has brought to light several plays claiming originality in mechanical effect. It may be of interest to note that many moons ago, Bartley Campbell had a similar effect in "Clio," while a few years later Wilson Barrett used the same idea in "Claudian." The "sensational" was, however, first introduced four centuries ago by the Italians (1489). They had intricate machinery for the simulation of such phenomena as thunderbolts and earthquakes. In 1892 the first attempt in England to mimic an earthquake was made at Southwark, London. Another proof of "nothing new under the sun."

It is quite likely that much of the rehearsing will be done separately, the male voices on the regular Thursday nights, and ladies on Friday nights, and in a small hall like the Memorial hall of the Latter-day Saints' university, in order to more quickly and thoroughly master the works in hand, as well as to get the choir into a more perfect condition vocally. Work in the tabernacle was and must be done in the open air, the size of the choir being a consideration of the size of the purely vocal work which as it should be.

It is to be hoped that every obstacle will be removed to enable our best vocalists to attend the choir regularly, that all the glorious work possible to this our leading musical organization may be accomplished—and that the season of 1906-07 may be the crowning one of its noted career.

THE tabernacle choir will next Thursday night resume rehearsals for the season, after eight weeks of rest.

Director Stephens has plenty of fine work mapped out for his singers. Among the most interesting novelties are, "A Spanish Serenade," by Elgar, the great English composer, now the rage abroad; "The Judgment Scene" from Gounod's great oratorio; "Death and Life," "O Beauty of Holiness," a fine part chorus from Dudley Buck's "Golden Legend," to \$1,000 prize composition; "I Wreath and Pray," a motet for double choir by the great Sebastian Bach; selections from Spohr's "Last Judgment," parts two and three of Handel's "Messiah," part two of S. Coleridge Taylor's "Song of Hallelujah" (for "The Death of Minnehaha," as it is called separately; "Pilgrims' Chorus" (arranged with new text), Wagner, and possibly the finale of the "Meister-singers." Wagner. Add to this a number of new home compositions now being prepared—both anthems and concert pieces—and a renewal of several little-known old master works, such as "Thanks Be to God," "Crowned with the Tempest," "Judge Me O God," "Value of Deseret," and we are at once that the work is such as will both demand and interest the best endeavor of our best singers for the winter season.

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MUSICIANS' DIRECTORY.

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Pupil of Godowsky and Busoni.
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