MUSIC AND DRAMA.

Death of a Well Known English Composer.

A FREE DRAMATIC ASSOCIATION.

Local Amusements.—General Notes and Comments.

ALFRED CELLIER DEAD.

On the 28th of December, this well known composer died in London in his 47th year. His last work which was interrupted by his demise, was the orchestration of his new opera "The Mountebank."

AMERICAN OPERA SINGERS.

A recognized French authority says:

"American opera singers are rapidly becoming the first of the world. France is producing no great prima donna. We are relying on foreigners to interpret our best operas. It seems strange that France, which has given to the world so many superb singers, should now fail to produce a single one. Perhaps we may here perceive the cause of the much talked of decline of the French race. At any rate, America seems free from this failing, for that country is now producing the purest voices which are fast becoming the most prized on our lyric stage."

RUBINSTEIN.

Messrs. Abbey and Grau announce that they have signed a contract with the Russian pianist virtuoso to give a series of fifty concerts in this country in 1892-3, for which he will receive $3,000 for several performances. Arrangement was made through the pianist's agent, Herman Wolf, of Berlin. He will play three times a week and only in the larger cities. The concerts will begin in November next.

A dispatch from Boston says, however, that the Russian pianist has engagements and declined the offer formally made him for a concert tour in America, and gives out that he has ceased playing in public.

EXPENSIVE MUSIC.

A Denver exchange says, the presence of a Patti concert in that city in March is somewhat alike, as the terms demanded for a single concert are $2,000. There is no money in it except for Patti and Abbey.

OLE BULL'S SON.

The visit to America of Ole Bull is on a visit to this country. His son, Alexander Bull, and he plays the violin. He brings with him the Stradivarius violin made at Cremona in 1732 and used by Ole Bull in his first concert in America at Boston in 1842.—*Female Music and Drama.*

WAGNER NOT IN IT.

Buttrick publishes the announcement that over all other musicians he venerates Bach, Beethoven, Schubert, Chopin and Glinka. Wagner is not even mentioned.

INDEPENDENT THEATRES.

The idea of establishing an independent-ensemble association is seriously contemplated in New York, and it is said to meet with favor among literary men, chiefly. An institution of this kind can not be expected to meet the ruts of the masses, but since it would not be dependent on them for its existence, it should be an instrument for good in disseminating noble principles and elevating the standard of dramatic art. The first repertoir will comprise a classic Greek play, an early English play, and one of the first of American plays.

In London, the Independent Theatre Society has in contemplation the performance at an early date of Dr. Dawtlie's "Lady Baker," of Ibsen's "Wild Duck" and of Tolstoi's "Dominion of Darkness."

AN ENGLISH STAR.

Mr. E. S. Willard, who is to appear at the Salt Lake Theatre Jan. 25th in "The Middleman," is well known in New York, Chicago and Boston audiences and eastern critics agree that he is a "positive genius." The following sketch of his theatrical career will prove of interest.

Mr. Willard made his first appearance on the stage at the Theatre Royal, Weymouth, England, as the second officer in "The Lady of Lyons" in 1868. Shortly thereafter he was playing small parts with E. A. Sothern. In 1875 he appeared at the Covent Garden Theatre, London, playing Antonio to Charles Rice's Shylock. At Glasgow in 1877, he made a strong impression as Dubois and Lessington in "The Lyons's Mail." As leading man with Helen Barry he played such parts as Macduff, Claude Melnotte, Sir Peter Teazle and Sir Harcourt Hartley. With Wilson Barrett in "The Lights of London," at the Princess' Theatre, he gained a special distinction in 1881; but it was as Spider in the "Silver King," that touched him out as the coming man. Numerous were the stage villains played by Mr. Willard, they have each had a separate individuality. Parting with Wilson Barrett in 1885, he distinguished himself at the Haymarket in "Jim, the Penman," as James Ralston. Two years ago Mr. Willard leased the Shaftesbury Theatre and there produced "The Middleman" and "Judah." In the first named he appears as the whitehaired potter, Cyrus Blenkarn, whose experience is divided between agony and joy. In "Judah" the character is that of a young preacher who sacrifices everything to his love and his sense of christian honor. Mr. Willard's first appearance in America was received in New York, Chicago and Boston, twenty-two weeks being given to Palmer's Theatre, New York, something quite unprecedented in the engagements of foreign stars. This season Mr. Palmer has arranged an extensive route and the result has been to set the playgoers of the principal cities of the continent wild with admiration for the English artist.

Mr. Willard, although only thirty-eight years of age, has been on the stage for twenty-two years. He is supported by a good company under the direction of Mr. A. M. Palmer.

"SATURNA."

The Hanlan Brothers' company are on what may be called a flying trip across the continent. They play in Baltimore this weeks and will appear in San Francisco February 22nd. The "Saturna" represents years of labor on the part of the celebrated brothers. An exchange says that they have "introduced so many wonderful specimens of stage magic and that they have shown [illegible] THE DAILY BUSINESS.

[illegible] Loss on Old Fashioned Bad Checks.

[illegible] Mr. W. [illegible] "[illegible] New York [illegible] Gilbert [illegible] "[illegible] Alex's dress [illegible] and to the close of her [illegible] represents a golden [illegible] 420 [illegible] entertained the public similarly, nearly all the time shifting necklaces. To say that the opening presentation of the piece was a "rousing" success would be literally true in this case. "Boys and Girls" is a composition in which, true to its character, a that is studiously kept out. It is a collection of choice bits of humor and fun with a little sprinkling of satire. It has abundance of musical selections interspersed with songs, dancing and music, and all of a character pleasing to even the most fastidious. The Rice and Harris company is composed of some of the best talent on the road. The Irwin sisters sang and acted excellently in their respective roles. Their duet, "Heart Bells" was the home by storm. Marion, Harton, Stangis and Wood are clever commedians and Ignacio Martinetti is immense. The play will be given again tonight.

"THE TEXAS STEER."

Of this play, which is to be presented at the Salt Lake Theatre on Monday and Tuesday, the Denver News says:

"Hoyt's "Texas Steer" was held March and made a pronounced hit. The success last evening was again as great, a large house being present, standing room only. There is truth and point in the humor of this production which is, in its essential particulars, satirical to a degree. The satire is never malicious. The humor may be exaggerated at times, but one is not inclined to be severe when the humor is pleasing, as it is in all of Hoyt's plays. The dramatic movement, as is well known, is heavy, in great here and there, and a point is made whether legitimately or not and without leading up to it. The piece is replete with points." A "Texas Steer" is probably Mr. Hoyt's ablest work.

"WONDERLAND."

"The Lightning-rod Agent" was given last night by the Stock company. Mr. Elliott is full as clever, and Miss Gertie Phoenix does her best to amuse the public. In fact the whole cast of characters is above the average. In the Curtis Sisters, the queen of the long-haired ballet and Prince Mungo are the chief new features.

GENERAL NOTES.

The unfortunate breakdown of the actor Sparkes has caused a general feeling of regret and sympathy. His career as an actor seems to be cut short by a sudden and unexpected end. He is suffering from a brain trouble and withdrawn from the stage. He was last playing in "Marvelmouse." The company is disbanded.

The New York *Recorder* gives "Ten Tosses" the following friendly send-off: "There is so much merit in the detail of the performance by the principals that the trifling details of the play do not weigh much. Altogether it is a very genuine and straight-forward performance and worthy the attention of critical playgoers.

The *Pall Mall Gazette* says: A great number of actors are, curiously, drawn from the ranks of the companions, bad waterboarders, stockbrokers, hairdressers and waiters also help to swell the dramatic army. As to the ballet it appears that dainty, indifferent and girls in confectioners' shops are most successful behind the footlights probably because young ladies occupying these positions are generally of the class whose faces are their fortunes.

The grip is having a disastrous effect in the dramatic profession. The people of the stage are particularly subject to this malignant form of influenza, as the theatres are nearly all over-heated during mild winter weather.

New Orleans papers are unanimous in pronouncing Alexander Salvini an artistic portrayer of character, as he appears in the role of the Spanish Cavalier in D'Ennery's beautiful play "Don Cesar de Bazan." Mr. Salvini is a son of the illustrious Tomasso Salvini.

THE QUICK AND THE DEAD

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The Union Pacific in connection with the Stage Line has opened a new passenger line to Albion, Idaho, via Minidoka. In doing this the distance by stage is reduced to twenty-eight miles between Minidoka and Albion as against sixty miles between Kelton and Albion, and the passenger fare is reduced to $12.40 from Salt Lake and $10.40 from Ogden. In fair weather, especially, this is very beneficial to the traveling public. 5da 16th

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I used Ely's Cream Balm for dry catarrh. It proved a cure.—R. F. M. Weeks, Denver.

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