



Next March the Salt Lake Theater will be forty years old. People who have wondered how the dramatic and musical taste of this community had grown to a state of such keen cultivation, will find the solution in the history of this famous old play house.

The truth of this fact is forcibly impressed on the mind in reading over from ancient files of the "News," the critiques on a series of concerts given in the Theater in 1863. They were written by Prof. John Tullidge, a critic and a composer of note, whose name, "How beautiful upon the mountains," used to be one of the staple selections of the Tabernacle choir in the days when Mrs. Careless was its principal soloist.

The concert opened with one of Prof. Thomas' pieces, which did him credit as a composer. The "introduction" by the chorus was a chaotic piece of rendering, and the band did well in giving the gentleman an opportunity of doing justice to that beautiful strain—in fact the gem of the piece—by not destroying the effect by loud playing.

The association commenced with one of my old favorite pieces, "Awake, Aeolian Lyre, Awake!" The association not only gave a truthful interpretation, but some portions of the piece were excellent in its performance. Of course one would not measure a mixed chorus of pupils, giving their second concert under the direction of their master, with a chorus of professional performers, conducted by a Costa; yet it may be truthfully said that they did credit to their training and proved the rank of their master as a first-rate class teacher.

The duet "Hark, 'tis music stealing," by Mrs. Prosper and Mrs. Harlow, would have been for them both a good voice, a favorable performance, but for the misconception of the piece, and the stiff execution of one of the passages. In the first place, it was a "letti" too slow, and in the second, the triplets were unskillfully created. The first fault can easily be remedied, and the second also. To avoid the second, the mouth should be kept moderately open, and the tongue still and horizontal. The passage would then be of easy execution, while the moving of the tongue causes a stiff and uncouth delivery of the notes.

The "Stabat Mater" of Rossini was the last, best and most classical work. Every piece in that cantata is of the highest school of vocalization. The bravura passages require great animation and volubility of execution, and it cannot be rendered effectively without the study and experience of a great artist.

At present I must say Madlle: Unenbach is not qualified to render such pieces as the one that is required to excel. In the first that is required is not regular, and again her rendering divisions of tones were anything but faultless. Let Madlle: Unenbach study—as all great singers are required to study for excellence—and doubtless in time she will find her own reward by being pronounced an accomplished singer. Moreover, excellent music is not the province of an English or American audience; and I should advise her to study well the English language, if she be not already acquainted with it—and select for her performance some of the excellent cantatas of Handel, such as "Tell Me My Heart," "Hear the Gentle Lark," "Trifler Forbear" and a host of compositions of this class.

"Who Will Care for Mother Now?" is a composition of great expression; and I must say that the singing of the solo part by Mr. Dunford was a creditable performance; but that irresistible comic face and attitude of his is much against him. In this style of composition the celebrated "Lester" was a tragedy by nature, but his face was of that peculiar comic form that his best hits in that line were laughed at by the audience and he was wise enough to change his tragic performance to comic, and he succeeded in being considered the most accomplished comedian in England.

The "Bridal Wreath quadrille" by Prof. Thomas was a composition of great merit, and I must in honesty confess that I like the composer's style. The introduction of this piece was all that could be desired.

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called attention to the very excellent arrangement of the choristers, and the wonderful effect produced upon the audience on the rising of the curtain. On this occasion it was still more magical. The angelic juvenile host was marshalled in, robed in white, to herald a heavenly scene, (aye, for there is nothing on earth so angelic and heavenly as the appearance of little children,) but when the curtain arose and presented to the view such a vast assemblage of choristers, the fair ones also dressed in white, and the gentlemen in appropriate costume, one could almost fancy himself in the presence of a host of heaven's celestial choir. The effect produced on the audience called forth a spontaneous shout of delightful surprise.

The concert opened with a part song called the "Watchmen of the East" by the whole body choral in excellent style.

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It is pleasant to note that in the midst of her studies and her artistic successes, she never forgets her mountain home and friends, and a recent letter written by her indicates that she still retains her devotion to the religion of the Latter-day Saints.

Remark. The composition is not one of great musical pretensions (so much the better) being composed to bring out the characteristics of little children. "Suffer them to come unto me, for such is the Kingdom of God." The greatest of all beauties in a vocalist is, to enter heart and soul into the subject of the poet, the musician, to make them both speak at one time. All these admirable qualities were beautifully portrayed by the little singer. First by her perfect intonation, secondly by her much loved airs, and lastly, the joyful rambles of innocent children, were so effectively delineated when "Pat" appeared in view, that it drew from the delighted audience a simultaneous burst of applause. The little singer acceded to the encore in the same joyful manner as exhibited by her in the latter part of the song.

I should not be performing my duty, honestly did I forget to make honorable mention of the accompanist, Miss Fanny Young. It is one thing to display one's self and another to bring out the majestic and beautiful ideas of great authors and to be the assistant of the solo vocalist. There are two classes of pianoforte players, viz: legerdemain and legitimate. The object of the first is to surprise their hearers by twanging in unbounded chromatic "bumbug" or cat's pawing the keyboard with a single finger running from the top to the bottom of the instrument with the rapidity resembling a skyrocket. If the ascension does not suffice.

I have only given the gist of our conversation, and there may have crept in a few inaccuracies, but it may give you a general idea of why we are omitted from the hierarchy of the great money making shows.

But, ah! the good, real attractions here are mighty scarce. Of course, it is summer time now, but one would think that greater New York with a population of 1,000,000, could provide an evening's entertainment for one as easily pleased as I.

A short time ago I saw Ethel Barrymore in Captain Jinking, she was sweet and interesting. I saw Julia Marlowe and interesting. I saw Julia Marlowe in "When Knighthood was in Flower." She was a bit older, but withal glorious. I saw Francis Wilson in "Strollers." He was, as I think he always is, clever and comical to the last extremity, but that is all. The Roof Gardens are an ambition in the sight of heaven. They are not only bad, but they are that in the superlative degree. Wild horses could not drag me into another of them.

The heat is stifling and oppressive, and I hardly know how I shall be able to endure my enforced stay in and about this city for the next three months, especially since the Roof Gardens to which I pinned a little of my faith, have proved such dire failures.

THEATER GOSSIP.

Julia Dean of the Neill company, recently returned from a tour in San Francisco for the most popular actress in that city.

Julia Marlowe was a guest at the Homestead Hotel, Hot Springs, Va., last week, and she was very well. She escaped from the burning building in safety.

Blanche Bates opens at the theater this week on Monday evening in "Under Two Flags." Henry Miller will follow her a week later in "D'Arcy of the Guards."

James Neill is an enthusiastic baseball fan. Recently he offered \$10 to the baseball player who would make the first home run in Los Angeles. It was won by Eddie Householder.

Mr. and Mrs. Nat Goodwin (Miss Maxine Elliott) are in town holiday-making prior to the opening of the Grand Opera House, the lease of which Mr. Goodwin has secured for a year, with H. V. Esmond's "When We Were Twenty-One," in the cast of which he will be supported by English artists only—London Era.

Harry Mann, manager of the Knickerbocker theater in New York, who died last week, was the brother of Al and Alf Hayman. He was the only one of the family who changed his name when he went into the theatrical business. Mr. Mann was an old coast manager, and he often visited this city, where he had many friends. His loss will be keenly felt in the New York profession.

Mr. Frankel, who is in charge of the outdoor performance of "As You Like It," at Calder's Park on Aug. 1st and 2nd, says he is progressing swimmingly. The cast is now completed and will include Mrs. Frankel as Rosalind, J. S. Lindsay as Jaques, Harry Taylor as Touchstone, and Miss Edith LeMay as Celina. The wrestling act will be performed by Prof. Thompson and James Ryan of San Francisco, while a male quartette will render the Ardenes music. The minor parts will be filled by University students who were coached in this work by Miss Babcock.

Last week's San Francisco Dramatic Review devotes two pages to producing a fac simile of the contract between Charles Frohman for "Under Two Flags" and the local managers in whose houses it plays, together with a reproduction of the blanks used by the company in notifying managers, transfer companies and others the requirements of the company, requirements for carriages, baggage wagons, stalls for the horses, etc. A copy has been sent the "News" by the veteran advance agent, Chas. MacGeachy, who says he thinks it is the first time that stipulations of this nature have been put into print. It makes a valuable advertisement for "Under Two Flags" and illustrates well the immense portions of the show.