MUSIC AND MUSICIANS

THE management of the Salt Lake Symphony Orchestra was considerably agitated when the announcement was made that the Orpheum would commence daily matinees this week. As eight or 10 of Prof. Shepherd's instrumentalists are in the Orpheum orchestra, the Symphony people were in a dilemma over their next concert billed for the afternoon of the 14th, when Hekking is to be the star performer. Manager Spencer laid the trouble frankly before the Orpheum people, and a concession was generously made by which the orchestra will be excused in time to take part in the Symphony orchestra concert, which begins at 4 o'clock. Not only this, but the Orpheum management tendered the use of their house for a Symphony orchestra concert at any time that it might be needed.

* * *

Salt Lake is to lose a promising young pianist in Joseph Truella of Paris, Ida., who has been studying under Prof. McClellan for the last three years. Mr. Truella has made rapid and satisfactory progress, so that he feels able to return to his home and open a studio on his own account and devote all of his time to teaching and further study. He has been assistant instructor with Prof. McClellan, and goes to his new field of labor with the best wishes of many friends, and the reputation a hard and enthusiastic worker in the musical vineyard.

* * *

In view of the MacDowell benefit concerts to be held here as well as in many other parts of the Union, it may be of interest to note that a Columbia graduate who recited to him for two years, and took her highest stand in his department, lives in this city, in Miss Emily C. Jessup, mezzo soprano.

* * *

Emilio Gogorza, the baritone who recently sang in this city, expresses his liking for western audiences who desire to get the most possible out of what the singer has to give. They are hungry for music, and he says, you can't fool them, for they are intensely human and desire to be appealed to.

* * *

The new Methodist organ is practically completed, and will be dedicated Dec. 7, with the artist from Kansas City officiating.

* * *

Mme. Nordica is reported as having gone to southern England to find relief from influenza.

* * *

Applications for membersship in the festival chorus are coming in rapidly, and from present indications the required number of singers will have been obtained long before rehearsals commence. Those in charge of the Festival believe this chorus will be one of the best organizations of its kind ever gotten together in this city. Great care is being taken in selecting voices. Singers have been invited from the various vocal organizations of the city and all our leading vocal teachers are recommending their best pupils. The list of singers will be published later. The scores have been ordered, and the first rehearsal will be held, Monday evening, Jan. 7.

* * *

The instrumentation of Leoncavallo's orchestra consisted of eight first violins, eight second violins, three violas, three cellos, three stringed basses (it could have stood a fourth very well), one cornet, two trumpets, four French horns, three valve trombones, two flutes, two oboes, two clarinets, three bassoons, one harp, and three men in the percussion battery. It has been noticed that foreign bands and orchestras seem to fight shy of slide trombones. While it is claimed that foreign trombone players do not "catch onto" the intricacies of the slide, they claim to be able to get a better tone out of the valve instrument. There are American players who will scoff at such a claim.

* * *

Vocalists are said to be the easiest persons in the world to catch cold, and the more sensitive the vocal cords, the more frequent and severe do the colds become. It is, however, claimed that cold can be entirely avoided by taking these precautions, viz., On rising in the morning, bathe the neck, shoulders and arms in cold water, and rub dry vigorously with a crash towel; practise calisthenics daily, bundle up warm, and carry a muffler or skull cap to don when obliged to sit in a draft; also, see that the feet are entirely protected from damp and kept warm, likewise wear warm gloves. These precautions are easily observed, and will certainly prove efficacious.

* * *

In the San Francisco fire, the musicians of the Metropolitan Opera House company lost their instruments. Many of the violins were old and impossible to replace. There were lost 14 violins, five violas, three 'cellos and four basses, representing with the bows, a value of about $11,000. Mme Sembrich has arranged to distribute the money which she raised by special benefit last year in a week or so.

* * *

Local musicians posted as to why Rosenthal failed to appear in concert at Los Angeles, will "wink a knowing wink" at the following explanation from a Washington letter relative to a similar failure to appear recently at the national capital:

"All sorts of rumors are afloat in Washington over the failure of Moritz Rosenthal to give his recital at the New National theater yesterday afternoon. It was officially announced that Rosenthal was suffering from an injury to his inumb, but there are those who profess to believe that there was something besides an injured thumb that kept him from keeping his Washington engagement. Just what this "something" was no one wanted to vouchsafe, but there were knowing winks that seemed to speak volumes."

* * *

The popular demand for "Cold storage" music continues, so that the local dealers are experiencing a strenuous time of it in filling orders. There is hardly any telling when the manufacturers will catch up on their back orders. One talking machine company has got out the entire opera of "Il Trovatore," and the discs are now in the racks of a prominent local music house. They include overture, choruses, solos, duos, trios, quartets, and everything, from the opening strain to the last bar of the regular score, and the time required for the entire performance is about two hours.

* * *

The Orpheus club is practising diligently every Tuesday evening, in its quarters over the Godbe-Pitts drug store, preparatory to launching out for the season, after the holidays.

* * *

The First Regiment band is rehearsing, with Lieut. F. X. Heric, bandmaster of the Twenty-ninth infantry, as instructor. Lieut Heric had 14 men under his baton last rehearsal, and is confident that he can accomplish considerable with the militia musicians.

* * *

Prof. Wetzell is enlisting the musical interests of the public schools in a new direction, that of orchestra work, and has found enough pupils in the advanced grades who know something of instrumentation to start orchestral organizations. The professor has in consequence organized small orchestras in the Webster and Franklin schools, and will follow these with similar ones in other schools. The development of this scheme will prove of marked advantage to both pupils and the schools, as it will improve musical talents so that they will be of practical value later, and it will provide the schools, each with its own orchestra, and give pleasure to all the pupils.

* * *

The altitude of Salt Lake had a rather embarrassing influence on Mme. Shanna Cumming, on the occasion of her appearance here, in that it shortened her breath, and made it difficult for her to sing; this was intensified by being obliged to sit up for two days prior to her arrival. Then she has been used to singing with a large orchestra. Considering the difficulties the singer was laboring under, her friends here consider that she did very well.

SHARPS and FLATS.

A new Tivoli theater, to be the home of comic opera, is to be built in San Francisco, on Van Ness avenue.

"Arianna," an opera by Legrand Howland, an American composer, is to be performed in several Italian cities in the course of the coming winter.

A new opera by Vincent d'Indy, "Phaedra and Hippolyte," to the text of Jules Bois, will be produced at the Opera Comique, Paris, early this season.

Camille Erlanger's opera, "The Polish Jew," will be included in the season's productions in Vienna. Thus the story of "The Bells" will be given a musical setting.

George Warren Purdy, one of Colonel Savage's managers and for a while a husband of Fanny Rice, has married Mrs. Margaret White, said to be a wealthy widow.

Colonel Savage has booked "Madam Butterfly" for a western tour, but the wise ones say that it will not be allowed to leave New York until the end of the season.

What is said to be one of the best comic operas since the days of Gilbert and Sullivan has been produced in London under the title of "Amasis." The libretto is by Frederick Fenn, and the music by P. M. Faraday. The scene is laid in Egypt.

The demands on Professor Nikisch's time are so great that he has been compelled to give up the position of "Studiendirector" of the Leipsic conservatory. He will continue, however, to teach conducting and score-reading at that institution.

Rita Newman, one of the Brunnhildes in Henry W. Savage's English production of "Die Walkure" last season, has been engaged by Heinrich Conried as one of the principal prima donnas of the Metropolitan grand opera company this season. Miss Newman will be billed by Herr Conried as Rita Fornia.

Every now and then one hears of Kubelik assailing the critics of this or that town. Prague is the latest instance; the violinist thinks he was not treated there with sufficient consideration, and has threatened never to play in that city again! It is said that he is not drawing such large audiences as he used to; but as he has already earned some $400,000, he need not worry as to the future.

The king of Spain has accepted the dedication of the memoirs of Manuel Garcia, now being written by Malcolm Sterling Mackinlay, and has forwarded portraits of himself and Queen Ena for insertion in the book. Mr. Hermann Klein, of New York, has supplied the author with copies of the letters he received from the great master during a period of thirty years, as well as a sketch of Garcia's life during the time he taught at his parents' home.

It is settled definitely that the famous Vienna male chorus will visit the United States in April, 1907. The itinerary at present is projected to include New York, Boston, Chicago, Buffalo, Baltimore, Washington, Philadelphia, and Indianapolis. The proceeds of the concerts to be given in those cities will be donated to local Austro-Hungarian and other charities. Two hundred singers will make up the chorus, which pays its own expenses.

Greatly as Saint-Saens admires the operas of Gounod, he holds them to be inferior to his church music. "When, in the fatal lapse of time, in the distant future, the operas of Gounod will have been buried forever in the dusty sanctuary of libraries, known only to scholars, there will remain the 'Messe de Sainte-Cecile,' the 'Redemption,' the 'Mors et Vita,' to proclaim to future generations what a great musician shed honor on France in the nineteenth century."

The destructive effects of the great fire affected no member of the Conried forces more seriously than Lionel Mapleson, the librarian, who has had to rearrange the scores of the twenty-six operas burned up in the west. There are few of this number sung as they were written. There are cuts and changes in many places, and the work of adapting these hundreds of bars for performance is not easy. It was made especially difficult in the case of the Metropolitan's music as no records of cuts were to be found.

WESTERN ACTRESS STAR'S UNDERSTUDY.

Laura Nelson Hall, well remembered in Salt Lake, recently made her New York debut as understudy to Carlotta Nillson in the star role of "The Three of Us," a new play of western life now being presented in New York. Miss Hall is now appearing at the matinee performances of the piece in Miss Nillson's part.

IN LONDON THEATERS.

Special Correspondence.

LONDON, Nov. 14.—David Bispham's experiment in light romantic opera—of which some of us caught a glimpse at the dress rehearsal yesterday—has much significance. If the enterprising American singer's production of "The Vicar of Wakefield" succeeds, it is likely to result in a big change in the future of opera, for it is along the line that has been so often recommended of late, but that no manager has dared to follow, viz., a plot almost as definite and complete as an ordinary play, music that is throughout worthy of serious consideration, lyrics that in almost every case grow directly out of the dialogue, and last and best of all, plenty of real humor without a funny man or any low comedy. If it succeeds, the public will at last have popular opera in English that fills part of the vast gap between grand opera and musical comedy.

"The Vicar of Wakefield" will not be 12, and of course, detailed comment on this notable experiment must be postponed till then. Suffice it to say that at the dress rehearsal it gave high promise, and that it will doubtless be much benefited by the preliminary provincial tour it is to make before its first night in London.

Bispham himself, of course, takes the role of the Vicar, and is also his own manager. It was his own idea and book and music were written on commission from him. There was a queer coincidence about the writing of the music. He decided that Liza Lehmann, whose "Persian Garden" he had sung all over the United States, was just the person to write the music, and he went up to her London flat to see her about it. This is the rest of the story, as Bispham told it to me yesterday:

"Before I got around to the subject of my call, she suddenly exclaimed to me, 'David, I've got a great idea. I think I shall borrow Sir Henry Irving's version of "The Vicar of Wakefield," and set it to music. It is exactly suited to the purpose.'

"'Yes,' said I, 'that is a good idea. pulled out of my pocket and gave to her the outline of the plan I had come to talk to her about.

"Of course, after such an astonishing coincidence as that, it would have seemed like flying in the face of Providence for us not to come to an agreement then and there. But we didn't use Sir Henry's version of Goldsmith's story—'Olivia,' as it was called by the adapter, Wills—because Sir Henry wouldn't consent; and consequently Laurence Hausman has written the book and the lyrics—with other lyrics borrowed from Goldsmith himself, Shakespeare and Herrick.

"I've had the plan in my head for two years, and shall doubtless produce the opera in America, but I wanted to bring it out here in its native setting, so to speak, first, before taking it to my own country, although I had several American offers for it last summer when I was there. Of course, if this experiment in light romantic opera succeeds, I shall produce a number of others—perhaps, for instance, Verdi's 'Falstaff,' which has never been done in English."

It is interesting to note that Housman, who supplies the book and most of the lyrics, is the author of "An Englishwoman's Love Letters," which made such a sensation when published anonymously some time ago.

CURTIS BROWNE.

GEORGIA CAYVAN AT REST.

Special Correspondence.

NEW YORK, Nov. 26.—Without doubt the dispatches ere this have told you that the once gifted Georgia Cayvan is no more. Salt Lake theater lovers will not need to be reminded of the brilliant successes of this beautiful actress, how she created the leading roles in such plays as "The Wife," "The Charity Ball," "Sweet Lavender," "Squire Kate" and "The Amazons," and of the furors the great Lyceum company created all over the land, when Miss Cayvan, Kelcey, Miller, Wheatcroft, Le Moyne and the others were associated together under Dan Frohman's management. Those plays and players marked an epoch in the history of the American drama such as it has not since known, and it is fitting that more than a passing mention should be made of the woman who more than any other one of her associates, lent lustre to the Lyceum name.

As most of her old friends know, Miss Cayvan for several years has been confined in a sanitarium, her mind shattered, waiting for the inevitable end. The pathetic story of how she was stricken, the scoundrelly way in which her fair name was smirched, and much of her pathetic career are contained in the following well written account, compiled by a close friend, after she had been committed to the sanitarium.

Miss Cayvan is dying of love—love of her good name. In her palmiest days she was called "the proudest woman on the stage." The phrase seemed to fit her. Her individuality was noticeable, and her personality, a far more subtle quality, with its magnetism, strength, coolheadedness and warmheartedness, made her a favorite with the public and those of her own profession.

But with this strong personality Miss Cayvan always kept about herself an air of reserve, an atmosphere of independence, that did not detract from her charms but served to keep her name for years free from the many little rumors, reports and gossip that too often unfortunately attach to the reputation of women in public life. She said once to a friend in Chicago—in the very heyday of her fame:

"I care more about my good name than anything else."

It seemed most singular then that after two decades of strenuous stage life her name should be the first to be singled out in one of the many notorious New York divorce suits, and that she should be accused in the proceedings that separated Oliver Sumner Teall from his wife, formerly Miss Florence Bissell of Orange, N. J.

The testimony offered by the counsel for Mrs. Teall and against Miss Cayvan never had support. A discharged colored servant of Mr. Teall's pretended to tell a great many things against her which are now known to have been a mass of lies. At first Miss Cayvan did not even know of the charges against her. When she did hear them the harm was done. Her name and honor were doubted—that which she held dearest. She could not enter the courts to defend herself, but the newspapers came to her aid.

Through them she denied the charges made. The Professional Woman's League, the Mary Arden Shakespeare club, Sorosis, the West End club, the Woman's Republican club, all of New York, defended her with as deep a sincerity and earnestness as though they themselves had been accused. Mrs. William Tod Helmuth, Mrs. A. M. Palmer, Miss Viola Allen and others publicly declared their belief in the innocence of Miss Cayvan.

"It will be almost laughable," she said to them, "when the truth is known."

She held her courage. No matter what she suffered inwardly, she held her head high in the first hours of her trouble. So great was the feeling aroused over the accusations brought against her that court was finally convened that she might tell her story—a thing never before permitted to a woman in her position. She came into court. The charges against her were shown to be false. It was proved that Mr. and Mrs. Teall had arranged two years prior to get a divorce, and that Mr. Teall had been ignorant of the use of Miss Cayvan's name in the suit until too late to have it withdrawn without her knowledge.

At the end of the trial Mrs. Teall's attorney publicly apologized for having permitted Miss Cayvan's name to be used. Everything possible was done to give her back the honorable place she had held in the past.

"I want it all forgotten as soon as possible—forgotten by the public. I myself can never forget it," she said, and her eyes filled with tears. Meanwhile she had formed a company of her own and was starring through the states. A New England manager had offered to back her, and she hoped to recover her health, forget her troubles, regain her old place and make enough money to give herself a nest egg for a rainy day. But it was too late. Her heart was not in the work. She had Half way across the continent her backer, suffering from heavy losses, deserted her, and left her to get home as best she could. She returned to New York at once, paid the company's debts out of what she had saved, and then was forced to go abroad in 1895 and 1896 for her health. On her return from this trip she played 10 nights in her last play, "A Woman's Silence," and then left the stage forever.

For awhile after that she lived at home very quietly. She had bought the house at 351 west One Hundred and Twenty-second street in 1890, and had always kept house there for the fun of it. At first her friends were only too glad to go and see her and congratulate her on taking a rest. But gradually they saw that something was the matter beyond the physical disease (a tumor) that had been troubling her. Day and night she was thinking of the strange fate that had spoiled life for her. She gradually became so ill she was removed to Sanford hall in the hope that rest and quiet might restore her.

She has been there a year, and now it is said that the end is very near; that, broken in body and heart, she is about to die. The man in the case is still alive, a prosperous factor in New York business life. The divorced wife has gone her way. What they think about this tragedy may not be known.

Georgie Cayvan was born in Maine in 1858. When no more than 6 years old she showed marked dramatic talent. She was fond of reading out aloud, and so much feeling and action did she throw into the work that even as a child people enjoyed listening to her. She was graduated from the Boston School of Oratory when a mere girl, and her first appearance on the stage was as Hebe in the first "Pinafore" company organized in the United States.

From the time she was 14 years old she supported her sister and mother, and at the time the Teall scandal overwhelmed her had saved enough money to be protected from the needs of old age. This her terrible experience took away from her. Prior to the Teall trouble she was known as one of the purest women on the stage. Her private life was as blameless as her public one.

She appeared first in New York as Dolly Dutton in "Hazel Kirke" and scored a success. Her next success, in "May Blossom," gave her courage to make the stage her profession. Until 1896 her dramatic progress was one succession of triumphs. She was acting at the Lyceum in 1892 when she met Oliver Sumner Teall, the man to whose divorced wife she is said to owe her present condition.

Mr. Teall was introduced to her behind the scenes by an actor after the play, and it is natural to believe that he admired the actress who charmed everyone by her manner. Teall was rich and popular. He had graduated from Yale and then gone west and roughed it. At one time he was a porter in a San Francisco store. He went to New Mexico, became a cowboy, organized a cattle and mining company, sold the bonds in New York and became wealthy. He was a lawyer by profession, but did not have to practise.

* * *

After his introduction to Miss Cayvan he met her through the succeeding years as other men did. He was invited to her home, he dined with her family, and was treated with the same genial unaffectedness that always marked Miss Cayvan's manner. As for him, there has never been a scintilla of evidence that he at any time conducted himself toward her differently than any gentlemanly and admiring acquaintance would.

Miss Cayvan continued with her stage work. Frohman made her his leading lady, and in "Sweet Lavender," "Squire Kate," "The Wife," "Trilby" and "The Amazons," she revealed the diversity of her talents and her wide sympathy with and deep intuition of the lives of other people. In London, where she played, she was as much thought of as in her own home, and nothing touched her more than to hear a stranger say, "Why there's Georgia Cayvan," when she was in Paris one day.

The embodiment of health, natural grace, refined tastes, she influenced all who met her. It was largely through her that the Lyceum became a stock company and increased its importance. In the midst of this deserved happiness and good fortune fell the blow that wrecked her life. When depositions were being taken Teall went into court with a blacksnake whip and defied Mrs. Teall's attorney to mention Miss Cayvan's name. Every effort was made to shield her honor.

But this was not to be. A wife struck at her and the blow told. Her punishment has been vicarious. Her story is one of the most pitiful of the many known to what we are pleased to call "the stage." The cup of sorrow was filled to o'er brimming for Georgia Cayvan.

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