

Interest General in Musical Chautauqua This Week



MISS MYRTLE BALLINGER
Soprano, Ogden Tabernacle Choir.

JOSEPH BALLANTYNE
Director Ogden Tabernacle Choir.

EMMA RAMSAY MORRIS
Soprano Festival Chorus.

This week comes the great musical feature of the summer, the Chautauqua which will occupy all of the evenings of the week at Wandamere. Elaborate preparations have been made for the enterprise and, judging from the public interest and the heavy sales of tickets, the promoters of the plan feel they have just and reasonable grounds for anticipation of a realization of their hopes. This move is something entirely new for this part of the country; but its signal success in the eastern states, and the known high musical character of Salt Lake and Utah people, make it certain that the Musical Chautauqua will be substantially appreciated by the home public.

The Salt Lake, Ogden and Provo papers, and the press pretty generally throughout the state, have noticed the scheme in a favorable way which augurs well for it; and the fact that so many well known home artists, who have reached high positions in the musical field are actively interested and will appear on the programs, gives a gratifying assurance of success. It has been noted of late years that the musical performances at the various Chautauqua assemblies have been given in greater and greater prominence, so that at the present day the programs of the music sections are showing up with equal prominence with those of the sections covering literature, history, philosophy, languages, science and the other arts. The United States is fast becoming a musical nation, and in the national field of musical endeavor Utah now occupies no mean place, for Salt Lake, Ogden and Provo artists and choruses and choirs have made their names known in the American musical world. Tourists come to Salt Lake from all over the world; they attend concerts and recitals in the tabernacle, as well as in other local church auditoriums, and have not failed to notice the high order of talent that obtains here. This fact has been bruited abroad, as the expression is, so that the high standards of vocal and instrumental attainment that prevail in Utah are now pretty well known both abroad and in this country. There have been musical festivals of note in this city before, with artists from abroad as well as from Salt Lake and Utah, and these have always been successful. Artists from outside like to visit Salt Lake, Ogden and Provo, because they know that the art divine

is appreciated here; and favorable impressions are invariably carried away. It is natural enough that such an institution as a Musical Chautauqua should be established in Salt Lake; and with its favorable outcome here, it is reasonably assumed that it will be made a permanent annual feature. Wandamere has been selected as the most convenient and best-suited place for holding the festival. It has surroundings suggestive of the shady groves that characterized the academies and philosophical schools of classic times, while the pavilion will seat 3,000 people and orchestra, while the acoustic properties appear to be all that is to be desired. Two concert grand pianos, and a two-manual organ will be placed there, thus amply providing for all the accompaniments. The street cars run right to the resort, and a favorable arrangement has been made to handle the crowds as expeditiously as possible. Persons attending the Chautauqua are advised to take the early cars, so as to enjoy the scenic surroundings before entering the pavilion, and to secure good seats.

A special guarantee of excellence in the programs is the names of two artists who have had them in preparation, as well as the names of the eminent local soloists, choral organizations, individual contestants and adjudicators which appear in connection with the festival. The projectors of the enterprise are Professor J. J. McClellan, organist of the Salt Lake tabernacle, and Fred C. Graham, the well known tenor. Both of these gentlemen are of recognized experience and musical ability, who certainly have been before the home public long enough to give ample evidence of their fitness to handle successfully so important an undertaking. They have made such preparation as will guarantee an entirely successful outcome during the coming week of music. Both will fill important positions during the week's events. The list of participating Utah celebrities is imposing. There is Conductor Joseph Ballantyne of the Ogden Tabernacle choir, which is to appear on the first evening in Whitney Coombs' cantata, "The First Christmas." Mr. Ballantyne studied in New York under Oscar Sanger, the noted vocal teacher. He afterward took hold of the Ogden Tabernacle choir and accomplished wonders with it. The choir greatly distinguished itself two years ago at Portland, Ore., when it gave

Professor McClellan's "Ode to Irrigation." Mrs. Emma Ramsey Morris needs no formal introduction, for her fine soprano voice has often been heard to the best advantage, not only in the local concert auditoriums, but in eastern cities. The galaxy of artistic talent also includes Horace S. Ensign, baritone; W. C. Clive, violinist, who as an orchestra conductor has made an excellent name for himself in Salt Lake; Edward Kimball, pianist; Miss Myrtle Ballinger, soprano; Mrs. A. R. C. Smith, contralto; Miss Rita Jackson, pianist; Mrs. Browning, soprano; Mrs. Best, mezzo soprano; Ethel Call, tenor; Mrs. Lizzie Thomas Edward, soprano; John Robinson, baritone; Thomas Ashworth, tenor, and other artists.

Adjudicators have been carefully selected to decide the various contests, and include J. J. McClellan, musical director of Chautauqua; Arthur Shepherd, chairman; George Careless, George Skelton, J. J. Daynes, Joseph Ballantyne, Hugh Douglas, M. J. Brines, Horace S. Ensign and Charles F. Stayner. The high standing of these gentlemen is an assurance of equitable and satisfactory contests. No adjudicator will serve in any contest in which his pupils are competing. The following well-known Utah musicians form the board of adjudicators: J. J. McClellan, musical director of the Chautauqua; Arthur Shepherd, chairman; Anton Pedersen, C. F. Stayner, George E. Skelton, H. S. Ensign, George Careless, Willard Weibe, J. J. Daynes, Joseph Ballantyne, Hugh W. Douglas, M. J. Brines. Any three of the above named judges will be chosen by the directors and the chairman to adjudicate any of the contests. All adjudicators will be present at all contests. The high standing of the judges assures honest, intelligent and unbiased decisions.

THIS WEEK AT THE THEATRES

- Orpheum—All week, beginning Monday night, matinee Wednesday and Saturday, "Turned Up."
- Lytic—Vaudeville on Monday, when house closes.

"Turned Up" by Mark Melford, a farce comedy in three acts, in which Nat C. Goodwin scored his biggest hit. It will be the offering of the Orpheum Stock company this week, commencing tomorrow evening. Next week will be the last appearance of the capable little company that has been holding down the boards at the State street theatre during the summer, as the management announces that the company will close its engagement here Monday evening, July 29, when a fitting closing program will be given. The play to be offered tomorrow evening and all week is replete with amusing complications and startling situations that deal principally with Captain Medway, who is supposed to have been lost at sea; his son, George, who is in love with Ada Baltic, the only daughter of General Baltic, a fiery, aristocratic old fellow in the foreign service, who refuses to sanction the engagement between George and his daughter until he has had sufficient proofs of the latter's social standing and family pedigree. In his efforts to furnish the general all this, George uncovers a nest of complications that fairly stagger him, all of which he finally overcomes and continues, when everything seems to be running along smoothly, George's father appears with a startling story. He tells George that he had been shipwrecked off the coast of South America, that he had been rescued by a native negro woman, who had nursed him through a fever that followed, and who afterward claimed that she had married him during his illness. He told how he fled from the country on the first ship, and how the negro woman had followed him. George is dumbfounded by the narrative, but realizes that if the general consented to his marriage before he found out the true state of affairs everything would be all right. The captain is then hidden away in the conservatory. He is no sooner put there, than Cleopatra, the negro woman, arrives, accompanied by a little pickaninny, who she asserts is George's half-brother. The general also arrives on the scene about this time, and over-hearing the woman speak of Mr. Medway as her husband, naturally thinks she is referring to George, and in turn accuses him of base deception. Complications continue in rapid succession after this, but everything is cleared up in the last act, and all ends happily for

the young lovers. "Turned Up" will be preceded by the one-act playlet, "Barbara," by Jerome K. Jerome, in which Miss Anita Hendrie will portray the title role, that of Barbara. Miss Priscilla Knobel will essay the part of Lillie, J. W. Bennett that of Cecil, and Luke Cosgrove will play the part of Sinnicum.

EDNA MAY'S FAREWELL.

Previous to her marriage to Oscar Lewinsohn, Edna May, the American actress, addressed the following goodbye letter to the public in the London Mirror:

"Good-bye, dear public. It hurts me, dear public, more grievously than I can possibly express in mere words, to have to say good-bye to the hundreds and perhaps thousands of my friends on both sides of the theater curtain. I love my work and my audiences on both sides of the water. Perhaps my fondest adieu must go to my English audiences, for I know them better.

"In my ten years of active stage life, practically ten years have been spent in England, and I have had many successes, for all that time I have had only two failures. But I have worked hard—the public never knew how hard—and I have earned a rest, which now I hope to take for life.

"My favorite play is 'The Belle of New York,' of course, for it was in that I graduated to stardom. But 'La Poupée' is a close second. In my stage career I have had two little regrets—one that I did not appear in 'La Poupée' in the United States, and the other that I never played in legitimate comedy.

"It is the public I must really thank for much of my success. But for their kindness, their encouragement, their generous applause, I might have been a miserable failure. Now that I have said forever farewell to the stage, I can afford to make a confession.

"My temperament is a sensitive, nervous one. I suffered from stage fright throughout my career. Not the mere stage fright fairly common on first nights of new pieces, but an absolutely continuous stage fright—a nightly affair—almost a fear of each act.

"It has always been momentary in nearly every instance, but there have been many occasions when after leaving the stage I could not restrain my tears.

"Criticisms have, in like manner, affected me. I have wept and suffered for hours over the occasional harsh words of the journalistic critics, many of whom are my very good friends.

"The public and the critics do not realize, I feel sure, what their praise or condemnation means to those of the stage.

"England will be my permanent home, though neither of us will abandon our citizenship of the United States. I have more friends in England than in America, for here I have spent the last nine

years, and when I left the United States I was barely 19.

"I know a woman's confession of age for you. As a mere girl one scarcely makes the friends one does in the years following the 'teens.

"It will not abandon the theater in its entirety, for I expect to become a regular first nighter, and continue in constant attendance, though in the stalls as a mere spectator.

"I will also continue my connection with the various charitable institutions of the theatrical world.

"But I am going to be a country mouse.

"And now farewell to my dear public, on both sides of the Atlantic. I have made my last exit from the stage of the theater. The curtain is just going up on the happiest time of my life.

"I have the dearest regrets, yes, tears, at ending my stage career. These are still with me even in the gladness of the sunshine of my future.

"To my critics my heartfelt thanks. I am passing from the light of publicity, but there are others coming into it. Let the critics be merciful to them.

"Good-bye, dear stage; good-bye, dear public.

EDNA MAY."

FROM BEHIND THE CURTAIN.

"The best dramatic criticism I ever heard was made by a man who was in his cups," repeated Thomas Jefferson recently. "Not that I advise dramatic critics to get hilariously before they attempt to review a play, not at all. The piece I refer to was an English comedy. You know the English idea of what is entertaining often differs widely from the American. The play was dragging awfully. The curtain had been up nearly half an hour, and nothing had happened to check the yawns that were seen on the faces of the audience. At this point our slightly intoxicated friend straightened up, yawned, looked at his watch, and said in a voice heard through the theatre on the stage: 'Say, what time does that show begin?'

"Here I am, for instance, by class a respectable man, by common sense a hater of waste and disorder, by intellectual constitution legally minded to the verge of pedantry, and by temperament apprehensive and economically disposed to the limit of old-maidishness; yet I am, and have always been, and shall now always be, a revolutionary writer, because our laws make law impossible; our liberties destroy all freedom; our property is organized robbery; our morality is an impudent hypocrisy; our freedom is

ministered by inexperienced dupes; the power wielded by cowards and weaklings, and our honor false in all its points."

Marion Hill tells a good story of the stage in the American Magazine. The chief character is a dull girl whom a persistent manager endeavors to drill as a witch in "Macbeth."

"Like this," he hissed to the stolid Venus, trying to magnetize her with his magnificent eyes. "Macbeth, beware! beware! beware!"

"All right," whispered Brenda, stoically. The performance was under way, and they dared not be too vocal. She glanced out to the stage in order to fix locations. "I say be where?" and where is it you will be, Mr. Studhelm?"

"Right in front of you. (You cold-storage swab—) And it's beware. It means look out, look out, look out—(and God help us all if we don't!)"

"Oh, I thank you, Mr. Studhelm, for your explaining kindness," murmured Brenda.

He shot her an alert look, to detect possible sarcasm, but of course saw none. With a tragic supplication to the helpful powers above, Morris went to his doom.

For the wabbling passage up the trap, the glare of fire, the bloodshot agony in the eyes of the tortured Thane, all proved unsettling to the "second apparition," who gutturally wailed:

"Ach, look out, Macbeth, look out two times, and look out some more yet."

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LAGOON ROAD

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Time Table in Effect June 1, 1907.

Train	Leave Salt Lake	Arrive Ogden
5:50 a. m.	6:15 a. m.	6:45 a. m.
8:45 a. m.	9:15 a. m.	9:45 a. m.
10:50 a. m. (Local)	11:20 a. m.	11:50 a. m.
11:50 a. m.	12:20 p. m.	12:50 p. m.
1:50 p. m.	2:20 p. m.	2:50 p. m.
4:50 p. m.	5:20 p. m.	5:50 p. m.
7:50 p. m.	8:20 p. m.	8:50 p. m.
8:30 p. m.	9:00 p. m.	9:30 p. m.
8:30 p. m.	9:00 p. m.	9:30 p. m.

25-TRAINS DAILY-26 SALT AIR TIME TABLE

Depot Second South between Third and Fourth West.

Leave	Arrive
12:30 a. m.	1:00 p. m.
1:30 p. m.	2:00 p. m.
2:30 p. m.	3:00 p. m.
3:30 p. m.	4:00 p. m.
4:30 p. m.	5:00 p. m.
5:30 p. m.	6:00 p. m.
6:30 p. m.	7:00 p. m.
7:30 p. m.	8:00 p. m.
8:30 p. m.	9:00 p. m.
9:30 p. m.	10:00 p. m.
10:30 p. m.	11:00 p. m.

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Tuesday: S. L. Festival Chorus, in "Hiawatha," and Tabernacle Choir and Soloists.
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