

With the First Nighters

THE ORPHEUS CONCERT.

By M. J. Brines.

The Orpheus club deserves highest praise for making possible the concert of Monday night. No such concert has been given in Salt Lake in the past three years and probably never before. To have the opportunity of hearing four such artists as Mme. Rappold, Mme. Jacoby, Mr. Martin and Mr. Campanari is indeed a rare pleasure. If any criticism is forthcoming it is to deplore the fact that so few people in what is known as a musical center are really lovers of music. To judge from the audience attending the concert the test in music is not sought after with enough zeal by those who would like to be known as caring for it.

The concert proved to be an education and a delight. The quartet from "Rigoletto" was sung with splendid effect, receiving a burst of applause that compelled the singers to return and bow their acknowledgements.

Mr. Campanari's number was the "Prologue," from "Pagliacci." We have had many versions of this air and as many different voices as versions. Campanari's voice may not equal some of them, but as an artist he is the best we have heard in the "Prologue" so far. For an encore he sang the "Toreador's Song," from "Carmen," in which his desire to act was irresistible. Campanari has been the standby in Italian opera for the past twelve years. He is an accomplished cellist, having been with the Boston Symphony Orchestra and his musicianship is a delight. Mme. Rappold gave "Chanson Provençals" (in English), by Dell'Aqua for her number, and on receiving a recall, sang the ballad, "Just One Thought of Me Jean." Her voice is one of exceptional beauty and her high notes which she takes easily are not equalled by any of the sopranos at the opera and not by many of the older singers.

Mr. Martin is the first American tenor to be given leading roles at the Metropolitan, and the fact that he is well received in parts Caruso has made known to America, speaks much for him.

He sang the "Ridi Pagliacci" most artistically and with beauty of tone. Responding to an encore he essayed the task of singing a song from "Rigoletto" in the lyric style, "La Vonna Mohle." This he did equally as well as the more dramatic number.

Mme. Jacoby sang the "Habenera," from "Carmen," and for her encore the ballad, "Because My Love is Come." Her "Carman" aria she sang very artistically and with beauty of tone on the lower notes. She suffered from the altitude and in her anxiety forced the upper tones.

Probably the best number on the program was the trio from "Faust." It has not been done better here. Indeed, it would have electrified a choice New York audience, so well did the three singers work up to the climax.

The "Trovatore" numbers were delightfully sung and it was a real treat to hear again these melodious numbers interpreted by artists. Opera singing is not lieder singing and the singers were really at home in these numbers. It is hard to choose when such a program is offered. What would please one would not be the choice of another but surely everyone found pleasure in the work of the artists.

The work of the Orpheus club shows a remarkable improvement and their attention to the interpretation deserves credit. The quality of the tenors is too open at times and the tendency of the first bass to lower the pitch is another fault that should be corrected. However, their singing is of a very high order when one considers the fact that they are not trained singers.

And last Monday they did work which surprised everyone by its finish.

Mme. Rappold first came into prominence by being called upon at the eleventh hour to take a prominent part in the "Queen of Sheba." So well did she do the part that the severest critics praised her work, and she became a fixture at the opera under the Couried direction. She is a Brooklynite and before her debut was not widely known as a singer, though she sang in local concerts.

Mme. Jacoby in the last three years has made a great improvement. Mme. Jacoby was a concert singer of wide reputation previous to her engagement at the opera.

Mr. Martin is a young American, who was born



in Kentucky—later a pupil of McDowell—and a composer. His given name is Hugh-Whitfield-Martin, and the name Riccardo was given him by his first manager because Hugh did not sound to his satisfaction when pronounced in French. He made his debut in Italy and under trying circumstances, the audience being so averse to hearing an alien tenor that the opera was delayed over an hour by their shouts and cries when Martin made his appearance. He is the first American tenor to be engaged at the Metropolitan opera.

Mr. Arthur Rosenstein is a young New Yorker who has risen very rapidly as an accompanist, and justly, too, for his accompaniments on Monday evening were perfect. Would that some of the accompanists who have lately visited us could hear him and learn that accompanying is not pounding a piano solo to a song.

It is promised that the handsome new Colonial theatre on Third South street will be opened shortly after the first of the month, with Manager Grant, who has so long taken care of Mr. Cort's interests in this part of the country in charge. This will be welcome news to theatre-goers who had expected that it would take several weeks for the theatre to be in readiness.

The rapidity with which the interior of the play house is being finished would pass understanding except that the Auerbach energy usually keeps things going on the jump. When the theatre is completed, first nighters will get a surprise for the house has been planned by masters of the art, and will surely be a thing of beauty. One can see and hear perfectly from every part of the building, and to judge from the booking it will

pay one to hear and see most everything that will go on the stage this season.

There hasn't been much going on at any of the theatres this week that anyone would intentionally go crazy about. Dickey Jose's contra tenor didn't please his old friends very much, for it has changed and it is not probable that Mr. Frohman will want to buy his play, "Don't Tell My Wife."

At the Orpheum there is variety with silver threads among the yellow.

Distinctly shaded to the latter was the opening act, Rice and Elmer, and the other things that didn't appeal were Arthur Deming, and "The Old, Old Story" a disappointment, with Felice Morris, in which a phonograph was the star. Deming's act was spoiled by his tendency to get somewhat vulgar in getting his points.

Jesse Laskey's military octette with Mabel Keith behind the baton, the Basque quartet, and the Tom Davies trio were splendid—an evenly balanced bill, so to speak, three good and three bad.

Sanford Dodge jumped from "Faust" to "The Three Musketeers" without an effort, at the Grand, and most of the bills were changed at the picture shows around town. But it was a hard trip tracing a classy show anywhere. This will all be changed, however, after November 3rd, for the time preceding a presidential election is never a happy one for the theatrical manager, and this year is no exception.

The Trapnell family this week heads the Orpheum bill. There have been many clever acrobatic troupes at the Orpheum, but this troupe, which has just completed a very successful run at the London Hippodrome and come to America for the first time, is something out of the ordinary, and their wonderful tumbling feats are sure to be appreciated.

Second on the bill is Miss Eva Taylor, who, with her company, will present that one-act classic, "Chums." She is said to be a gifted actress. The vehicle she is using for her vaudeville tour, by special arrangement with Mr. Chas. Frohman, is well known to Metropolitan theatre-goers, as during the days of the historic Empire Theatre stock company in New York this playlet, first used as a curtain-raiser on the same bill with "Diplomacy," made such a general appeal to the exclusive Empire following that it became an offering in the Empire repertoire for weeks.

Ben Welch, the character comedian, follows. He has won his reputation through the artistic and realistic portrayal of the types he depicts.

Mr. Charles Wayne, of comic opera fame, assisted by Miss Gertrude Des Roche, late of the Chicago success, "The Broken Idol," will bring a comedy playlet called "The Morning After."

"The Bogus Man" is what Le Clair and Sampson, who pay their first visit here at the Orpheum, will introduce. They are English comedy acrobats.

Charles DeHaven and Jack Sidney, who will be remembered as a feature with "Gus Edward's Boys and Girls," return with a dancing novelty called "The Dancing Walter and The Guest," which is a little offering in which they produce in pantomime and dance, the ordering and serving of a meal and close with the inevitable argument with the waiter over the check when it is presented. Both boys are clever dancers.

Thomas Dixon's books and plays answer with a terrific "No!" the old Biblical query:

"Can the leopard change his spots or the Ethiopian his skin?"