

# THE AD-VEINERS



GRAND AMERICAN BARITONE.

Felix Hughes is coming with a new and a most place among American baritones. His recent appearance on the same stage with Melba brought him golden praises from her and from the press. A year ago Mme. Schumann-Heink said that she considered him one of the greatest of living baritones. His schooling has been very thorough. A Missourian by birth and son of the former railway president Felix P. Hughes, he studied for seven years in Paris under the best masters. Few Americans have had such thorough schooling, and Mr. Hughes has a fiery musical temperament that sweeps his audience out of their usual reserve. He sings in five different languages, including Hungarian, and has an unusually distinguished stage presence.

is on the program, with the choruses sung by the Tabernacle choir and the Festival chorus. On Tuesday afternoon, a matinee will be given by orchestra and soloists at 3 o'clock. The sale of seats begins Monday next, March 4, at the Clayton Music company. The first week will be devoted to subscribers who have their names in advance for season tickets. Rates are to be made on the railroads, in addition to the conference rates which will go into effect a few days before the festival. Mr. Graham reports the receipt of many orders from out of town, which are being attended to. The soloists from Chicago, from among the best known oratorio singers in that city.

A program reviewed at this office of the musical services at the Fort Leavenworth chapel indicates a standard of excellence that must excite the envy, if not admiration of army chaplains elsewhere. Under Chaplain Axton, the character of the services have reached a point unusually high for a military post. The program for Feb. 24 last included an anthem from Dvorak's "Stabat Mater," Stanford's "Magnificat," in B flat, the "Nunc Dimittis" in B flat, and a special program for Feb. 24, including Stanford's "Magnificat" and "Nunc Dimittis," a recital and aria from Haydn's "Creation," and a trio and chorus from the same. The choir includes four sopranos, two contraltos, four tenors and six basses.

The Twenty-ninth infantry band has now 40 men, a number that is capable of producing some fine music. But the band will lose half of its men by expiration of term of enlistment before the regiment goes to the Philippines. However, even then the command will be better off than it was on its arrival in this country from its last insular service, for at that time it had no band at all. The fine musical organization now in service with the band has been built up entirely during the station at Fort Dous, under Lieut. F. X. Heric as bandmaster.

"Where the Silvery Colorado Winds Its Way" is being sung by the band with a carrier and played by Hold's band while it is in Denver, with such effect that ever since that time the air has been ringing and whistling in the state. With the meeting of the legislature this winter an attempt was made to have the piece made the state song; but a Colorado Springs woman had written an order she started adopted her friends took the matter up, and the light was carried into the halls of legislation.

There will be a musical given next Thursday evening in the Ladies' Literary club, when Miss Freda Stender, soprano, is to be the central figure of the evening. She will sing selections from Mozart, Gounod, Grieg, Niedlinger, Von Flitz, Greene, Schubert, Mayer and Marchesi.

A former tenor with the Bostonians named Rowan, now a Los Angeles real estate dealer, was in this city this week, coming on musical acquaintances in connection with real estate matters. Mr. Rowan concluded he could accomplish more in life outside of the realm of music than within it, and so has gone into other things. He is a graduate of the conservatory of Milan.

Negro bandmasters are to be given the four colored regiments in the regular army instead of white men. This move is due to the influence of Booker T. Washington, who took the matter up with the secretary of war. The Institute at Tuskegee, Ala., will evidently be called upon to furnish the bandmasters. The negro leader of the Philippine band that visited this country last year is a graduate of the New England conservatory of music, and an accomplished musician.

Local music houses report the push for sheet music continues without any apparent indications of subsiding. It is noted that the popular taste is not improving any, of sale of pianos and organs for February is regarded as highly satisfactory, while the sales of phonographs and talking machines for the month are reported as breaking all records in western music circles. One prominent firm reports the sale of 50,000 records. It is considered a poor mining camp that does not now have its quota of talking machines.

Those who heard Mrs. Shannah Cunningham Jones sing in this city early in the winter will be pleased to learn that she is convalescent from her attack of typhoid fever, and is now in Florida with her husband recuperating.

Piano recitals are sadly on the wane in the east, due to the monotony of programs, which would suggest that there are only about 100 of available compositions in the repertoire, whereas there are thousands. H. F. Pink of the New York Post says pianists do not make sufficient use of their brains. He urges as one innovation, four-hand performances.

Mr. Graves does not sing in "The Little Michu." Louis Mann, who is to open at the Casino next week in "The Girl from Venice," has determined also to be a songless comedian in his new musical comedy.

Now that "The Belle of Mayfair" is a success, with prospect of remaining at Daly's theatre, New York, until the end of the present theatrical season, Thomas W. Ryley, under whose direction the play was produced, will, within the next six weeks, produce another English musical play. His next production will be "The White Chrysanthemum." The play, the music of which is by the composer, the composer of the "Three Little Maids," was originally produced at the Criterion theatre, London. The story is new and original. The scenes are laid in Japan during the Meiji era.

Talk about a love for home and the fatherland! Mme. Gadski has just returned from Germany. She spent America six weeks ago to spend Christmas at her own home for the first time in 11 years. She returned accompanied by her 12-year-old daughter. She is under contract to Conried for the next five years, thus proving herself a true prophet. Some time ago when Mme. Gadski considered her worth more money than her husband, she was asked to pay her husband that she could get along better without the Metropolitan than it could without her, and filled her time with concert engagements.

Four Tannhausers were heard in one performance of Wagner's opera at Hamburg the other evening, and the koven became indisposed at the end of the first act, and Pannarini took his place in the second. He, too, soon succumbed, and Strat, who had the small part of Walter, came to the rescue. He got along all right in the solo parts, but did not know the ensemble parts. He was aided by a leading tenor of the chorus, had to

## New Play by Law, Who Wrote "A Country Mouse"

Special Correspondence.

LONDON, Feb. 26.—Arthur Law, who gave us "A Country Mouse" several years ago, may be said to have gone himself "Two better" now, for the new piece of his which is coming on at the Criterion shortly contains not one "mouse" but three. "Three Blind Mice" it is called, in fact, and considering that authors, like actors, are not to be trusted, it is possible that there is some significance in this further reference to rodents. After all, a cat on the stage is notoriously lucky, so why not mice? There was "A Country Mouse" and now "Three Blind Mice" mentioned in Law's new piece are not, however, real ones. They are simply three lovers in disguise, notably the new play, of course, cares for none of them, but is smitten with quite a different person, her godfather in fact. That is all that London knows about the piece, at present, but it seems to have pleased provincial audiences immensely, so it will not be surprising if it duplicates the success of several of its author's other plays. "Three Blind Mice" makes a hit not only in this country but in the United States.

That, by the way, would be a particularly welcome event, for since he hit it off so well with "A Country Mouse" five years ago, Fortune has not smiled on this dramatist. He is, in fact, one of several British authors, actors and managers who have had a stroke of luck rather badly for a little time, his last piece, "The Bride and the Bridegroom," which Charles Wyndham gave a complete failure and nothing having been heard from him since.

I wonder if it is generally known that he is over 60? I confess that I was surprised to find that, for the playwright's record the other day, but there is no doubt about it, for he admits to having been born in 1844. Moreover, since he began writing plays in 1871, he has produced 45 plays, and, most of these, however, having been rather short pieces for use by the celebrated "German Reads," whose actors and managers who have had a stroke of luck rather badly for a little time, his last piece, "The Bride and the Bridegroom," which Charles Wyndham gave a complete failure and nothing having been heard from him since.

Miss Edna Evans and Hugh Douglas will sing Faure's "Crucifix" in the First Methodist church tomorrow morning.

Miss Hortense Hodson, a little pupil of Miss Gleason, gave a well attended and successful studio recital on the piano Thursday afternoon.

Prof. Wetzel has organized an orchestra in the Lafayette school of seven violin, a cornet, clarinet and piano. The children seem to enjoy this kind of diversion very much.

Emil Bauer, the conductor of the Pittsburgh orchestra, and formerly of the Boston Symphony, claims New York is unfit to judge "Salome." "New York," he says, "is one of the wickedest cities in the country. It makes a pretence of virtue, but beneath the surface it is rotten to the core."

Henry W. Savage has arranged with Frau Wagner for the production of the Ring of the Nieblunglied in this country.

Impressario Corniel of the Metropolitan Opera House in New York decided to give the taboored opera of "Salome" on a tour which will extend to Omaha and Chicago, where the company will appear in 44 operatic performances.

At last accounts the Edward MacDowell fund has reached the \$20,000 figure, with more to come.

## SHARPS and FLATS.

Eddie Foy will shortly appear in New York in "The Orchid."

Richard Golden has made lots of hits but never anything like the one he has made with "The Tourists."

After Mme. Melba ends her stay at the Manhattan Opera House early in March, she is to give concerts in several cities.

The Schuberts have in preparation Stanislaus Stange and Reginald De Koven's play with music, "The Snow Man."

De Wolf Hopper lets fall this pearl of wisdom: "Laughter at a friend's well meant jest covered jokes is kindness, not deceit."

James T. Powers in "The Blue Moon," with Clara Palmer, Ethel Jackson, La Petite Adelaide and the original English Pony Ballet, is drawing crowded houses in every city visited.

Mr. William A. Brady is providing a new production with which to surround Al. Leech, who has starred for several seasons past in the successful musical comedy, "Girls Will Be Girls."

Richard Carle is engaged on a new musical play which he will present in the Tremont theatre, Boston, June 2. Its title is "The Hurdy-Gurdy Girl," and the composer is H. B. Hearts of Boston, who collaborated with Mr. Carle before in "The Tenderfoot."

For years it has been the custom of comedians to attempt songs. None of them could sing—who ever imagined that Francis Wilson, or Eddie Foy, or Raymond Hitchcock or Sam Bernard, could carry a tune half way to the end without tracking-singing their songs, they won laughter because they could not sing them. But this winter Sam Bernard who has played a very long engagement in "The Rich Man Hogenheimer" at Wallack's, inaugurated a new custom. He did not sing a song of any sort or in any fashion. And now others, probably glad to be relieved of a burden, are following suit.

help him out. At the beginning of the act, the Pannarini felt better, and resumed his role. The public took a humorous view of the situation.

"Carmen," the most popular and frequently presented opera at the Manhattan opera house, was given for the first time this season last week at the Metropolitan. Olive Fremstad, who was "Carmen" of last year made people gasp a bit at her abandon and frank sensuality was given the part again, but the audience was surprised and a little disappointed. Whether Mme. Fremstad, gaging public demand by the reception of her superb "Salome," determined deliberately to modify her "Carmen," or whether she was still dispirited at the final verdict and needed a longer rest in Atlantic City, is not known. But it is certain that her "Carmen" while still many degrees removed from a "perfect lady" was much more prosaic than usual and the performance in general as compared with the brilliant one seen at the Manhattan, distinctly dull.

Speaking of prima donnas, one frequently hears of the grand opera first lady, Mrs. Emma's husband, Julian Story, being an artist of ability with a reputation of his own, does not come quite under the head of "grand opera husband." But Herr Corried, husband of Marcella Sembrich, has been known to fame in America only by his accidents—last year, by being flung through the window of a cab and badly cut, and this year by contracting a severe case of pneumonia. The best summing up of the true status of the "grand opera" husband, however, came in the form of an unconsciously ironical social paragraph from Atlantic City. It read as follows: "Mme. Olive Fremstad, the famous opera singer, has been at the Chalfonte this week recuperating from the tremendous strain attendant upon her rehearsing of 'Salome.' She was accompanied by her husband, Mr. Supphen."

Elders Sylvester Broadbent and J. Webster, who have been in labor in Ohio for some time, arrived in New York yesterday. Elder Broadbent is released and will return home. Elder Webster will visit a few days in the city before returning to his field of labor.

At today's services, Elder A. J. Anderson, who has just returned from a three years' mission to Sweden, was assisted by his brother, Elder John Anderson of Columbia university. He is seeing the principal sights of the city.

For over a week Jack Sears has been visiting with friends, Mr. and Mrs. James Wallace of Fall River, Mass., returning this morning by boat. Mr. Sears met with a serious accident on his boat, and together they enjoyed the trip. Mr. Glasman is on his way to Washington, where he will be for some time on business.

Mr. and Mrs. John Barnes, who are building at Doughton, L. I. are living at the St. Albans, West Thirty-first street, for the winter. Mrs. Barnes was formerly Miss Bertha Leland of Salt Lake. Their home at Doughton will be a most charming one when finished, which will be about May 1.

HOW TO REMAIN YOUNG. To continue young in health and strength, do as Mrs. N. F. Rowan, McLaughlin, Cal. did. She says: "Three bottles of Electric Bitters cured me of chronic liver and stomach trouble, complicated with such an unhealthy condition of the blood that my skin turned red as a beet and I was practically 30 years younger than before I took Electric Bitters. I can now do all my work with ease and assist in my husband's business. Guaranteed at Z. C. M. I. Drug Store. Price 60c."

WALL PAPER CLEANING. No streaking and no dirt. Wall paper, fresco, fronts and etc., cleaned like new. Griffin, Schramm's Drug store; both phones.

SALE OF SEATS FOR THE MUSICAL FESTIVAL. With the Chicago Symphony Orchestra. COMMENCES MONDAY. At the Clayton Music Co. Season tickets (reserved), \$1.50. Single performance (reserved), \$1.00. Single performance, general admission, 50c. FRED C. GRAHAM, Manager.

It seems likely, moreover, that Maude will hit it off again, after "Teddies" finishes, for it has just been announced that his next production will be "The East of Parnassus," which is a big "draw" in America. As for Harrison, he is giving next a new comedy by W. J. Locke, called "The Palace of Puck," and should it prove as attractive as the same author's "Morals of Marcus"—which is to be done in America soon—it is probable that there will be no break for some time to come in the restored popularity of the Haymarket.

HAYDEN CHURCH.

Caruso, Monkey House Tenor, Wants \$3,000 a Night. THE competition of two opera houses in New York to secure the singers was certain to result advantageously to the artists and the first to take advantage of this situation is Signor Caruso. He has just notified Mr. Conried that he will not renew his contract, unless there is a decided increase in his pay. Signor Caruso's present arrangement with the management of the Conried Metropolitan Opera Company is for the production of the Italian tenor's services might be available for the Manhattan after next season. Mr. Conried's engagement of a noted Italian tenor, Signor Amelini is not without its significance.

Signor Caruso made his proposal to Mr. Conried last week. He now gets \$1,500 a performance, and he must receive at least \$3,000 for every performance, and that he must have at least 50 performances guaranteed to him in the season. Signor Caruso sings at least 60 times, as he is able to appear three times a week and occasionally sings as often as four. He has been compelled to rest for a period. He is gradually increasing and the condition of his vocal cords has made him reluctant to sing in such operas as "Rigoletto," which require delicate singing. He is gradually increasing and more to the robust roles.

The tenor told Mr. Conried that he could afford to pay the sum asked as there is no other tenor in the world who with whom he sang and that it was not important who appeared with him. Mr. Conried has not yet given an answer to this ultimatum and Signor Caruso's agents have indicated to Mr. Hammerstein that he may be able to get the tenor.

The high price ever paid to Jean de Reszke was on his last two visits. Then he received \$2,500 each for 30 appearances. Francesco Tamagno never received more than \$1,500 and never exercised any drawing power with the New York public. Signor Caruso, being much younger than either of these singers, was in the height of their popularity, is able to sing more than they ever did. He appears in New York all winter, then sings in Covent Garden and goes then to London, where he sings in August and September he sings in Italy and spent last October in Germany.

## SALT MAKERS IN GOHAM.

Special Correspondence.

NEW YORK, Feb. 26.—There are two Utah girls now playing on Broadway that take rank among leading ladies who occupy that enviable position—Ada Dwyer and Sallie Fisher. The former, only seen in one act of "Salome Jane," has made a place for herself in that play, a very decided increase in the number of her admirers. Although nearly every member of the cast makes his or her appearance in that half hour, yet the act is here from beginning to end, and the natural type of woman, native of the soil of the region where Bret Harte wrote his undying romances, that owe their being to conditions which exist only in mining districts of new countries, a type almost extinct, as civilization is crowding out the picturesque cowboy, gentleman farmer, and miner, that make history for a people—Miss Dwyer as Lize Heath, has put

breath into another Bret Harte character that would gladden the heart of the author, could he have seen its interpretation.

Miss Sallie Fisher, as leading lady and principal soloist of the "Tattooed Man," is doing the best work yet done in her theatrical career. Dainty and exquisite as a dancer in appearance, graceful in every movement, she added to her fame as a vocalist. She presents the strongest attraction of the Frank Daniels combination. Miss Fisher is laboring under a severe cold and an affliction of the ear, which has been almost beyond endurance at times. Her undoubted hardiness is ready to take the part at a moment's notice, but she has bravely gone through the work each night and is now taking a two days' vacation. Her friend Mrs. Nellie Fells Burdick, at her home in Englewood, N. J.

At the Academy on east Fourteenth street, "Ben Hur" will again make the same sensation it made on Broadway

several years ago. Miss Blanche Thomas, who is the Thirza of the company, is a valued member. All last week it ran in Brooklyn and Miss Thomas has received many good notices for her short but important part as Thirza. Their stay at the Academy is indefinite. The Misses Kate, Rose and Blanche Thomas have a small apartment at 237 west Twenty-third street where they always welcome their Salt Lake friends.

Miss Agatha Berkhoff and her sister and Miss Redmond are living on west Ninety-sixth street. Miss Berkhoff is a pupil of her former teacher, Mme. Esperanza Garrigue, on Central Park west.

At a reception at the home of Mr. and Mrs. Fiedick on Central Park west, Prof. Carusone, assisted the hostess in a musical way. Three of his pupils were the soloists, Miss Hazel Taylor, who sang in two songs, "Carissima" being the principal one.

Miss Cora Woolley, who has been staying in the winter with her father, H. S. Woolley, at the Breslin, Twenty-ninth and Broadway, has been quite busy of late learning fancy military, and will give a series of military madame on Fifth avenue. In a month or so she will be given a more responsible position in the business. It is thought that Mrs. Woolley is establishing herself out west when she has mastered the intricacies of French military.

The past week has seen a number of excursionists from Utah, among them four young ladies from Provo—the Misses Fanny McLean, Pearl Jones, Iona Knight and Clara Allen. They were guests of Miss Susa Talmage on West One Hundred and Twenty-ninth street, sailing Wednesday on the Olympic pleasure and sightseeing being the main object.

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If you desire to buy or sell real estate in any part of the city or state, it will be to your interest to communicate with the Geo. C. Cannon Association, 24 East South Temple St. Both phones 910.

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J. J. TORONTO. Piano and Pipe Organ Tuner. 34 E. 1st. Phone 1014. Graduates of New England Conservatory of Music. Boston, Mass.

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MRS. H. G. MAESER. Piano. Res. Tel. Bell 7327.

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MISS NORA GLEASON. ORGANIST AND DIRECTOR. ST. MARY'S CATHEDRAL CHURCH. Studio, 131 E. First South. Bell Phone 1632. Ind. Phone 1261.

GEORGE E. SKELTON. Teacher of Violin. (Graduate from Trinity College, London.) References and Studio: Room 5, Board of Trade Building.

JOHN J. McLELLAN. Pupil of Schmalz, Jones, Jeddicks and Schwanen. Organist of the Tabernacle. PIANO, THEORY AND ORGAN. Both Phones. Studio, Clayton Hall. Pupils should apply mornings before 10.

MISS CECIL COWDIN. Pupil and Assistant of Willard Weine. VIOLIN INSTRUCTION. Constitution Building, 524.

EMMA RAMSEY MORRIS. Dramatic Soprano. Pupil of Correll, Berlin and Archibald. 60 West 1st North. Phone 208-S.

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HUGH W. DOUGLASS. Baritone. Teacher of Voice Building and Artistic Singing. Pupil of Vocal Research. Studio, 612 Templeton Bldg. Bell phone 672.

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MRS. GRAHAM F. PUTNAM. Pupil of Macdowell, Oberlin University. Instructor in Piano and Theory. Miss Edna Edwards, Assistant. Studio, 136 E. First South Street. Bell Phone 4179-Red.

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WM. C. CLIVE. TEACHER OF VIOLIN AND PIANO. Studio 610 Templeton Building. Res. 366 First St. Tel. 124-S.

L. A. ENGBERG. Teacher of Clarinet. Pupil of Mons. Lefebvre, formerly member of Sousa's Band, and Savary's English Grand Opera Orchestra. Class or private lessons given. Studio, 5 Engdahl Court. Ind. phone 394.

MISS AGNES DAHLQUIST. Teacher of Piano. Stearns Conservatory. Berlin, Germany. Pupil of Xavier Schwanen. Studio in Walker Terrace, 428 South West Temple Street. Bell phone 1260-K.

EFFIE DEAN KNAPPEN. Voice Building and Physical Development. Studio, 606 Templeton Building.

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L. A. Matthews, violin maker. Fine hand made violins built on the Italian principle; beautiful tone. Defective violins improved. Artistic repairing a specialty. A large collection of rare old violins for sale, ranging in price from \$25.00 to \$1,000.00.

L. A. Matthews, 46 So. Main St. Salt Lake City, Utah.

EASILY the music event of the year, to date, will be the engagement at the Theatre on the 19th and 20th inst. of the Savage Grand Opera company, which comes with a triple cast of principals and 150 members, to present "Madam Butterfly" in a manner that promises to be most brilliant, no matter from what standpoint it is viewed. The one cause for regret in its presentation is the fact that it is to be here for but two performances, when Manager Pyper feels convinced that it would have drawn heavily for any week.

In the score of "Madam Butterfly," as in the music of "Tosca" and "La Boheme," Puccini demonstrates how musical style may be made to conform to the varying moods and emotions represented in a play. The correct interpretation of the idea into the absorbing aim of every Puccini measure, its brushstrokes, all the established traditions, that the one ideal may be devoted and reverently followed.

The orchestra in "Madam Butterfly" finds no easy task before it. Pages upon pages of the score, containing some of the most beautiful passages of the opera, are allotted to the instruments alone. The score recalls the elaborate and sweep of the emotional contents of the play in a way to complete the story. The listener is fascinated, even if he be a lover of the simplest melodrama only, by the music alone. The music abounds in beautiful duets, passages, among them the scene between the Naval Lieutenant Pinkerton and the United States lady who accompany him, and the ravishing music sung by Butterfly and Pinkerton in the first act. This closes with a powerful duet that ends with a thrilling high C, sung by Butterfly.

In the second act comes the duets between Butterfly and Sharpless, and the duet between Sharpless and Pinkerton, and her sad-faced maid, Suzuki, during the scattering of the flowers, rushed from their gardens. After this comes the tender strains of deep passion, longing as the occupants of the cottage prepare for the all-night vigil at the window. One of the numerous beautiful effects throughout the entire opera is also at this point. It is the invisible chorus of ladies who accompany Butterfly to her wedding. The contrasted motives of Pinkerton's love for Butterfly and her affection for him are then contrasted in this music.

The second act is followed by the graphic intermezzo that prepares the audience for the pathetic picture on the rise of the third act, during which the trustful Butterfly still watching until daybreak at the window with both the baby and tired-out Suzuki asleep in their cushions.

Started effects are obtained by introducing phrases from "The Star Spangled Banner" and the duet bits of the Japanese airs, given at the marriage ceremony, as well as when Butterfly sings the pretty song to her child. This little golden haired girl permits the composer to add a bit of sentimentality to the last two acts as he builds up his climaxes that could not possibly be reached with any other dramatic effect.