



Seated beneath the glittering dome of Mr. Mulvey's new temple of amusement, and listening to the strains of Offenbach's "Grand Duchess," one finds himself subject to a triple charm; first, the witchery of the music, that not even the drawbacks of twenty-five cent opera can totally destroy; second, the sense of novelty in the surroundings, the airiness of which almost makes of it a taste of opera al fresco; and last, but by no means least, the rousing into life, under the magic touch of music, of a host of long buried and forgotten memories of by-gone days.

West, and if he decides to produce his new play in Salt Lake, he will reach here during August.

Stuart Robson's revival of "The Henriettes" has been decided upon, and Manager D. V. Arthur is busy getting a company together. Several of the original cast will be seen in the new production. Dorothy Rosemore will play the widow.

Augustus Thomas is said to be writing a comedy for Harry Woodruff, the same to be called "Rex." Mr. Woodruff will be remembered, is the clever young man who played the Imp in "When We Were Twenty-One" here with Nat Goodwin.

Richard Mansfield has closed his season and declares that he will no longer appear in "Henry V." "We were on the road with that play for thirty-five weeks," he said, "and in that time we played to between \$400,000 and \$500,000. But it is very expensive to travel in a special train of ten cars and carry from 125 to 150 people."

Louis Aldrich, famous on the American stage for his production of "My Partner," and for years president of the Actors' Fund of America, died in Maine last Monday. He appeared in this city many years ago, but has of late not been actively before the public.

Frank Worthing's plans were all upset by the death of his father. He was to have appeared in "Lorna Doone" in Chicago, but this arrangement cancelled, and his place has been filled by Arthur Hoops, who was with James K. Hackett in "The Prince of Jenico." Worthing goes abroad for a short rest, and will rejoin Amelia Bingham in "The Climb."

It is said that N. C. Goodwin and Maxine Elliott, who played in "The Merchant of Venice," played to more money at the Salt Lake theatre and gave among a number of glittering burlesques and musical pieces, the first production of "The Grand Duchess." Emma Howson was the duchess, John Howson her father, the General Boum, and her brother, John or Jerome, and her sister, Clara, were also members of the company.

They had little or no chorus, for travel in those days cost a figure that made the rousing companies economize to the keenest degree, but it was almost our first taste of anything that resembled opera, and the work of the Howson company for years remained the standard by which all later musical companies and burlesques were measured.

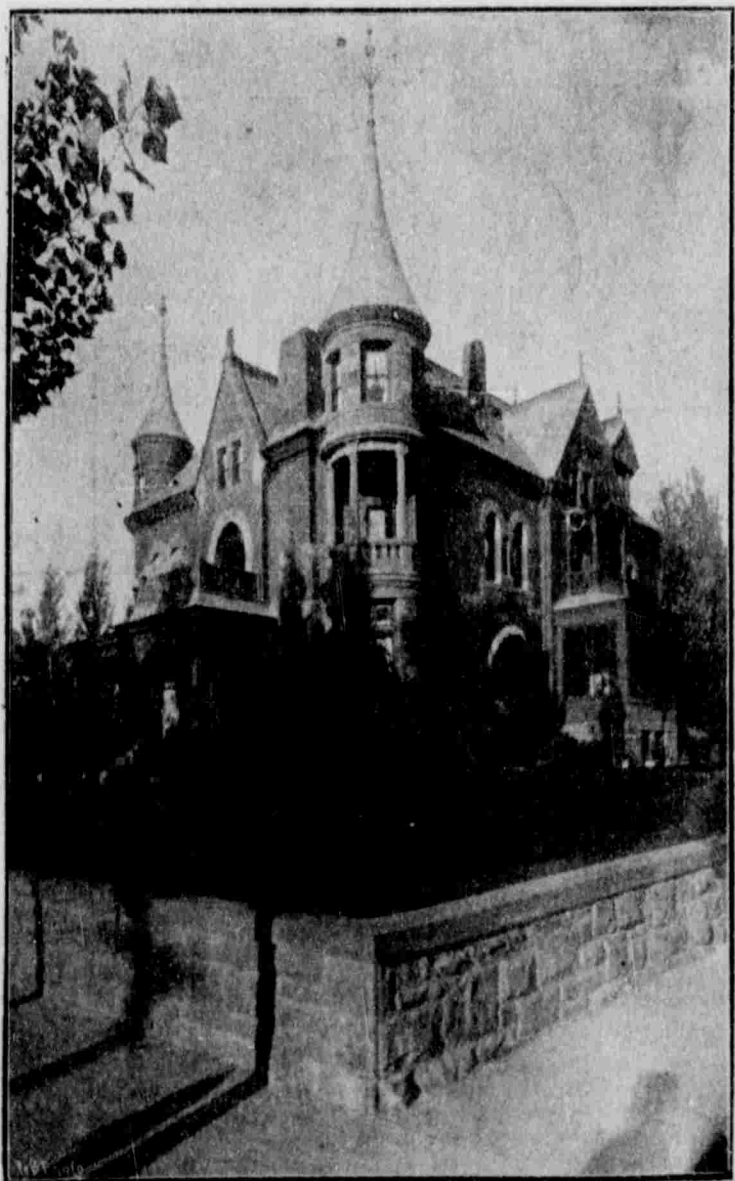
"The Grand Duchess" was seen here from time to time after that, but, if we remember aright, never in complete form, with chorus and orchestra. The memory of her first appearance is always a bright and charming one, but the picture is sadly impaired by the recollection of a later visit, when she was fat and fifty, and when her company too had gone badly to seed. She continued to "lag superfluous" on the stage, and died in the harness some years later.

Still another rendition of "The Grand Duchess," which created most pleasant impressions at the time, was that given by Prof. A. C. Smyth's Juvenile Opera company, which had just made a debut in the city of Manila. This was twenty years ago or more, and it was at that time that the star of Mr. H. S. Goddard first began to rise on the musical horizon; he was the youth of the company of the occasion, but was a general favorite to him to use a couple of pillows to give the necessary roundness to the part; nature has since remedied that, and now, Maggie Freese, who was then a well-known girl, is now Mrs. Basset, a member of the Salt Lake Opera company, played the youthful duchess, and Annie Peterson, a talented singer of the day, played the part of Fritz. Prof. Smyth had a capital chorus of a hundred or more, many of whom are now scattered among our various choruses, or have their progeny there.

Regarding the prospective Bernhardts, Adams combination, Mr. Frohman tells me that one of the persons on earth most concerned has probably not heard a word about it—Miss Maude Adams herself.

She is now rustling in a little French village, which goes in for the outer world scarce reaches till it is an—

BEAUTIFUL OGDEN HOMES.



RESIDENCE OF HON. DAVID ECCLES.

It is readily seen from the above half-tone that the home of Hon. David Eccles, one of Ogden's wealthiest and one of the state's most respected citizens, is a beautiful one. It is situated at the corner of Jefferson avenue and Twenty-sixth street. It is built of St. Louis pressed brick with red sandstone trimmings and is three stories high. It is a dwelling of many rooms and all modern conveniences and appointments. It is magnificently finished. The finish on the lower floor is in cherry, walnut and oak and the upper story chambers are done in red wood. A great hall runs through the center of the lower story with large double parlors, and luxurious furnishings on either side. An up-to-date conservatory is part of the premises and beautiful lawns and flower gardens contribute towards making the place a delightful one in which to live.

client history. He is in no doubt, however, about her ready agreement with the plan.

In illustration of Mme. Bernhardt's willingness, a messenger from the divine Sarah called at Mr. Frohman's room the other evening for a copy of "Romance."

Mr. Frohman fortunately had the prompt copy part handy, which he dispatched to Mme. Bernhardt, inscribing on the title page, "To the ideal Rome; from Charles Frohman."

London will have to wait till next Easter before seeing Mr. Barrie's new play, for which Mr. Frohman has the English and American rights. The author is responsible for the selection of Miss Maude Adams in the star role.

American audiences will have ample opportunity of judging of the merits of the piece when her engagement opens at the Knickerbocker Theater in October.

MUSIC NOTES.

Messrs. McClellan, Goldard, Pyper and Misses Clark and Ferrin give their charming operatic evening in Lehi tonight. They expect to appear in Coalville and Heber City later, but will probably not be heard again in the city till fall.

The Pittsburgh Post of a recent date has a half tone of Miss Sallie Fisher, and a good notice of her singing. In a letter to a Salt Lake friend, Miss Fisher says she is planning to spend all next summer in Salt Lake.

Notwithstanding the report that Alice Nielsen is under contract with Charles Frohman for next season, Frank L. Perley claims he still has the little prima donna's voluntary signature to an agreement that is to hold good so long as the Alice Nielsen Opera company is maintained as an organization, the title to which is the personal property of Messrs. Williams & Perley.

Frank L. Perley and his financial

SQUIRE COOP'S BERLIN LETTER

Special Correspondence.

Berlin, Germany, May 23.—The immortal Wagner's birthday! This event, so notable to every German, was celebrated at the Royal Opera house tonight by the performance of one of his greatest operas, "The Flying Dutchman." The rendition was wonderful from beginning to end and the scenic portions especially so. Both the Norwegian and the Dutch ships, as they swung around on the stage tonight, seemed big enough and complete enough to cross the Atlantic, while the deep blue itself rose and fell in such true to nature style that one could almost smell the water, and feel the heaving sensation that comes from the motion of the ship.

I was exceptionally impressed tonight by the overture, and this under the baton of Richard Strauss, who, in my opinion, is one of the greatest conductors I have taken the pains to study this year. The Royal orchestra has some fine conductors; sometimes it is Dr. Carl Muck, sometimes Strauss, sometimes even D'Albert, and sometimes other fellow whose name I have never been able to learn, but who, in my opinion, is the best leader of them all. This young fellow is usually listed for such operas as "The Huguenots," "Cavalleria," "Carmen," etc., operas containing lots of Jamaica ginger and melody, while the other leaders take care of the German works, operas which stick to the text—some vocal and some instrumental. I have heard the overture to "The Flying Dutchman" many times before under Rebeck, Nikisch and Weingartner in concert, but never has it impressed me as it did tonight under Strauss. What endless possibilities it has! "Hats off," says I, to Richard Wagner!

WAGNER IN SALT LAKE.

And this brings suddenly to my mind the fact that Salt Lake knows nothing of Wagner, and that she must remain in this condition until she has an orchestra, a dark confession to make, but a true one. Ever since Evan Stephens bared his good right arm in Utah she has prided herself—and justly too—on

parting, Thomas H. Williams, Jr., the California millionaire, who have been seriously considering taking a certain well-known Broadway theatre, have about decided, in the event of success, to build a new theatre, and erect a lyric temple of their own. With no less than three great musical enterprises under way, all designed for the amusement of New York pleasure seekers, Messrs. Perley and Williams desire permanent home for their several productions. Mr. Williams is now in New York for a consultation with Mr. Perley on their numerous joint projects.

On June 10 in Paris Sybil Sanderson reappeared before a surprised and delighted audience at the Opera Comique and repeated one of her former triumphs, "Thyrsis," which with "Isclardonda" and "Maman" may be regarded as her most effective productions. Parisians have been so often told that marriage had deprived them of their favorite singer that that night's reappearance was in the nature of a triumph. It proves, among other things, that the great cantatrices cannot long remain away from the stage.

The role of Phryne in Massenet's work, which Sybil Sanderson created, calls for physical beauty and airy grace, clever actor and a perfect dress. The latter, she admits that the rather nervous task upon which she ventured was triumphantly carried out. Her appearance on the stage and her radiant beauty at once won half the house, and when her first notes rang out the audience realized that she had lost none of the charm which she exercised in former days. Emotion dulled her voice and gesture as a whole but what was to be expected. One point certain is that she was fully equal to her part.

The Fienra saved the theater was literally crammed, and the audience, composed mostly of subscribers, repeatedly gave vent to its enthusiasm. "Thyrsis" was rendered in incomparable fashion.

her musical status, still she has a long way yet to travel. If I am not mistaken we must find a working mate for Mr. Stephens, one who can do for the orchestral situation what he has done for the vocal. And this is not so impossible as it might appear at a first glance. If we look back on the actual career of Mr. Stephens, we find a man who is not a smooth talker nor a smooth singer, but I can ignite a little enthusiasm on this subject and call it an opinion. I am not a smooth talker nor a smooth singer, but I can ignite a little enthusiasm on this subject and call it an opinion. I am not a smooth talker nor a smooth singer, but I can ignite a little enthusiasm on this subject and call it an opinion.

This orchestral matter is a very serious one, more so than our people can at present appreciate. I, for one, would like to see our people discussing symphonies and orchestral poems, instead of going into a whirlwind of else over a vulgar cakewalk, for nothing ever comes from the latter but tired bones and impaired consciences, while the former is a soul in itself. I would like to see our people discussing symphonies and orchestral poems, instead of going into a whirlwind of else over a vulgar cakewalk, for nothing ever comes from the latter but tired bones and impaired consciences, while the former is a soul in itself.

It is the truest and the best. It is only in the orchestra. Now I am afraid this will grate harshly on Prof. Stephens' ears, for he dearly loves the human voice, just as I do, only that I haven't the capacity for loving anything as tenderly as he, therefore I hope his ears will be spared. I mean to do my little part, to cast you a straw, as it were, from over the seas, blowing into you which way the wind is blowing here.

The critics are prophesying an early launch into a new form of musical composition, a new leading idea, and even forecasting that "Carmen" is not far off. In this, I am sure, they are right. The new thing must come from Russia, and thus the scene of musical creative art be shifted close to Asia. Now where are we at, at home? We haven't yet started on Wagner nor Beethoven nor even Haydn (the orchestral Haydn). I do wish someone would take up the matter in Salt Lake City. True, they might not like it, even then, some good would have been done for the cause.

ABOUT SEMBRICH.

I want to say a word or two about Sembrich and then I will have mercy on you and desist. I intended also to say something in this letter about Hamburg and my trip to Italy, but I see I have used up my space and will have to attend to these items later.

We are having a fine opportunity at present to compare German opera and Italian opera; Marcella Sembrich with an Italian ensemble is at one of the Royal opera houses and the regular German company is at the other. The Sembrich company has given us "Don Pasquale," "Rigoletto," "L'Elisir d'Amore," "Barber of Seville" and "La Traviata," and I must say as the ladies say, "It was just lovely." I have never heard anything so sweet in my life except at Milan. I use "sweet" and "lovely" purposely in expressing my emotions over Italian opera as presented by Sembrich, Constantine her tenor, Resnais her baritone, Tancredi and Almond basses, and last, but not least, Bevilacqua, the conductor, for here we have an ensemble that presents Italian opera in all its simple beauty and loveliness. There has been but one regretful feature to the season; Sembrich herself has suffered from having too brilliant a setting for her voice, which at best is not particularly sweet. She has missed the gracious fault of playing a soft quail upon diamonds and rubies. Poor Sembrich tried hard to make her voice ring out with the same youthful freshness that characterized the quail voice of Constantine and Almond, but all we got was the opal; a perfect one, though, and much better than a too sharp diamond. I have now heard Sembrich only a dozen times, and I may confess to a little pride in saying truthfully that my opinion of her is just the same as it was when I first heard her. Her voice is one in which you can not find one thing disagreeable, yet something wanting. There is not an "old" tone from top to bottom, and not one that sets your throat contracting in sympathy. It is a smooth, soft and rather warm beautiful voice, but lacking volume, flexibility and a certain "take holdiness" or an exciting quality that would make it phenomenal. I have made these observations here in connection with the disappointment in my experience in not hearing her at Salt Lake. In all candor I can say truthfully that I do not think she would have pleased you nearly as well as did Nordica and Melba.

The dawn is down as far as the third story of the buildings across the street, I had better quit or I will be cheated out of the night and most likely your further toleration. There are a thousand things to write about here when one begins to gather his thoughts. I have not half relieved myself but perhaps the "News" will give

OLD SALT LAKERS.



JOHN CUNNINGHAM.

The features of John Cunningham, one of Utah's pioneer merchants, "Uncle John," as he was familiarly known among his younger associates, are shown in the accompanying halftone. Mr. Cunningham has been dead more than ten years but his name is still perpetuated in the business house which he founded. He was born in Chesterfield, England, March 18, 1835, and came to the United States at the age of ten. He traveled to Utah in the same company that brought the Walker Brothers, and was closely connected with them in their early mercantile career. In the early sixties he was a clerk in their general merchandise store, which was then located where their banking house now stands, but in 1867 when they separated the various branches of their business, they continued the drygoods department on the old corner, and moved the hardware and grocery departments across the street where the Smith Drug company store is today. Mr. Cunningham made a strong success of this branch of the business, and in 1867 bought out his employers and had the old familiar sign of the elephant painted on the south wall. As the "Elephant Store," the house continued to be better known for years than as Cunningham & Co.

Mr. John Chislett was interested with Mr. Cunningham for a time but he sold out, and in 1885 the business was incorporated, Mr. Alexander Rogers and other gentlemen becoming stockholders. Prior to this (in 1883), the old business of Kimball & Lawrence was bought, and the Cunningham store removed to their stand, the corner where McCormick's bank is now located. The store remained here until 1891, after Mr. Cunningham's death, when it was removed to the Hooper block on East First Street, and from there to its present location on Main Street.

Cunningham & Co.'s was the pioneer outfitting place for the old time big mining companies of the territory and Mr. Cunningham was the first man who sold supplies to the famous Emma mine. His health, which had failed for some time, caused him to go to San Mateo, California, for a rest, and there he died November 28, 1890; his remains were brought back to this city and interred.

What's the difference between Poe's raven—"And a Populist in good times? One croaks nevermore and the other croaks nevertheless. Why is an ancient Mexican chef—"Like a hot tamale maker of to-day? He was an Aztec cook. Awful! When was the first prize fight?" "When the lion and unicorn fought for a crown. What is—" "No! No! It was when Lucifer went down to avoid punishment." "Well, he didn't avoid it, just the same. What's the difference between an ice peddler—" "And a custom house officer? One's an ice man and the other's an excise man. How would you get up a church trust?" "Start an amen corner. Why is a skeleton in a closet—" "It's the Anatomy of Melancholy. What's the reason why Englewood—" "Because David Ward Wood. How does Governor Yates—" "He Yates with his fork." "It was at this point that the railroad editor threatened to sit down on them if they didn't quit."—Chicago Tribune.

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