DESERET EVENING NEWS: SATURDAY, MAY 4, 1901.

was one of the most fumous in the country. A play bill of November 11, 1863, shows that Fanny Herring was the star in "Lady Audley's Secret." In the star in "Lady Audiey's Secret," in the cast were Mrs. Harry Chapman, Miss G. Reignolds, G. L. Fox, Harry Chapman and G. W. Thompson. The comic piece, "Giles Scroggins's Ghost," followed, and the show wound up with the farce, "The Wandering Minstrel." Of recent years all the productors Of recent years all the productions have been in Hebrew.

MUSIC NOTES.

Reports state that Frank L. Perley, to whom Alice Neilson. owes so much of her success, has engaged Fanchon Thompson to head the new opera com-pany which he will organize when he pany and Miss Neilson separate.

When the Boston Lyric Opera company was in Salt Lake, the "News" ventured the opinion that it would not be long before the manager dispensed with the

Viola Allen, under Liebler & Co., the same firm that presents "Sag Harbor" and James O'Neill, will be seen here next year in "The Palace of the King."

William Gillette continues firm in his ing the death of M. Paderewski's son

services of Collamarini and her fellow Italian artists, the disparity between the comic opera nights in English and the Italian performances being altorether too glaring to be allowed to con-tinue. We note that the company has just arrived in Cincinnati where a paper says that the Italian members fel that they had a grudge against the management and refused to go upon the stage, whereupon their services

were promptly dispensed with.

determination to essay "Hamlet" next | are given in the London Sunday Times



A UTAHN'S MUSICAL LETTER IN "THE CAMBRIAN"

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The well known Welsh magazine, "The I and volce, the beautiful sustained Cambrian," of which Ap Madoe, adjudicator at our last Eisteddfod, is the musical editor, has the following article in its April issue, Although Ap Madoc conceals the identity of his correspondent, Utah readers will have no difficulty in detecting the "ink marks" of Prof. Evan Stephens in the letter:

Some time ago I challenged a brother musician who has been, and is now, on a "trip abroad," who promised to keep an eye on all musical doings in Europe, to report in such a letter as could be used in "The Cambrian Music Notes." Just at the time I had given up hope of ever receiving the promised report, it came to hand with a flourish. To the writer of these notes, nothing could be more refreshing than the change by introducing the musician's letter verbatim, leaving out his names of course, though the remarks are timely, and exhibit the delightful humor and fearless criticism that characterize the life and work of its author:

Dear Friend ApMadoc .- My promise to write to you is like an elastic, being stretched, in point of delay, almost to the breaking point. But, at last, I am overloaded with things I want to tell you about, so lend me your "eyes," and you shall "hear." On my pilgrimage 1 have been busily forming strange opinions of this and that, and mixed with my report to you, I shall fling them in as the good wife does the raisins in a current cake, only a little thicker.

My arrival in England was duly announced in London by the whistle of "St. Paul," and London hearing, she hastily got together her "Royal Choral Society"-(I was going to add instinctively "purveyor to her majesty") to the Albert Hall, and that the two great continents, America and Africa might form two wings, with Great Britain as a body, to welcome me. They had the dusky African, S. Coleridge-Taylor, lead the sweet, tender, and beautiful aborigines "Hiawatha" and "Minnehaha" before me on the very night of my arrival. You can imakgine how charmed I was. The way this fine body of her majesty's singers rendered this would have made a native Ute weep out of pleasing sympathy with the noble "buck" who failed to provide ra-tions for his "deer." Seriously, the tions for his "deer," Seriously, the work is charming, though frail, Elo-quent and yet effervescent. At first hearing it moved me deeply, and at first sight in the book, it thrilled me with emotion. But after a few weeks of acquaintance with it, it seems al-most weak, yet beautiful. It is the modern way, or style. We no longer grow oak forests, but attend to land-scane gardening. The work is full of scape gardening. The work is full of that freedom from the bonds of "counterpoint" that gave the old works such a solid woof, or texture. Sull the ab-sence of which frees modern works from stiffness and conventionality, at the expense of weakening their power to

'Minnehaha's Death" is "just lovely." While I confess to have enjoyed it almost to weeping, I am not sur-prised that the glorious Nordica should uncel her Birmingham Festival en-

(Bell canto), method, and his fine cor-rect phrasing and feeling, was some-thing divine, and in sharp contrast with thestilted, choppy, mechanical adherence to marks of expression, as given in the choral work. Is this, after all, the legitimate result of constant attempt of competition? Does it naturally, and in spite of well-meant attempts at the reverse, develop mechanical and exag-gerated expression? Is there something about the whole atmosphere of a "contest" that destroys the "repose" demanded by perfection of art? Is the Eisteddfod today smothering the artis-tic musleal growth of the Weish? Is the coveted union of the "divine art" with the "national sport" to its high level, or is the "sport" side of it de-basing the "art?" The Babel of confu-sion around me, that would scarcely let one hear some of the numbers, that would jeer aloud at numbers that did not please them (sometimes deservedly) the overdrawn, forced expression from the platform-all seemed to rush to re-ply, "Sport! sport!" there is no "art" eft. And out of my whiskers came the following as the choir hurled the "Hallelujah Chorus" at me, while the police were putting an end to an interesting "free fight" among the "gods," "Bac-chus" and "Gambrinus" near by-"Strive not to excel thy fellowman, but rather to reach an ideal, and thy growth will not have 'a limit, nor thy success or failure a sting." And, then, a twin-stanza in this form-

Strive, but not against they fellowman, To conquer thy own forces, to bring The elements of good within thyself;

That each tomorrow may excel thy yesterday

Thine inability, alone, should be thy

As you may imagine, it took me the rest of the night to place myself, But to proceed. These two occasions quite satisfied me in the way of a "Reception." Still His 'Ighness, "The prince of would insist upon more honors being showered upon me. He immediately sent for the great "grand opera company" to swim over from the "grand New York Metropolitan opera house to "Covent Garden," that we might attend together; which we did nearly nightly for over two which we did hearly highly for over two weeks. The prince kindly and "umbly" sat near the lower floor (pit) in a plush-lined box—a wooden one—that I might again hold full sway in the higher regions of the historic building. Here Melba, after one week's different search "found" or "recovered" diligent search, "found" or "recovered" her charming voice. And, later, Jean de Reszke managed to lose and find his. In the meantime, Ternina, to my delight, used her's in an incompar-able manner. By the way, speaking of what a beautiful "covered" tone this truly great singer and actress produces, and how it has fed my vanity to see the London critics knuckle one by one to a full acknowledgement of her great merit, as on first hearing her in New York, I wrote her home as the great-est in the company. The London critics at once gave her credit for histrionic ability, but it took them weeks to de-clare her volce incomparable, which they do now. Fancy the one and same artist mak-

ing a superb "Elsa" and "Ortrude" in Lohengrin. Yet that is what she has done. This is a voice developed to its capacity, and not to be high soprano, a mezze-soprano, a contralto, etc. The chief beauty as well as protection of it is the perfect use of the "covered" tone. Melba too is "rounding" her tone qual-ity, and in correspondence thereto gets the credit of singing with more warmth



OLD SALT LAKERS.

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Trunan Osborne Angell, well known as the architect of the Salt Lake Temple, was born in Providence, R. I. June 5, 1810. He had very limited educational advantages, working on a farm until he was seventeen years old. At this time he began work as a carpenter's apprentice and made such progress that in two years he was promoted to the foremanship of the institution by his employer.

He juined the Church of Jesus Christ of Latter-day Saints in 1833, and was ordained an Elder by Aaron Lyons; shortly afterward, he filled a mission in the east in company with Elder Joseph Holbrook. In 1835 he moved to Kirtland, Ohjo, where he began to work on the Kirtland Temple and continued to do so until its dedication.

In the spring of 1837 he started for Missouri, and after many hardships reached there in the fall; three days later on account of persecutions from mobs he was obliged with others of the Church to "move on" and keep moving, retreating tinally to Illinois, where he remained two years; going to Nauvoo he pegan work on the temple there, and was appointed superintendent of joiners work and later, owing to the absence of Architect Weeks, he had full charge of the finishing of the lower hall, including the stand, the seating, etc., until its completion.

On the journey to the Rocky Mountains he was chosen as one of the pioneers, and came to Utah with the first company in 1847. He was a brotherin-law of President Young and rode in the same carriage with him much of the way. Returning to Winter Quarters he found that three of his children had died during his absence and his wife was quite ill; she remained bedridden this she reached Utah. Soon after the arrival in the valley he was chosen Church architect and held that position for about forty years, until his death.

Besides being architect for the Salt Lake Temple, he designed the temple at St. George and made several trips to that place by team to oversee the work. He was also architect for many other buildings, both public and private, and greatly improved the accoustic properties of the Tabernacle by designing and building the gallery.

In 1856 he filled a mission to Europe and visited the principal cities and buildings of note in England and France. He was ordained a Seventy about two years after joining the Church and was one of the senior presidents of ath quorum of Seventy for nearly forty years; he was then orthe Found

The rarely beautiful performance of one hundredth performance at the Gar-Harbor" went again last night den theater. the a diminished audience, due to Lotta, the once famous actress, is visiting in San Francisco. She is re-ported to be worth \$3,000,000. he heavy rainstorm. There was only he expression from those in attendnce, however, and that was a most en-James Neill and his company are usiastic one. The final renditions go filling a long engagement at the Call-fornia theater in San Francisco. Ju-lia Dean, is still in the cast.

MUSIC

DRAMA

his afternoon and evening, It will interest the admirers of Mr. terne to learn that he has retired from te stage for good and all. His maner, Mr. Askin, states that he is in ally communication with him and that is age, 65 years, and his complaint, a ronchial trouble of a deep seated chareter, renders it extremely doubtful hether he will appear again. His two ughters are naturally greatly conmed about their father's health, and ceive almost daily messages from cir mother, who is nursing him at e family home in New York. Their other, by the way, is Katherine Corran, once a well known actress, and e same one who appeared here with er husband in "Hearts of Oak." "Sag er hussand in Treat is of Oak. "Sag larbor" will be continued next year ith Mr. Hodge, the Freeman Whit-narsh, fatured. Since Mr. Herne's ab-nce from the cast, Mr. Hodge's part, rgely through his own abilities, is word prominently into the foreground.

Harry Corson Clarke has the reputaon of having trained more amateurs r the stage than any other man in he profession in the same length of me. He gives as his reason for preming novices, that they are fresh, ontaneous, enthusiastic, ambitious, nd above all, easy to mould in his way doing things. Then they are for the ost part, well educated, good dressrs ,and if they have intelligence and lent, the task of initiating them into he requirements for a dramatic career both interesting and agreeable in its

Many of the young men and women at Mr. Clarke has trained are now aying in prominent companies all wer the country. Broadhurst has tak-n a number of his "graduates" and rawley a lot more. Of course he neets with many disappointments in is proteges-many of them-and the isk of breaking in amateurs is by no-cans an unmitigated pleasure. Neithis it a bed of roses. Of course, a in a percentage of the aspirants are-then used-found wanting, in one way another, and it is only the rare ex-sption that develops the requirements even the average actor or actress. lually, of course, many of these ld-be Thesplans find, upon trial, at a theatrical career is not what it been cracked up to be. That there much more work than play much more work than play. And he disgruntied ones give notice, or wre likely leave without notice, and o and tell the papers all about it and hat it's all Mr. Clarke's fault. In pite of these latter, and the injustice one the comedian by the publicity givh these unfounded accusations and htrue plaints, he is in receipt almost ally, of applications for positions in the company, letters begging him to ve such a one a trial or somebody se a foothold until the talent and orth each is sure he or she possesses n be proven Only the other day the actor received letter from a man of large means, aying his daughter was "simply crazy o go on the stage," that he had tried vain to dissuade her and that he d finally relented on condition that ad finally releated on condition her, r. Clarke would take and train her, of the dramatic schools, but

ny of the dramatic schools, but e would trust her with the comedian nd his company, and if the latter rould consent to take her the writer rould be only too glad to pay a good ound sum for the valuable instruc-ions that would be assured once the irl was in Mr. Clarke's hands. But the actor-manager refused, for e has come to the conclusion that he as enough cares and responsibilities as enough cares and responsibilities nd that he has already done more han his full share of breaking in reruits for the American stage. This eason, therefore, he has foresworn maleurs and all that pertains thereto, a the state of the state o nateurs and all that pertains thereto, nd the company he sengaged to sup-ort him in his new play, "What Did bompkins Do?" was selected in New ork, and is made up wholly of experi-need and competent people.

All of Harry Corson Clarke's old me friends will be out to greet him t the Theater next Thursday evening. hen he gives us for the first time his ew play, "What Did Tompkins Do?" one of the old-time players who raduated from the Grand with the rawley Co. has been more popular a Salt Lake than Mr. Clarke. Each lime he has returned he has been greet-d by his become by big houses, and his two engage-What Happened to Jones' were mong the red letter events of Mr. fulvey's seasons. He has been playng in Chicago, St. Paul, Kansas and nd Denver, his record in the last named in Chicago, St. Paul, Kansas City hd benver, his record in the last named blace having shot far ahead of his reek at the same house last year in What Happened to Jones." His ad-ance sale will open on Tuesday.

Henry Miller has written to Manager yper announcing his repertoire for sait ake. He has decided not to pres-nt his play of "Richard Savage" here, but will ut will revive instead the favorite Heartsease," and give in addition one hight of "Gudgeons," a drama which met with big success in New York, season before last. Mr. Miller's dates are a week from next Monday, Tuesday and Wednesday.

A Logan letter speaks enthusiastical-A Logan letter speaks enthusiastical-ly of the performance of "Pinafore" in that piace Thursday and Friday even-ings. In spite of the rain, which had fallen continuously for 48 hours, fairly good houses assembled and the opera, which was given for the henefit opera, which was given for the benefit of the B. Y. Academy, scored a marked triumph. The chorus was largely made up of pupils of the institution; B. C. Thatcher or do the institution; B. C. up of pupils of the institution, Thatcher conducted, and the cast was

Great care was taken in putting the plece on the stage, the scenery having been brought from Chicago. The opera was so successful that it will probably be repeated next weeek and may be booked for Brigham City, Pocatello and Ogden.



season. The scenery is being painted for the production and capable actors sounded on the quiet. His name, it appears, was Alfred, not Hippolyte, and he had just arrived at Heilanstalt, a watering place near

A feature of Harry Corson Clarke's "What Did Tompkins Do?" will be his imitations of various famous actors, a line of business in which Mr. Clarke is said to have for our block is said to have few equals.

Robert Cummings is playing Joe Morgan in a San Francisco revival of "Ten Nights in a Bar Room," a feature of which is the introduction of Carrie Nation among the dramatis personae.

The tour of Louis James and Kathryn Kidder now nearing its close is the most profitable ever made by these stars. It is said, and is probably true, that Wagenhals and Kemper their managers, will make \$60,000 on the season.

Clay Clement makes a complete tour of the Southern States beginning in September. He presents his well known play "The New Dominion," a love story of Virginia. Mr. Clement is at work on his new play, which is a Southern pastoral comedy drama, the scenes being laid in Georgia.

William A. Brady has just issued a whiliam A. Brady has just issued a telling piece of theatrical advertising for "Uncle Tom's Cabin." Its a fac-simile of the box office statements of the first weeks remarkable business which the finous old play drew to the Academy of Music and where it will surely reach one hundred performances before it is withdrawn.

Charles Frohman informed his representatives here by cable from Paris that he has secured the English and American rights of the new play, "La Veine," which is now being presented at the Varieties theater. The play is said to have made a greater impres-sion in Paris than any comedy since "Frou Frou."

The "News" has received from Lieb-ler & Co., the New York managers, a very handsome little souvenir pro-gram of "In a Balcony," Browning's poetic drama, in which Otis Skinner, Eleanor Robson and Sarah Cowell Le Mourse are making a spring four. In Moyne are making a spring tour. connection with this performance, "The Land of Heart's Desire" will be given. Ada Dwyer and Harold Russell both appear in the cast.

Julia Marlowe expects to appear in Julia Mariowe expects to appear in three important plays next season. One of them, a sumptious revival of a Shakespearean tragedy, and the sec-ond, her first appearance in a famous play of modern life, which has been the favorite with several of the great-

the lavorite with several of the great-est European actresses of the day, and the third, an entirely new drama of modern life, concerning which she will say nothing at present. The newspapers in the cities in which

Mrs. Fiske has lately appeared have added testimony to her unvarying sucadded testimony to her unvarying suc-cess in the form of unusual notes re-lating to her appearance. In Colum-bus, O., where she played at a popular-price theater, there was a crowded tick-et sale for three days before the open-ing, and the Columbus Press noted an astonishing rush of readers for "Vanity Eats", the hood stores and stalls self-Fair," the book stores and stalls sell-ing out after the public libraries had lent all their copies. At Grand Rapids intending ticket buyers began to gath-er 24 hours in advance of the opening of the sale, and the same was true in the other cities on her route. the other cities on her route.

The old Thalia theater, on the Bowe-THEATER GOSSIP. "Under Two Flags." with Blanche Baiss as Cigarette, is approaching its

gagement rather than sing its insipid soprano solos. Of course my landing shook the entire United Kingdom, and it was only few days-three I thinkbefore Dan Davies had his Merthyr and Dowlais United Choir up in London to greet myself and others who would HARRY CORSON CLARKE. pay two shillings and upwards to enter Queen's Hall. To take a proper and exaited position, two musical friends and myself went up to the second balcony. I seldom have anticipated more and been correspondingly disappointed Heilanstalt, a watering place near Augsburg, Germany, to undergo a course of treatment at the hands of a than on this important occasion. Sixty out of the two hundred singers an-

certain Dr. Hessing, who has effected some remarkable cures of spinal diseases. However, before the treatment had been started, the young fellow died in his sleep from heart failure, and the sad news reached M. Paderewski at Bilbao, just as he was about to start with his agent, Mr. Adlington, for Madrid. He at once ordered a special train, caught the "rapide" for Paris at Bordeaux, and, traveling on to Augs-burg, brought back the body of his son from there to Montmorency, near Paris, where the funeral took place.

Prof. Stephens has recently received

a number of letters from musical cor-respondents which will be of interest to our musical circles; among them is a friendly letter from Dr. Joseph Parry in Wales, who enquires about matters musical in Utah, and speaks interestingly on the new composition he is now working upon. He dwells with fondness on the memory of his visit here, assuring Mr. Stephens of his

unfailing regard, and sends his love to the Utah Cambrians in general and to the Utah Cambrians in general and the Tabernacle choir in particular. Another letter from Norway glves him pleasing news of the musical as well as the missionary labors of his young friend and pupil Willard Chris-tophensen, who has recently sung at some of the best and largest halls in Christiana with considerable success. He is quite lionized as the "fine young American basso." Another let-ter comes from John J. Toronto, who has been in Boston for several months studying pipe organ tuning, and the

studying pipe organ tuning, and the general mechanism of the organ. He general mechanism of the organ re-announces his very satisfactory prog-ress, and his expectations ere many more months of returning home, fully qualified to tune all the great pipe organs in the city.

TOM PATTERSON AND TILDEN.

Senator "Tom" Patterson of Colorado is famous by reason of the fact that in his long and successful legal career he has never appeared on the side of a prosecution. He is in his element when he is defending a prisoner, says the Washington correspondent of the Des Moines Leader, and the

worse the case appears the better Patterson likes it. But among the politicians Patterson is remembered as the delegate in Con-gress from Colorado who promised that if his territory was admitted as a state it would give its electoral vote to the Democratic candidate for the presiden-cy in 1876. It did nothing of the kind.

cy in 1876. It did nothing of the kind. If Mr. Patterson's prediction had proved true, Samuel J. Tilden would have been elected President of the United States.

HE WAS ALL FIXED.

One of the churches in a little western town is so fortunate as to have a young woman as its pastor. She was called to the door of the parsonage one day, and saw there a much-embarrassed young farmer of the German

type. "Dey said der minister lifed in dis

"Dey said der minister lifed in dis house," he said. "Tes," replied the fair pastor. "Vell-m-I-I vant to kit merrit!" "To get married? Very well; I can marry you," said the ministeress, en-couragingly. "Oh, but I got a girl alreaty!" was the disconcerting reply.—Brooklyn Life.

sympathy.

and sympathy. With all the efforts of the prince to please me, I must say, New York hears opera to far better advantage than London, and not only "hears" it but "sees" it better mounted. O, ves, there is a stately old tune here sung on oc-casione. I have almost learning it. casions. I have almost learnt it. I forgot whether it is called "America." "God Save the King." or "God Save the Queen." Well, as if all this were not enough, they would convince me that Handel was an English composer. To Handel was an English composer. To prove it they brought together 4,000 singers and instrumentalists, a lot of their leading English soloists with names such as Davis, Lloyd, Albani, Brema, etc., all under the di-lection of the oldest "Mann" they could and in London so that he would renounced, must have missed the train, thus reducing the number on the platform to only about two-thirds filling it. The absence of orchestra with choruses find in London, so that he would re-member the "traditions," whatever that means. At the Crystal Palace they rendered in the most ponderous, slow, that require it so much as Mendels-sohn's, and the one of Wagner's they sonn's, and the one of wagner's they sang, made a sense of amateurishness crowd itself upon me. When will it dawn upon our Eisteddfodic enthu-siasts that some choruses with orches-tral parts, are about as complete as a stool without less, and that it is mu-leally exting the perform them in this and impressive manner possible, a vast number of the old giant works. As I saw one hundred thousand, more or less. English people devotionally sit there four and five hours, I realized fully where the English part of Hansically criminal to perform them in this mutilated, incomplete state? A piano cannot fill the bill any more than I could del came in, as well as how these solo-ists from Wales and America were English. English traditions, English cash, English appreciation of merit. cannot nil the bill any more than I could pose as a professional beauty. The tone color is all wanting. But let this pass by. The program was decidedly anti-quated, even to what the vulgar would slang as being a "chestnut." Hirwaen Jones's one selection was the only ar-tistic number of the evening. The tenmade them all possible, hence I yield forevermore to England all the honor Jones's one selection was the only ar-tistic number of the evening. The ten-derness of his tone, expression of words land for being what they are, while

BIG AUTO TRIP ACROSS CONTINENT.



Here is an exclusive anapshot of Mesars. Winton and Shanks, the prominent automybilists and members of the Automobile club, seated in their celebrated motor carriage in which they will make a big focord breaking trip across the American continent. This is the first time such a feat has been attempted.

dained a fligh Priest and Patriarch, which office he occupied till his death, which occurred in this city Oct. 16, 1887.

England bight thank their nativity for what it was possible for them to be. Handel would have been the mighty glant without the English, but not the "oratorica," flandel whom we know. Ben Davies doubless would have been "oratorical" flandel whom we know. Ben Davis, doubtless, would have been Ben Davies, doubtiess, would have been a singer had he never left "Lovely Wales," but he bears the English brand today just as much as if he were labeled "to Her Malesty, the Queen," and we agnire him for it. The refine-ment of English singing tempers and finishes well the wild, warm and im-pulsive soul of the Welsh. English choral work, the best of it, is beyond convarison, smooth, refined.

is beyond comparison, smooth, refined, and always under control. Never forced and always under control. Never forced off the key. Never worn out, because never overdone. Do they lack fire and force? I doubt it. It may seem so to us who burn ourselves out in half an hour with our terrific intensity. I can-not say their "fire force" is not gener-ally effective when demanded, more so, that it is reserved for occasions."

Ap Madue adds: The letter was writ-ten at London at the close of the grand opera pet/ormances of 1960, and the Handel festival, which were comment-ed upon so instructively in the July and August numbers of the London Musical

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..... JOHN J. M'CLELLAN. (Pupil of Jonas, Scharwenka, Jedliczka.)



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