DESERET EVENING NEWS: SATURDAY, JANUARY 20, 1900.

MUSIC NOTES.

Gadski is singing in the opera at the

William Pruette is singing in the Cas-tle-square Opera company, New York, while Mr. Goddard is the baritone of

The Grand is to be congratulated on having obtained the services of W. C. Clive as leading violinist. Mr. Clive

will prove a strong first man for Prof.

A letter from H. S. Goddard in Chi-cago, states that he had just attended his first rehearsal of La Somnambula;

he says the opera is entirely new to the other members of the company, so that

they would all be on equal footing as far as the music went, when they ren-

dered the work on next Monday night.

Edna May, the most talked-of girl in

the Chicago end.

Coleman.

New York Metropolitan opera house.



resses.

in the audience.

many of the leading American stars, and when the present generation of

theater goers was in its cradie, he ap-peared in Salt Lake with his wife, Kitty Blanchard, in a round of plays. He was the main actor in the long London and New York production of "The Dan-

. . .

Who is Nance O'Nell? This is the question that every one in fait Lake is asking about the new star, who has just arisen in our dra-

matic horizon. The same question has been asked, and the same sensation created in half s bundred places during the past several years, when Miss O'Neil has done as she has here, dropped in on them without much preliminary notice, dazed them by the flash of her genius, and then passed on before they have had a mance fully to recover themselves.

Salt Lake is passing through this exprience just now. It is as if some liant meteor had flashed out of the clear sky, half blinding us with its illance. No one who was prepared ar the visitation of this particular tearenly body-if she will allow the everyone, after recovering on the first gasp of amazement, is 10-50 ging who and what is she-whence mes she-under what bushel has her wit been hidden, and why have we

stheard of her before? The "News" can answer some of these utries. Six years ago there was a in residing in Oakland, Cal., named amson Her father was an auctioneer, and abe occasionally appeared in pubic is a reader or reciter. She was only then, but her undoubted talents atracted the attention of Peter Roberton the well known critic of the San ancisco Chronicle. He was a friend of tekee Rankin, then in San Francisco, nd he introduced him to Miss Lamson, dvising him to engage her, to train et for the stage and then to tie her under a long contract. Mr. Rankin the girl, knew at once that she as an uncut gem, made a contract ith her, gave her careful instruction, d then brought her out in California nder the name of Nance O'Nell. Stu. ats of theatrical history will not need be told that in selecting her happy on de theater, Mr. Rankin had reurse to two famous names in the story of the English stage-Nance lidfield and Kitty O'Neil.

The California actress was a success almost a sensational one-from the beming. For six yers she has been hying, and her engagements have ached from San Francisco to London. be played but a few nights in New ork, but Frohman at once offered to ake her in hand. She, hoewver, very ful comedy in "Oliver Goldsmith," | cue and begin the race without prompt. which Augustus Thomas recently wrote | ing from their drivers. They evident-for him. The windy city critics are all | ly listen for Sanballat's final line. very enthusiastic concerning the piece, and speak of it as one of the happiest comedies seen there in many seasons. The demand for Ben Hur throughout the country is so strong that a second company of competent players will like. ly be formed soon for the purpose presenting the great spectacle in the larger cities of America. The present

indications are that the piece will run along for two years in New York, and the other cities are not expected to wait that long before viewing it. Rev. C. M. Sheldon, the author of "In His Steps; or What Would Jesus Do?"

is up in arms over the fact that an Englishman has dramatized the story in London. It was recently produced there, as told in the dispatches. In speaking of this unauthorized use there, as told in the dispatches. In speaking of this unauthorized use of his famous book Rev. Sheldon must have been very indignant. "If the story could be acted by Christian men and women," he said in a recent interview, "Its lesson would be beneficial to the would be the played by the present world, but to be played by the present-day actors the effect on the people will be the opposite."

ites," the play founded on the legendary and mythical "destroying angels." Two comic opera today, has returned to America with the Belle of New York of his daughters, Phyllis Rankin and The remarkable intelligence of horses has never been more forcibly shown on the stage than in "Ben-Hur." Eight are used in the wonderfully realistic charlot race. In a "front scene," repre-Mrs. Sydney Drew are well known act-Miss O'Neil's reperctoire next week will be Monday, Tuesday and Wednes-day matinee, "The New Camille;" Wednesday, Thursday and Saturday matinee, "The School for Scandal;" Friday, "Pag Woffington;" Saturday, "Oliver Twist." The actress should do read work in all these plays: her Cam



MAUDE ADAMS ANALYZED.

announce warmen announ announce

edy of the finest caliber.

wraith from Shakespeare's fairyland.

When did an actress of such alight

physical form possess so much power?

When did a little body, so frail, give out such splendid force? When did a tiny creature like this pour out such

olumes of magnificent tones of voice? Maude Adams is at once a contradic-

ion and a surprise. She is electric, she is magnetic, she is convincing. She is like most clever women, "varium et mutable semper;" she is everything by

turns and nothing long; she is to the

student of acting a rare pleasure and a

supreme delight; she awakens into life and movement the dullest audience in

the world; she speaks by expression,

and we can understand her by the play

Briefly, then, I never saw Maude

Adams until last Tuesday in my life

but I think she must be a very remark-able artist, for never before have I been

able to sit out The Little Minister with-

out going to sleep, and sleep is a stranger to me in the playhouse, I am

MELBA'S SUCCESS.

solo soprano! Melba was the "guest'

of the Royal Opera during her sojourn

A SUBSCRIPTION CONCERT.

The second of a series of subscription concerts took place Dec. 18th at the

New Royal Opera House. The large orchestra, under the Hamburg conduc-

tor, Max Fiedler, was very obedient to the eccentricities of this really good

musician,' and followed his wild con-

prano was graciously received and gave much pleasure, while Herr Meyer must

have felt "blue" over his very tame reception both "before and after." He

played Richard Strauss's Violin Con-

certo., op. 8, a very difficult work. The orchestra played Wagner's "Meister-

singer" overture capitally, and the "Egmont' overture of Beethoven.

The "Philharmonic" orchestra re-turned from a tour of Germany last week and began giving their popular

three-a-week concerts in the Phil-harmonic Hall, by a superb perform-

bicek conducted in his scholarly style

Mascagni's little son performed among the first of the second violinists

in the Italian orchestra and did re-markable work. He is proclaimed a marvel in Italian musical circles.

A UTAH QUARTETTE.

great pleasure of hearing an elegant quartette composed of four of our own

Utah sons, and it is a power for good wherever it sings. Each member is a full-fledged missionary with a splendid

Prof. John Widtsoe, of the Agri-

cultural College, Logan, has received the degree Ph. D., from the University of Berlin. This is a splendid attain-ment and no one could wear the honor more gracefully. We all congratulate

ance on Christmas evening.

singer"

conference

Saturday evening, Dec. 23.

here, and appeared for the last time

her features without uttering a

Clement Scott, the great English critic, now engaged on the New York Herald, has just witnessed Maude Adams in "The Little Minister," and be the minister's wife in the manse, She is this, that and the other in so this is the way he records his impressions:

Supposing that on last Tuesday night I had not been in New York at all, but in London, thousands of miles away across the sea. Supposing I had seen "The Little Minister," and strolled afterward into the Garrick Club, where enthusiasts and playgoers mostly congregate. Supposing-nay, it is not a supposition, but a certainty-all the boys had gathered around me and said-"Well, what do you think of Maude Adams?"-what would my answer have been? I think I know it. I am certain of it.

Bancroft. My answer would have been, "She is a little genius." You will tell me that I have no right to judge by first impres sions. That is a very good doctrine, no doubt, but it does not suit me. I am a taster of art if I am anything. A tea taster, a wine taster, a feeler of silks or of satins decides by first im-pressions. Thousands of dollars or Petite Fadette, of George Sand; I re-gard her as a faun, or a dryad, or a pounds depend upon his taste or his touch. That is his commercial value. fairy nymph of the woods and streams. She is at one moment the German Un-He must stand or fall by his verdict. Well, on Tuesday night I sampled Miss Maude Adams, and I shall pronounce dine, at another the Shakespearian Ariel in modern attire. She should never play Juliet, or attempt the tragher to be, as an actress, "a little gentus." edy of love; she should be Ariel or Puck, or some delightful sprite or

Everything was against her, so far as I was concerned, in that she ap-peared in "The Little Minister," which to me is the most soporific play I have ever encountered. I have tried to sit it out again and again in Lon-don, but it invariably sends me to sleep. Those "elders," with their eternal Scotch dialect, are to me like a dose of morphia. Whenever Lady Babbie is off the stage I feel I am in the "kirk." They preach and preach, and preach. They drawl and drawl and drawl. There is no relief to their miserable monotony. A desperation of duliness has ever stolen over me when I have seen "The Little Minister," aesthetically beautiful, no doubt, but dramatically dull.

I think I have slept more peacefully through this piece than any play I have seen for many years. It may be the dialect, it may be the Scotch accent, it may be the monotonous drawl and drone, it may be the clergyman or his congregation, but "The Little Minister" has always sent me to sleep until Tues-day night, when Maude Adams was on the stage

Maude Adams was the electric gleam that in an instant awakened me from a lethargic dream suggested by the subject.

Here you have the essential essence humor is more accentuated, where her of the purest comedy. Here you have a vital spark. Here you have an embodiment of lightning flashes and change. For years past I have not laughing eyes, and her flashes of com-edy, ought to be the Mrs. Abingdon of seen so mercurial an actress. She is never acting, she is all temperament and transition. When an everyday wothe future. How Sheridan-what a Lady Teazle she would be!-and Goldman acts you can see the tricks of her trade. But with Maude Adams, she is smith and Farquhar would have wel no actress as we understand acting, but a will o' the wisp, a phantom light, and eerl, elf like creatue, a meteor, a glow of dramatic phosphorous. Her presence is not remarkable or comed her! Her comedy seems too rare and fine for modern times. It is of the old school. It requires an educated palate. We like to taste it as we do fine old Madeira-to handle it like exquisite

lace or a remnant of choice brocade. We do not get nowadays the flavor of such art as is given us by Maude Adams. I want to see her again in some part where she can assert herself imposing, but when she asserts herself she instantly impresses an audience. The tiny, almost insignificant figure enlarges. The voice, full and rich with cadences, rings out like the clear chime of a bell. The small actress beas a queen of comedy, with humor and pathos in direct contrast, because I am comes a power.

Think of that scene at the end of the third act, when Lady Babbie hesitates what to do and changes her mind a dozen times in a variety of ways and content to put up with the elders and the Scotch lingo for the acting of that CLEMENT SCOTT. ······

A NEW SALT LAKE FAVORITE



MISS MARCIA VAN DRESSER.

This charming young singer, who was given the task by the managers of the Bostonians, of causing us to forget Jessie Bartlett Davis, and who left the town raving about her beauty, was here town faving about her beauty, was here three years ago as a member of the Bostonians' chorus. She attracted the eye of Alice Nellson, just as Jennie Hawley did, and both were car-ried out of the company when she and Eugene Cowles secesne and Eugene Cowles sece-ded, Miss Van Dresser and Jennie Hawley were given companion parts in "The Fortune Teller," the first Neilson The Fortune Tener," the first Nellson opera. Her advance was rapid and she took a place in Daly's company. When Jessie Bartlett Davis drew out of their company, the Bostonians decided on giving the former chorus girl a chance. She was engaged for one year, with the option of three, and from the way she has been greeted all along the road, it is quite likely that the Bostonians will avail themselves of their option. Miss Van Dresser is a Memphis girl, 24 years of age, and a member of the Bostonians is authority for the statement that she is engaged to a wealthy New Yorker, and that she will probably marry and retire from the stage at the end of her professional engagement.

SUE BELLE MEAD.



company, after assisting in achieving the greatest success that was ever known in London theatricals by an American company. In connection with Miss May's return the Eastern papers VIOLA PRATT'S AUSTRALIAN HIT.

operly refused to leave Mr. Rankin, New York is the great center from which all theatrical news is sent out n this country, the only place, apmently, where it is possible to found a ational reputation, and that Miss O'fel played so brief an engagement ere is probably the reason why her the has not been more widely herald-

That she did attract more than ssing attention, even in the metropois, however, is shown by the next aragraph. . . .

les.

. . .

Miss Sue Belle Mead, and it will hold the boards from Monday till Wednes-

day. Moving pictures of the Jeffries-Sharkey fight, decided at Coney Island on the night of Nevember 30, are to be

the attraction on Thursday. They are said to be clear and distinct. The sev-

eral rounds are clearly depicted and frequently move those who witness the

exhibition to applause. Several prom-inent sporting men, who witnessed the battle, are said to be easily distinguish-

able in the several groups around the ringside. The pictures will be exhibit-

ed three nights and for a Saturday mat-

THEATER GOSSIP.

Felix Morris, the noted English actor, who appeared here with Rosina Vokes,

"The Children of the Ghetto" is to be

tried in Chicago February 4. Evidently Mr. Zangwill does not know the mean-

The general New York verdict, where

The receipts of Sir Henry Irving's

engagement in Washington were disap-

pointing. The capacity of the National theater at Irving prices was about \$24,-000. The takings for the week, it is said,

died last Saturday in New York.

ing of the word fail.

This is the way Alan Dale speaks of Sance O'Nell in the New York Journal: You are all destined to hear of Miss Nell in the future, however, unless I m singularly mistaken, or unless the ing actress misdirects her career. liss Nance O'Nell is one of those rare ing women, not pretty by any means, tose fragrantly feminine personality as the power of swaying men and omen without recourse to petty stage ficks. You will be told that Miss Nell is still quite untutored. I say, at her thank her lucky stars that she so, and let her remain so. To be otored means to be mistress of all as hideously stupid "business" that is addy opening the stage to ridicule. and if she mopped tears from her fore-ad, ran her fingers through her hair express emotion, gurgled throatily very time she felt tearful, and walked and drown like a caged tigress. from such an education let her hold arself, and, in the meantime, before he is tempted, go and see her in her dorably untutored condition. Who untutored condition. nows if you may get the chance to do o aix months from now?

David Belasco's farce "Naughty An-thony" was seen last week, is rather an unfavorable one. Mr. Belasco, in fact, is advised by the critics that his forte does not lie along farcical lines. Miss O'Nell could not have fallen into etter hands for stage training than hose of McKee Rankin. He is em-batically an artist of the old school and that he has seen of stage life for the est quarter of a century would occupy good section of a work on the hisary of the American theater. He was be original Jacques in the Two Orphans then that play was brought out for its emorable run in New York in the

venties. He toured the country for relied on, has at last secured a delight-

were about \$12,000.



ONE OF MISS O'NEIL'S FAVORITE GESTURES IN "THE JEWESS."

Viola Pratt (Gillette) whose face is | ing here with the Harry O'Connor here shown, has just made a great success in Australia in the production there of "Robin Hood." It has long been a matter of wonderment, why that noted opera and "The Serenade," have not been given London productions, and it is rather surprising that Australia, which draws its amusements from the United States, as much as from the mother country, has stepped in ahead of England, and given the first production of DeKoven's fa-mous work on foreign soll. It seems

that Hoyt's "Stranger in New York" company, with which Mrs. Gillette is traveling, had gone up to the gold fields, 2,000 miles from Sydney, where she re-ceived a dispatch from from her manager asking her to leave the company, and return to Sydney to rehearse "Rob-in Hood." She made the return trip. ging the whole distance alone, and joined the company. Her part was that

of Alan a'Dale, the one created by Jes-sie Bartiett Davis, and sung here last Tuesday afternoon by Miss Van Dresser. Everyone who knows Mrs. Gillette, can readily see that the part might have been written for her. The Australian papers at hand speak in the most glowing terms of the first

production of the American opera. Each of the four Sydney papers gives the affair a column, and of Mrs. Gil-

lette's work they speak as follows: The cast has been strengthened by the addition of Viola Gillette, while the chorus has been augmented to cope with the unwonted demands upon it. Mrs. Gillette was admirably suited to the part of Allan-a-Dale, her fine stage presence creating a favorable impression, which was considerably increased by the engaging manner in which she

were "Oh Promise Me," for which she was encored, and "The Song of the

Bells."-The Star. Viola Gillette, the third of a trium-phant trio, made a handsome Allan-a-Dale, acted with fine skill, and her solo "Oh Promise Me," gained an almost ent encore, the backing sentiment of which was increased when a miniature American flag was handed to this clever from the United States .- Telelady graph. The distinct successes of the evening

The distinct successes of the evening so far as the members of the cast were individually concerned, were made by Miss Carry Moore and Viola Gillette, the latter of whom will be remembered in connection with Mr. O'Connor's "Stranger in New York" company. Mrs. Gillette's Allan-a-Dale in appearance would have satisfied even that severe critic of outline, Mr. Mantilini. She acted far better than the work of the libretiist deserved, and she used her librettist deserved, and she used her voice with judgment, so as to fairly deserve the friendly encore she got for her first solo and to demand the encore her second song, a delicious "Song of the Belis," in the third act.—News.

Another newcomer for this production was Mrs. Viola Gillette, lately appear-

senting the exterior of the circus in Antioch, Sanballat, the agent of Simon-ides, jeers the Roman, Messala, and his friends, into wagers at great odds against Ben-Hur. His last wager is "Five talents against five talents that Ben-Hur will win." Threatened by the

company, whose imposing figure in the rich costume of Allan-a Dale was largely responsible for the enthusiasm which followed upon her highly colored ren-dering "Oh Promise Me." Mrs. Gillette, who well suggested the rash and jealous temper of the boyish lover, made her chief vocal success in "The song of the Bells," in the last act, the higher tessitura of which enabled the light contral to to show to advantage the upper reg-ister of her voice. The interjection of the chorus in syncopated time formed a feature in this dainty bridal number.-Herald.

Mrs. Milando Pratt, Mrs. Gillette's mother, has also received a letter from her daughter confirming the news of her decided success. Mr. Williamson, the noted Australian manager, offered her a year's engagement at £20 (\$100) a week, if she would remain out there, and while she says she might visit the Antipodes again some day, she was too homesick to think of it now. Besides she was under contract to rejoin her company and play in "The Stranger in New York" in New Zealand for eight weeks. The members of this company paid her a handsome tribute on the opening night of "Robin Hood;" when she came down to the footlights to sing the encore to "Oh Promise Me, she was handed a huge American flag all made of wild everlasting flowers of Australia. As she held the old flag in her arms she said the house raised a

sympathetic shout that almost stag-gered her. A small silk flag floated over the side and bore the names of all her fellow players of the other com pany.

She speaks glowingly of the Christ-mas she passed with some friends, and of the odd sensation of picking peaches, apricots, cherries and flowers on Christmas day. The heat is so intense that she says she can hardly wear her wig in the theatre.

Speaking of Oscar Eliason she says: "Wasn't it sad about Oscar Ellason? He was making such a big success out here, and everybody liked him so much. His brother Frank, his wife and his little 6-year-old daughter were and his little 6-year-old daughter were with him; they all dined with me at Adelaide. As soon as Mrs. Eliason ar-rived in Sydney with the body I had her with me all the time. I was the only woman she knew, and I can't tell you how pitiful it was when her hus-band was buried. I held her up on one side and his brother was on the other. The cemetery at Sydney is away out by The cemetery at Sydney is away out by the ocean and his grave is overlooking the sea with the waves washing up against it. She has taken a little cottage near Sydney and says she can't bear to go home and leave his grave, so I suppose she will stay in Australia for some time now.

Mrs. Gillette's New Zealand engagement with "The Stranger in New York" closes this month and she expects to take the first February boat for San Francisco.

have been writing a great deal again about her remarkable jump from the fag end of the chorus to the front ranks of the prima donne.

Ben-Hur will win." Threatened by the Romans he declares: "This offer holds, Till the race is run I may be found in the seat of the consul." Sanballat en-ters the arena followed by the crowd. The moment he reads this line the thun-der of the hoofs of galloping horses is heard. The animals always start of their own volition. They know their "What does this mean, Bridget?" exof

PROF. M'CLELLAN IN BERLIN.

Berlin, Jan. 2, 1900.-Musical matters | during November and received an ovaare at their height now, and it is a sumptuous feast that Berlin offers. Melba, queen of song, gave us her fine impersonation of "Lucia," in Doni-zetti's opera of that name last Wednes-Owing to the severe weather the attendance at several very choice conday evening. During the first two acts she seemed a little nervous, but in the certs was slim, but not a seat could be had a week in advance for the Royal last act-in the "Mad Scene" she was opera on Christmas night. marvelous! Here the audience gave her hearty applause, but I was really surprised at the coldness of her hearers during the second act, where she really did some excellent work. What a revelation her voice was, after hearing the regular

MONEY IN MUSIC.

Managers of play houses express themselves as well pleased with the past year's receipts, and it seems quite reasonable to suppose that the Royal Opera house especially has paid handsomely, for it has been specially favored with patronage. When one thinks that this house has under salary three disconductors-Strauss, Muck and tinct Schalke-an orchestra of from 70 to 125 men, a score or more soloists, and that it maintains a chorus of from 100 to 300 as occasion demands, and is a profitable institution, it is evident that a full measure of prosperity has come its way. It shows, very conslusively, that Ger-many loves the best in music, and what is better, that her people patronize it. It does a musician's heart good to see how the divine art is fostered in this land; yet it may surprise some when they learn that the German students of music generally fall far below the American pupils in the percentage of their work, and it is no secret that Americans are capturing the most prizes and carrying off more than their share of the honors. But it is a notorious fact that when a German student is good, he is a wonder, and they point to Beethoven, Haydn, Mozart, Schubert, Brahms, etc., as samples of what fatherland can bring forth in the musical way. America is young yet but forging ahead in good style. There are over two hundred students of music in Berlin today from across the pond. Some have been here several years, others but just arrived, and yet more are coming. This statement seems rash but it was told me by a music dealer who evidently knows. I have become acquainted during my short stay so far, with over twenty-five.

MASCAGNI'S FIASCO.

Pietro Mascagni, author of "Cavel-liera Rusticana," the "intermezzo" of which is so very popular and beautiful, was at Kroll's new opera house in early Nevember with his Italian orchestra. From a worthy musical friend I learn that his visit was a flasco-musically talent for song. President A. H. Schulthess, of the German mission, is the second bass; Richard H. Haag, formerly professor in the L. D. S. col-lege, second tenor; C. P. Ferrin, of Og-den, is solo tenor, and Thomas Vickers, of Nephi, is the first bass. Provident Schulthess and Prothes and financially. His orchestra num-bered 90 men, and it is said that the strings were very remarkable for sweetnss and purity of tone, and also very elegant; but the brass and reeds! The critics literally tore the whole organization to pieces, especially blaming Mascagni for playing Nikisch's piece de President Schulthess and Brother Ferrin gave Berlin a very short but pleasant visit last week and the Saints resistance, "Symphony No. 3, Beet-hoven," and immediately thereafter Schumann's Traumerel," etc. As Nikisch renders (through his orchestra) of this city enjoyed their company and singing very much. Thursday evening last a musical service was held at which Miss Emma Ramsey, who has recently arrived from Utah, Miss Lulu in so nearly perfect a manner the Beethoven Symphony, the press may be forgiven for unkind remarks if another recently arrived from Utah, Miss Lulu Gates, Messrs. Schulthess, Ferrin and organization-supposedly of good re-pute-comes and mutilates it. The "intermezzo" remains just as sweet and lovable as ever, no matter what its composer may now do.

WONDERFUL JOACHIM.

I returned to Berlin a day too late to heard the second concert of the Joachim quartette. Mr. Ross Spencer, an old quartette. Ar. Ross Spencer, an old Ann Arbor friend and a spiendid violin-ist studying with Wirth, attended and pronounced the affair glorious. The people went mad over Joachim when when he appeared, for he is their idol and with the exception of Verdi, the oldest musician in the world. Seven-Edward Greig, the wonderful wizard of harmony, from Norway, was here "News," J. J.M'CLELLAN,

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W. E. WEIHE,

ducting cleverly. He produced some stirring "crescendos" and would be a Graduate Royal Conservatory, Brussels. capital orchestra conductor if one didn't have to see him. The soloists were Frau Marie von Gorlenks-Dolina, Instruction on the Violin, for the beginner as well as advanced students, 215 Consti-tution Building. Royal Russian Head Opera singer, from St. Petersburg, and Prof. Waldemer Meyer, a Berlin violinist with a fine tone but faulty intonation. The so-

ARTHUR SHEPHERD, Teacher of Piano Forte.

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Pupil of Leschetizky. Graduate of Royal Conservatory of Music, Leipzig. While in Hamburg I had the very

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"yours truly" took part. President D. H. Christensen takes charge of the Frankfort conference Mr. THOS. RADCLIFFE, A.G.O. carly in January, and leaves Berlin with scores of friends who give him the very kindest wishes. He will be succeeded by Lloyd Woodruff, of Salt Lake ,as president of the Berlin Professor of Music.

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