

MUSIC AND DRAMA

The local opera season, the fourth since the present company was organized, will be in full swing this afternoon and evening, at the Theater. The matinee house was reported sold out from the orchestra up into the galleries and there is no question of the attendance this evening, as the large city patronage, which the company always enjoys, will be swelled by the Conference traffic.

"The Wedding Day," which had its first production in this city this afternoon, is by Stange and Edwards, authors of "Madeline." It was originally written for Lillian Russell, Della Fox, and Jeff D'Angelo, and the authors had the task of combining a hilarious libretto with music of the high class, to suit Miss Russell. The result is that "The Wedding Day" is full of fun, but that its music is often on the grand opera order.

Mr. McClellan states that some of the big ensembles are equal to serious operatic work. The company's chorus of nearly forty voices, the enlarged orchestra, and such principals as Messrs. Goddard, Spencer, Pyper, and Graham, and Misses Clark, Ferrin, and Dwyer, ensure an adequate presentation.

"The Runaway Girl" closed its season at the Grand last night. The business which would have been prodigious at popular prices, was somewhat curtailed by the plan of doubling them, though it must be said that the merits of the show entitled it to an advance over the regular Grand rates. Some of the people, notably Mr. Dunn, were of the first grade, but their work was weakened by the rather "rocky" achievements of their associates. They gave up a golden opportunity for a great house tonight in order to make their Colorado connections.

Mr. Mulvey's offering at the Grand next week comprises two bills of widely different sort. Monday night comes the hilarious farce comedy "A Baggage Check," headed by James T. Kelly; this runs three nights. On Thursday, Friday and Saturday, a southern melodrama, entitled "The Convict's Daughter," will exercise its thrills upon those who like that sort of thing. The popular schedule of prices will be returned to for both attractions.

"The Night of the Fourth," the skit written for Matthews & Bulker, but sold by that noted team when it decided to separate, is to be the bill at the Theater on next Thursday and Friday evenings. Thirty people are employed in the cast.

THEATER GOSSIP.

Clara Morris' pen earned \$1,800 in a recent week. She gets 3 cents a word. A dramatization of Stevenson's "Treasure Island" is being played in New York.

Rose Coghlan is playing "Peg Worthington" at the Grand Opera house in New York.

"Eben Holden" has been dramatized and was brought out in Bridgeport, Conn., last Monday with E. M. Holland in the title role.

Kyrle Bellew sailed for New York on the Umbria last Saturday, and will enter upon rehearsals of "A Gentleman of France" immediately upon his arrival. The opening of the play, in which he is to be starred by Liebler & Co., will be at the Grand Opera House, Chicago, November 4.

A telegram from Orange, N. J., on Monday last says: "Mme. Helena Modjeska and Mr. Louis James appeared here tonight in 'Henry VIII.' It was their first appearance as co-stars. The staging of the play was excellent, and the two stars were at their best. They were called several times before the curtain.

Kathryn Kidder's new play "Mellie Pitcher," has General George Washington as one of its characters. One of the episodes is laid at the battle of Monmouth, where he met Gen. Lee after the latter's treacherous conduct, and where, it is said, Washington's language made the air acquire a tinge of the deepest blue. This phase of Washington's character has never before been attempted on the stage.

Speaking of Mrs. Fiske's new play a New York critic says: "Miranda of the Balcony" has met with a friendly reception at the Manhattan theater, and will be repeated there for the present. It is a play whose feeble beginning is atoned for, in a certain measure, by a vigorous and interesting, if rather too melodramatic, ending, in which Mr. Dodson does some excellent work of his kind. Mrs. Fiske has, in Miranda, a part which throws into strong relief the leading characteristics of her acting. The attractions

managers are the first to respond to any work of charity, and the first in the field to give orders that their theatres should be closed on the occasion of the late President's burial day.

MUSIC NOTES.

Madam Calve arrived from Europe last Monday. Her season with Mr. Grau begins in Montreal on the 8th.

Harold Orlob is still in New York, where he has succeeded in interesting M. Witmark & Sons in his compositions, and arranged for their publication.

The name of Miss Lillie Fisher appears in the cast of characters of "The Chaperones," produced last Monday night in Hartford, Conn. The papers all speak well of the production and it is to be taken to New York in the near future.

Sousa arrived in England on Wednesday. Great preparations have been made to give him a rousing reception. For the ensuing six weeks the United Kingdom will resound with the strains of his characteristically American marches.

The interpolated numbers in "The Wedding Day," which have been orchestrated by Prof. McClellan, are: a song from "Neil Gwynne," rendered by Mr. Goddard in act 1; solo by Mr. Pyper, "Only One Heart" sung in act 1, and a solo for Miss Clark from "Ermie" in act 2, with chorus.

A London paper requested Melba to give a list of her favorite songs. She complied, and the list she furnished shows that the prima donna is nothing

brought out at Cracow, Semberich is likely to have the prima donna role.

Monday, September 23, was the sixty-sixth anniversary of the death of Bellini. On November 1 next the hundredth of his birth will be celebrated. In spite of the fact that this Italian composer left his impress upon operatic music—Wagner proclaimed "Norma" to be a great work—there are but three of his ten operas which have remained in the repertoire of Italian music—"Norma," "La Sonnambula" and "I Puritani." Bellini's career was a short one. His first opera, "Adelson e Salvini," was produced at Milan in 1815, and he died in 1835. He was a laborious composer, who worked slowly and carefully. He had the melodic sense, as shown by his "Casta Diva," his "Ah Non Crede," and the famous "Liberty Tree," but his knowledge of orchestration, was merely elementary. Critics, though, have pointed out that there was a complementary simplicity in the harmonic setting in which he placed his themes. Great sopranos the art of vocalization have saved Bellini from oblivion. His "Ah Non Crede," with its embroidery of florid song, trills, chromatics and glissandi, has been a favorite with Patti, Cerrito, Lima di

Murska, Nevada, Melba and Semberich. It is one of the most effective numbers in the repertoire of brilliant music, which Semberich commands.

Two Hymns, at Least, Now Known by All the School-Children.

When the board of education issued the order for memorial services to be held in all the city schools on the day of President McKinley's funeral, says a New York paper, the details of the programs were left to the principals. The suggestion was made that the exercises should include the singing of the President's favorite hymns, "Nearer, My God, to Thee" and "Lead, Kindly Light."

The authorities were surprised when they learned that a considerable proportion of the children had never heard either of the hymns and that very few indeed, knew the words. The Borough superintendent sent out a notice to all principals that all their pupils should be taught at once the words and music. So now the school children of New York, by teaching become familiar with two beautiful pieces of religious music, will to the end of their lives associate those melodies with the dead President.

SARAH FLOWER ADAMS,

Author of

"NEARER MY GOD TO THEE."

ALWAYS popular, the beautiful hymn, "Nearer, My God, to Thee," has taken a new hold upon the hearts of the American people. To its immortality has been added a halo of association that will for all time endear it with a special and pathetic charm to the millions who loved and admired William McKim.

And with its sudden and widespread revival has come an interest and a curiosity with reference to the authorship of the hymn; and yet there are few who know of the gifted author or of the circumstances which led to its composition. It was written by a woman, more than sixty years ago. While her glorious words live on she is forgotten. Her humble grave lies hidden in a village churchyard, unmarked by any monument or token of the world's recognition of her genius.

Her name was Sarah Flower Adams. She was an English woman; born in the little village of Harlow, in the year 1835. Though there are not many at this day who have ever heard of her, she won no small amount of fame as a poet and writer during her life, and for many years after her memory was cherished by the literary world of London. She was Robert Browning's first love. It was to her alone of all his friends that he showed his first volume of poems, and it was through her efforts that his poems were published and given to the world. She recognized the genius of the young poet. Had she failed to give him encouragement, who knows but that the name of Robert Browning might never have adorned the world of literature?

She was a Unitarian and a member of the congregation of William Johnson Fox, the noted Unitarian preacher of London. Because of the fact that she belonged to this denomination there were a number of churches, especially the Methodist and Baptist—that refused to accept her hymns, "Nearer, My God, to Thee" in their hymnals. A Unitarian was regarded as a heretic, if not an infidel, and it was pointed out that the hymn contained no reference to Christ. The objection to its use, however, was really expressed by interpolating a stanza in which Christ and the Trinity were specifically mentioned. The hymn was written in the year 1840 and set to music by Eliza Flower, an elder sister of the author.

In addition to his religious work, Mr. Fox also edited a literary magazine, to which Sarah was a frequent contributor. With John Stuart Mill, Herbert Martineau, Charles Dickens, Leigh Hunt, Robert Browning and others equally famous in the realm of letters, she became much interested in the writings of a contributor who signed himself "Junius Redivivus." She did not know who he was, but she took occasion to address a note to him in care of the magazine, expressing her admiration of his work. He signed with her name the plume, "S. Y." which represented her pen name of Sally.

Without revealing his identity, "Junius Redivivus" replied, acknowledging her courtesy and returning the compliment with some commendatory criticism of the work of "S. Y." This led to further correspondence on topics of mutual literary interest, until there was established between the two unknown writers a cordial friendship and understanding, while Miss Flower's admiration for her masked charmer found added justification in his delightful and scholarly letters.

It was in the year 1835, Miss Flower was then twenty-eight years old, and it was during that year that she met Mr. Adams, her future husband. He was a civil engineer and a man of eminent attainments as a scientist and scholar. An instant attachment sprang up between him and Miss Flower, and during the engagement which speedily followed she was surprised and more than delighted to discover that the

choice of her heart was none other than "Junius Redivivus."

They were married within a year after their engagement, and the marriage proved to be, in its joys and its comradeship, all that their fond hearts had anticipated.

But on the very threshold of what promised to be a famous career her health compelled her to relinquish the cherished dream of her life. It was a sad and cruel blow. Yet she bore it with a cheerfulness and a fortitude that ever characterized her lovely disposition.

Her nature was markedly religious and devotional. As a girl and young woman she accepted without question all that her parents had taught her in their strict religious training. But as she grew older her heart was many times troubled with doubts and misgivings. She felt that she was drifting from the cherished traditions of childhood. And yet with it all came the realization that she was drifting nearer to God. She was but casting from her the dogmas, the traditions that were trammeling her soul in its attitude to the Almighty. And out of the heartaches and the pangs of many years of spiritual suffering was born at last this most inspiring and most comforting of the world's greatest hymns, "Nearer, My God, to Thee."

It is doubtful, however, whether the hymn would ever have become known had it not been for the composer who set its words to the present familiar tune. It was in 1850 that Dr. Lowell Mason, of New York, composed for the hymn the tune that is now so well known. It remained for him to unfold the beauty of the hymn in every voice. "Through the spirit of his hymn, a pathetic music it was quickened into glorious life, and within a few years had spread throughout the entire Christian world, and was brought within the reach of every heart by every voice."

But by the time its beautiful lines had become known to the world its sweet author had long since passed away. She died with no thought, no expectation of fame. Her tombstone bears the simple inscription:

SARAH FLOWER ADAMS,
Born February 22, 1835,
Died August 14, 1884.

And that is all that marks the resting place of her to whom the world owes so large a debt of gratitude.—New York Herald.

HILDA CLARK'S ROMANCE.

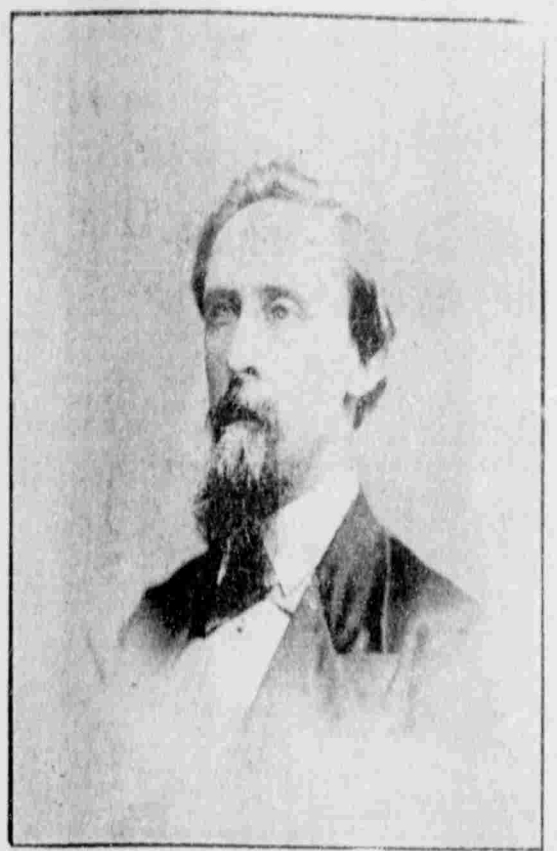
A siren of the stage has captured a king of Wall street.

The late Roswell P. Flower's nephew, Frederick S. Flower, has succumbed to the lovely prima donna, Hilda Clark. In Leavenworth, Kan., there was a charming society belle, dancing and singing her way into the hearts of the army officers stationed there. She belonged to what is known as the fashionable set. She was young and beautiful; unassuming, with masses of curls that looked like spun gold when the rays of the sun struck them. The army men used to desert their barracks to listen to Hilda Clark when she sang for the benefit of some pet charity or in school exhibitions, of which she was then the leading feature.

Her fame unknown to her spread, and when she came to New York in the season of 1883 she had no difficulty in obtaining a hearing. Not long after she found herself a member of the celebrated redoubtable, unexcelled Bostonians. She had stepped with a bounding into the shoes of the leading woman. She had replaced Clara Morris as the prima donna of one of the most famous light opera organizations in America.

The quality for success was born with Hilda Clark. She had a natural voice, which improved with her years. She captivated without effort. She seemed to win the hearts of people as easily as she smiled, and as she smiled contently you could calculate for yourself how many hearts she must have conquered. Therefore no one was in the least surprised that "Fred" Flower, the young Wall street king, was at the feet of the Kansas siren, Miss Clark. Miss Clark, her mother and sister, are now

OLD SALT LAKERS.



MAJOR HEMPESTEAD.

Major Charles H. Hempstead, one of the leading figures of the Salt Lake bar prior to 1879, came to Utah as a member of Gen. P. E. Connor's staff in 1862, and aided in founding Fort Douglas. Prior to that he had acted as private secretary to Governor Bigler, of California. In 1855 he became secretary of that state. In 1856 he edited the "Sun" in San Francisco, with signal ability. In 1857 he was appointed superintendent of the mint at San Francisco by President Buchanan.

Soon after arriving in Utah he edited the "Vindicator." In 1868 President Grant appointed him United States district attorney for the territory of Utah. After leaving the army he took up the practice of law in this city, and in 1871 formed a co-partnership with Mr. Moses Kirkpatrick. When his partner left Utah, he formed a partnership with Mr. Hamilton Gamble. Major Hempstead was for years confidential legal adviser of President Brigham Young, and was his attorney in the celebrated divorce suit of Webb vs. Young.

Major Hempstead was born in Pittsburg, Pennsylvania, September 29th, 1832, and was a direct descendant of the old Hempstead family of New London, Conn. He went to California in 1852. He died in this city September 28th, 1879. His widow and family survive him, and are well known residents of this city.

the guests of Mr. Flower on his yacht, became imminent. Which prima donna was going to have the honor of being first? Both prima donnas insisted upon the right to appear. The composers were in despair. Each upheld the rights of his choice. In the course of human events the night before the opening came around. Both prima donnas arrived for the dress rehearsal. Chaos reigned supreme. Finally, at the eleventh hour, the rivals consented to leave their destiny to the flip of a coin. Luck favored Alice Nielsen, and Hilda Clark, renowned for the sweetness of her disposition, graciously withdrew, while her admirers handed together to make of the "second" night a "first." Among them was Frederick Flower. The secret of the date set for the wedding day is still withheld.—Chicago American.

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