

Tagliapietra, the Great Baritone Writes of Three Famous Emmas

It being the season of good fellowship, it gives me great pleasure to ask those among my friends in the great warm-hearted west who may have honored me by occasionally recalling my previous visits among them, to draw about the mental Yule log and listen while I unfold to them the harrowing details of the "treatment" to which I have been subjected by one who calls himself my friend; by name, Whitney, by profession, musical and dramatic writer.

He has been guilty of dealing me a cruel blow, and deserves the punishment I am about to mete out to him, which is—hold! I anticipate.

This newspaper man, after years of separation and silence, of even on his part having dropped a silent tear over my imagined demise, and in fact having passed through all the stages that might lead to the extinguishing of that little holy fire designated friendship, suddenly became aware that I was still breathing the same ether as himself, and seemingly allowed the smothered

as you are, Mary," sob, "bring us the very best dinner you can," sob, sob, sob.

Mary proved herself a trump in this respect, and as course promptly succeeded course, soup, fish, chicken, vegetables, entree, salad, dessert and wine, went down the sorrow-stricken one's throat, to the accompaniment of dripping tears, and unchecked sobs, she comforted herself, beyond these material accessories, by relating the endless good qualities she found, she had always discerned, in the character of the late lamented Mr. Lake.

The combination, while somewhat harrowing to the unbiased spectator, proved beneficial to the subject, for the substantial meal gave such good result, that "business" again took possession of the helm of feeling, and a resigned but strengthened Emma rose triumphant that night to an appreciative public, to whom she presented one of her best impersonations of "Mignon."

EMMA THURSBY.

Of the sedate and ever dignified Emma Thursby, who once sang in your great tabernacle at a musical festival,



EMMA ABBOTT.

This photograph by Johnson was one of Miss Abbott's favorite pictures, and was the first one published of her, when the news of her death was sent out in a telegram by Mr. Johnson to the Dramatic Mirror. Miss Abbott died at the Templeton Hotel in this city on Jan. 5, 1891, of pneumonia, contracted in opening the Ogden Opera House on Dec. 23, 1890, when she presented "The Rose of Castile." Her last appearance on any stage was on Dec. 31, 1890, when she sang "Elvira" in the opera of "Ernani" at the Salt Lake theater. Hundreds of theater goers still recall the melancholy circumstances of the death, the funeral in the hotel parlors, in which the opera company rendered the music, and the flood of sympathetic messages which reached the organization before it left with the remains of the departed singer, for her home in the east.

Miss Abbott, while not entitled to the name of one of the greatest of American singers, was one of the most popular and best beloved of all operatic artists who ever trod the boards.

blaze of joy to burst forth in its pristine glory.

Indeed, how so far as to declare he should never visit the city where I reside, which is New York, without coming to see me and reviving the pleasant memories that are mutual.

Not intending to be unjust, I will acknowledge that in the springtime of the present year, in passing, on his pilgrimage to Europe, he did stop a moment to assure me of his early return to America, and to accept for his charming family and himself, the warmly extended invitation to be our prized guests at a little dinner and old-time reunion. About the date of his anticipated return, my wife and I prepared to kill the fatted calf in honor of the event, and to invite only those to share in the occasion whom we felt would be thoroughly congenial.

Shall I confess to you the termination of these protestations and preparations?

Simply a little note to convey the intelligence that this friend of mine and his family would be unable to spare time on their homeward trip to partake of our hospitality?

And still, he would have me believe that I would be welcomed to Salt Lake City to sing for him.

Well, to proceed, the calf had been killed, and though short of our guests of honor, we proceeded with the entertainment as arranged, and now we arrive at the point of punishment I am dealing out to him in his own pages—one, by the way, which with that keen newspaper nose he may previously have scented, thus accounting for the defection referred to—Anecdotes of the Past.

These were bidden to rise from their ashes on that notable evening by those present, who, recalling some of the favorite artists with whom I had sung in the west, asked me to recount some further details of them.

As host, I could not well refuse, and acceded to their first request to hear something about three famous Emmas—

Emma Abbott, Emma Thursby and Emma Juch.

EMMA ABBOTT.

Of that wonderfully energetic woman and conscientious singer, Miss Abbott, it proved a difficult task to tell them anything that had not enjoyed its press baptism, for before all, she believed in "business," and that with a big, big B.

That word in itself, however, recalled an incident which occurred during my last trip with her company.

In the person of the late Mr. Lake, Miss Abbott and her husband, Gene Wetherell, had found a good friend and backer of their operatic enterprise, and though, through good fortune, they had been enabled to repay the sum he had so kindly advanced, they always retained the feeling of gratitude which recognized that had it not been for his timely generosity, the Abbott Grand Opera company might never have had its existence.

In the very state of Utah, as it happened, we were to hear of the loss of this friend, for as we reached a certain station, the porter handed Miss Abbott the fatal telegram announcing the death of Mr. Lake.

Of course the whole company was thrown into deep gloom upon witnessing the prima donna's outburst of stormy grief, her uncontrolled lamentations leading us to fear that we should have a sick woman on our hands in place of the impending performance.

But no! The unexpected.

After assisting the musical Noble to the depot restaurant, we were to be made astonished by seeing the healthier inner woman triumph over her spiritual trouble.

Picking out a nice waitress, who upon Miss Abbott's inquiry, answered to the name of Mary, she proceeded to take her into her confidence, telling her between sobs "that as she had just—sob—sob—sob," sob, "her dear friend, sob, sob, sob," sob, "she was feeling ter-r-ribly," sob, sob, sob, "and so like a dear girl,

val, it proved impossible to recall anything from our concert tours that would justify the name of an anecdote, but of the impetuous

EMMA JUCH.

I recalled being a member of her company at a time when I participated, no less valiantly, in one of the most hair-breath and hair-raising railway trips, undertaken to keep our engagement to play "Faust" at Los Angeles at the appointed hour, that it has ever been my misfortune to encounter.

We started out from Sacramento, and before reaching our destination, it seemed quite possible that we should join Mephisto in his inferno.

Briefly, there was a blockade on the road, and at the first intimation of delay, the fair Emma knelt her level brows in a line of premonitory trouble.

Later, we were informed we could not proceed, and then—the trouble broke out.

Telegrams flew, and at every step in which she was balked, Miss Juch became only the more determined. Finally she got into communication with the head of the road, when a special engine and car were demanded; the demand was granted under proviso of certain conditions being fulfilled.

By the time these conditions had been surmounted, some hours had elapsed, and it became quite plain that unless we made up time, we should never reach the "city of angels" to give the performance on the date stipulated.

Be it recorded that the making up of that time, resulted in a terrific experience.

The engineer added speed on speed until the stove broke loose from its moorings, causing the terrified women to release into screaming hysterics; we swayed from side to side over the disappearing rails, the hunches carrying our traveling effects back and forth across the car like the waves of the ocean, and the more frightened of the malehood of the company pulled frantically on the check rope, but to no purpose.

The imperturbable, determined, but inwardly excited Miss Juch, had determined to get to her destination or die, and surely the last few miles run into Los Angeles predicted no other finish; but through a miracle, the engineer bringing his little train to a standstill, found he could count us all still among the living.

But the hour?

It was 1 o'clock in the morning!

But what of that, in the enterprising west?

The audience having been wired of our dilemma had patiently waited for us, and such a storm of welcoming at the rise of the curtain, that company seemed hour, that Faust, Mephisto, her brother and Mephisto, took unto themselves renewed energy, and revived their lesser confederates, into giving such a spirited rendition of the opera, that their listeners seemed loth to say good morning, even at the final curtain.

Having told my friends something of these three Emmas, I was about to tell you a very interesting experience I had while traveling with Adeline Patti in the east, but I perceive the Yule log's embers are dying out, seemingly about to join their ashes with those of my newspaper friend, so I am overcrowding his welcoming space, I pray him and you to accept this little offering, and I the very best wishes for a merry Christmas, long life and great happiness, from

Your old friend,

G. Tagliapietra

ANDREW BOWMAN.

MR. BOWMAN, baritone, graduated with honors, and was afterwards master of voice at the American Conservatory of Music, Chicago, for a number of years. He was also a pupil of Karl Hackett of Italy, Boston and Chicago, who is generally recognized as America's foremost authority on human voice development. Mr. Bowman has had wide teaching experience, showing uniform success. He has pupils on concert stage and in light opera. He develops pupils from rudiments of tone placing to artistic finishing for concert, oratorio, and opera. Mr. Bowman speaks enthusiastically of the great amount of undeveloped vocal talent in Salt Lake City and the intermountain country today. Already he has sent forth a large number of pupils who are pleasing an appreciative public. Mr. Bowman has great faith in Salt Lake's future, and he is ever pleased to give honest and valuable advice to all who are interested in good singing. Studio, 600 Templeton.

SPENCER CLAWSON, JR.

ONE of the leading pianists of Salt Lake is Spencer Clawson, Jr. He spent five years in Vienna under such renowned teachers as Marie Prentner and Theodor Leschetzky. He also spent nearly a year in Munich with Anna Langenhan, known to all musicians. Mr. Clawson has played before audiences in Norway, Sweden and Denmark, where he received most favorable press notices.

His studio is at 604-5 Templeton block, where his work as a teacher is rapidly bringing him to the front. He has a large class and the progress shown is most satisfactory to both teacher and pupil.

M. E. BURROWS, A. L. C. N.

ONE of the well known teachers of vocal and instrumental music in Salt Lake City is M. E. Burrows, recent recipient of the degree of A. L. C. N., whose studio is at 308 Constitution block. Before coming to America, Miss Burrows was associated with the London College of Music. She was also a pupil of Dr. Karl, London, and Paul Quasdorff, Leipzig, Germany. Miss Burrows first taught in Europe; afterwards coming to America, where she studied under Carlisle Petersine of Boston. She has had many years' experience in teaching. In voice culture she employs the Italian method; in her piano work she uses the German method. Miss Burrows gives a concert yearly, bringing out many talented pupils. The attest the effective methods employed by her. She has taught for years in many of the best families in Salt Lake, and her pupils display a finish and style highly pleasing to all concerned.

C. J. NETTLETON.

MR. NETTLETON is a young Salt Lake musician who is giving a good account of himself in both the capacity of soloist and as a teacher of his wonderful instrument, the violin. He received a large part of his training in the Chicago Musical college, where he had the privilege of special instructions under such famous teachers as Bernhard Listermann and Emil Heermann. Returning to Salt Lake, he opened a studio at 620 Templeton building, where he is giving many talented home musicians the benefits of his unusual talents. He has already shown that he can instruct as well as execute, a quality every musician does not possess. Mr. Nettleton is now playing first violin, and acting as assistant director, in the Shubert Theater orchestra. He is also one of the first violins in the Salt Lake Symphony orchestra.

EMILY SITZER.

MRS. SITZER came to Salt Lake recently, but has already been chosen to take charge of the musical work of the normal Training school of the University of Utah, under Squire Cooper. Here she is giving entire satisfaction. In New York, Mrs. Sitzer studied under Herr Walter Baumann. Last season she spent in Chicago, teaching in voice methods in the Chicago Conservatory, under Garnett Hedge, solo tenor for the Apollo club. Mrs. Sitzer has done much meritorious concert work; has had 10 years' successful experience in teaching voice and piano. Her studio is at 512 Security & Trust building.

GEORGE E. SKELTON.

AS able a musician as George Skelton, when blessed with his genial, sunny disposition, could not fail to be one of the most popular instructors in Salt Lake. He has been violin soloist for nine consecutive years at the First Presbyterian church. Concert master of the Salt Lake Symphony orchestra since its inception, teacher of the violin department of Rowland Hall for six years. His studio is at No. 6 Board of Trade building, where he has a large class of pupils, many of whom have played in concerts in various parts of the state. His pupils include the honors in violin contests in the Elstodoff in the tabernacle in 1908. This year in Cincinnati, Edward Fitzpatrick (pupil) was chosen violin soloist, a coveted honor; also this year Morris Andrews (pupil) was selected from Culvert Military academy as soloist for Y. M. C. A. state concert in Indiana. Such results attest the value of Mr. Skelton as a teacher.

HUGH W. DOUGALL.

MR. DOUGALL studied under some of the great European masters, graduating with honors from the most conservative schools. His personal work has received the highest recognition. He has taught five and a half years with signal success. A teacher's best recommendation is the number of successful pupils he produces. And right here Mr. Dougall shows a wonderful record; some of his pupils even carried off first honors in recent national vocal contests.

The demands on his time at the Templeton studio have become so great that on Jan. 1, 1910, he will open the "Hugh W. Dougall School of Vocal Art." Mr. Dougall will continue his own studio work as before. In the new school Mr. Dougall will have able assistants to give vocal instructions, in the coaching work, give lessons in sight reading, etc. Here will be a splendid opportunity for talent to receive a training second to none in the west.

EDWARD P. KIMBALL.

AMONG the younger musicians of the city, none perhaps enjoys a greater degree of success in all branches than does Edward P. Kimball. Mr. Kimball's favorite work is teaching and in this branch he has been very successful, his class numbers in the neighborhood of 100 pupils. His studio is one of the most artistic in the city. In addition to teaching, Mr. Kimball is also assistant organist of the tabernacle and organist of Orpheum orchestra. He has served as organist of the First M. E. church, and director of musical society in Lehi, Utah. His studio is at 606-607 Templeton.

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MISS DAMIE MARLEY.

ANOTHER Utah girl who has proved a successful in her musical career is Miss Damie Marley, teacher of piano. After taking a thorough course under the direction of Prof. McClellan, Miss Marley opened her studio at her residence, 730 east Third South, and has proved her ability as an instructor both in technique and expression. Her specialty is the teaching of beginners. For terms, call or phone. Bell 2492.

MISS LILLIAN OLIVER.

AMONG Utah's premier musicians none is more widely known or better appreciated by music lovers than Miss Lillian Oliver, piano virtuoso of the first rank.

Miss Oliver is well qualified to hold the high position in which the people of our state have placed her. In the course of her musical training she has spent four years studying under the foremost teachers of Europe, among whom are Mr. Berlinger of London, and the great Harold Bauer of Paris. Mr. Berlinger, considered one of the best teachers in England, was a pupil of Liszt. Harold Bauer is pronounced

by the best critics to be the world's greatest pianist. At the time of Miss Oliver's visit to Paris, Mr. Bauer took no pupils, but on account of her marked ability he finally consented to take her. She received the highest musical training under him for two years. Miss Oliver has her studio at 48 east South Temple, where she will take a limited number of pupils.

MRS. MARTHA ROYLE KING.

MRS. KING is a pupil of Oscar Sanger, of New York, whose reputation as a successful vocal teacher is now international. Besides many noted pupils in America, he now has 25 singing principal roles in German opera. Mrs. King's vocal studio, 437 Constitution block, has been established five years. During that time the press of Salt Lake has been unanimous in its praise of her teachings. The News says: "The work was meritorious and Mrs. King is to be commended." "Her highest recommendation as a teacher lies in the intelligent work of her pupils."—Truth. "Her talents as a teacher were demonstrated to a marked degree."—Tribune. She has also frequently coached amateur entertainments which have proved so

successful that she has decided to make a specialty of this work, which will embrace: Fancy dancing, dramatic and stage business, as well as the musical direction.

TRACY Y. CANNON.

MR. CANNON has become well known in Salt Lake because of his success as a teacher of piano, and the favorable comment which his playing in the tabernacle organ recitals has caused. He studied the piano with Alberto Jonas, receiving a teacher's certificate from the great pianist; also acting as one of his assistants while in Berlin. He studied the organ with Alex. Gullmant, the noted French organist.

FRED MIDGLEY.

MR. MIDGLEY has been engaged in orchestral work in Salt Lake for 10 years, and is today leader of the Salt Lake Theater orchestra. Here he was associated for years with Mr. Arthur Shepherd, now of Boston. Practising regularly each week for three

years, Mr. Midgley, first violin; George Groneman, second violin; Alfred Press, viola, and Oge Jorgensen, cello, a string quartet has been perfected among these young men that will be heard from in the near future. Their work together has thus far been most satisfactory.

Mr. Midgley has been teaching in Salt Lake for five years, and he has a number of pupils of whom he is extremely proud; talent that should make a mark in the violin world. He recently moved his studio to 46 east South Temple, headquarters of the Fred C. Graham music bureau.

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