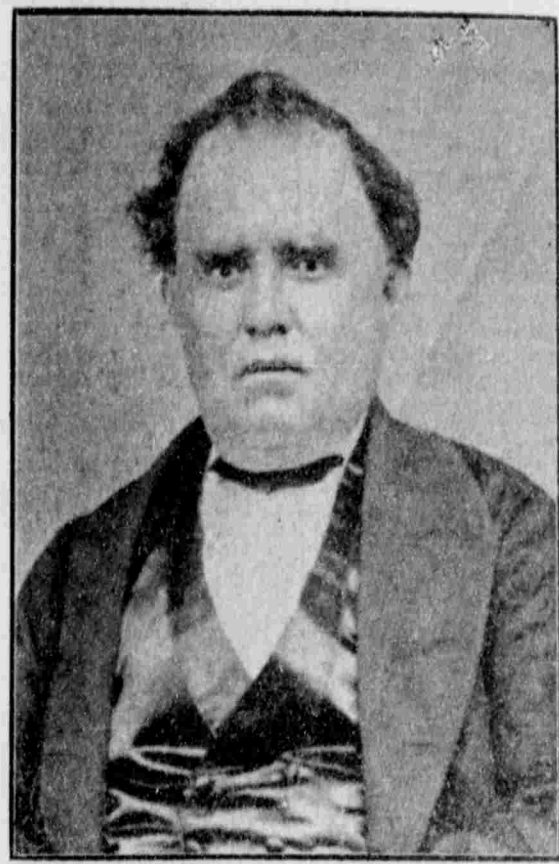


OLD SALT LAKERS.



ENOCH REESE.

This is the picture of one of the best known among the Utah pioneers, though not a perfect one, having been taken from a very old photograph. Old timers, however, will readily recognize the face of Enoch Reese. Mr. Reese was not only one of the pioneer merchants of Utah, but he was one of the first business men in the West. He was among the number of Utah people who settled in what is now Carson City, Nevada, and together with his brother, Col. John Reese, he built the first saw mill and grist mill in that valley. Carson county was then a part of Utah, and Enoch Reese represented it in the Utah Legislature in 1855. He was born in Whitestown, Oneida county, New York, May 25, 1813. He embraced the Gospel at Buffalo, New York, in 1842, and presided over a branch of the Church in that city about one year. Emigrating to Nauvoo, he passed through all the troubles and persecutions of the people in that city. He arrived in the Salt Lake valley in 1849, and at once engaged in the mercantile business, continuing until the time of his death. His oil and lamp store on west First South street is among the well remembered old landmarks. He filled a mission to Europe, going with the memorable hand cart company of missionaries from Salt Lake to the Missouri river. For a number of years he was a member of both the territorial legislature and the City Council of this city. While he possessed some peculiarities of manner, his business integrity and character were of the highest standard. He died in this city on July 29, 1876.

great guiding hand has in store. By this comparison I do not mean to infer that Berlin is totally void of good things, vocally speaking; I am not disrespectful or forgetful of the exceptions that exist everywhere.

I admit, cheerfully, that there are good vocal teachers in Berlin, and also good singers, but a real good voice will sing well without any teaching, and a talent will shine brightly in a novel, just as "some good could come out of Nazareth."

In respect to the compositions, which these pupils' recitals brought forward, I was inspired to note the following on the margin of my program:

Everything of aught,
Has been wrought,
—And writ about.
So that naught,
May be sought—
Or writ, but not.

(With apologies to Mr. Tod Goodwin).

It does really seem as though all the intervals of melody have been used up, and also nearly all the combinations in harmony, and that nothing new can come, just as Shakespeare's long tongue lapped up all the brood, and left but the empty dish to his followers.

All in all the conservatory commencement proved interesting and instructive, and served to strengthen my opinion that for piano, orchestral instruments, and for a generalizing of music, one could not go wrong in coming to Berlin; while for voice culture, pure and simple—he might.

WAGNER FESTIVAL.

The principal topic of musical interest just at present is centered upon the Wagner Festival at Bayreuth. I might say, the only topic for as I said before, Orpheus has rung down the curtain on the "musical play." Cosima Wagner has, however, managed to keep away from the summer retreats, a notable ensemble of conductors, singers and orchestral players for the presentation of "The Ring," "Tristan and Isolde," "Parsifal," and "The Flying Dutchman" at the theater built by her husband, and the king of Bavaria in Bayreuth. The performances are said to be in every detail, according to Wagner's liking, and as near perfection as such things may become. With the rest of the great and curious, your humble correspondent intends to go to Bayreuth to hear the last word said in the music drama, and he promises sincerely to do his best to look wise and not wise, so as not to betray the fact that he has begun his alphabet with "Z."

With the trusting hope that what I tried to say about the orchestra in my last letter, has not fallen entirely on unheeding ears, I will once more be good and desist. God bless all the folks at home.

A SURPRISED COLONEL.

Former Gov. Peter Turney, of Tennessee had a peculiar experience with Gen. Stonewall Jackson. It was in Virginia, of course. Colonel Turney had never seen the general, but about midnight received orders to prepare three days' rations and be ready to move at a moment's notice. Two hours later came an order to proceed in a certain direction, and at a certain point on the road he would find a guide. At the point a citizen rode up, and, merely indicating the direction, rode along with the colonel in silence. Before day they came upon a plain-looking man wearing a small cap and mounted on a little pony. He fell in with the head of the column and along they rode, still in silence. Soon after daybreak the new comer said: "Colonel, had you not better halt your men for breakfast?"

"I will before long," was the reply. The silence was only broken half an hour later by a similar suggestion and a similar reply. Finally the newcomer stopped, glancing around at the sky and landscape, and said: "Colonel, halt your men for breakfast."

Col. Turney, thinking that this was a plain countryman who felt over-sorry for the men, did so. When the march was resumed the stranger remarked that the regiment was straggling a good deal, and when Col. Turney gave a command for the head of the column to "shortstep," the stranger said: "No, that will throw your men all out. It should be slow step." This was a command to which the Tennesseans were not accustomed, and, putting a private on his pony, the

After the Scofield performance, the company were entertained at a supper by several prominent people and their entertainment was voted a most gratifying success.

Eddie Foy has good cause to rejoice these days, says an exchange. Although Francis Wilson is, according to the management, the particular joyous feature of "The Strollers," it is Foy who gets the major portion of the laughs each performance. His work is capital and his associates are correspondingly envious. But Foy doesn't mind. He doesn't belong to the Ancient Order of Swelled Heads, and he skillfully manages to keep on excellent terms with the star and audience.

Squire Coop's Berlin Letter

Special Correspondence.

Berlin, Germany, July 25, 1901.—There is actually no more music stirring in Berlin, Germany, at present, than there is in Hooper, Utah; think of it!

This musical Goliath is stretched out on its back asleep; its members extend into the shades of the Harz mountains, to Switzerland, the Valley of the Rhine, and up into the north country, where there is a sea coast. About the only thing a tourist would now discover in this musical antedote would be the sign "Geschlossen" (closed) hung over the entrance of every music temple in this city. The Royal opera is silent. The Philharmonic Orchestra is away, doing military duty in Holland. The Sing Academie, the Beethoven and Beethoven halls are closed, and the locks turned. The conservatories are hushed, the piano lids turned down and the fiddles shoved under the bed. Everybody in Berlin, but about two million (not in the ranks) have given the muse one farewell pressure and with an "auf wiedersehen," and a sigh, departed for the woods, or the waters, there to get back their nerves. The only thing of a musical nature remaining at present are the four or five hundred military bands—good, bad, and indifferent, which play in the parks of

these, Miss Lucy Gates, of Provo City, sang, with orchestra, the "Aria" from Faust. Making a rough guess, I should say that probably three or four hundred students, representing nearly every civilized nationality, appeared in their nice clothes, and showed us how they had been taught to play, to sing and to compose.

The programs offered nearly everything in the playing repertoire for piano and for violin, while for the voice the choice was less cosmopolitan. The Germans are partial to the songs of Schubert, Schumann and Franz. In composition there were attempts at piano pieces, violin concertos, string quartets, and choral fugues.

The playing was brilliant indeed, the singing passable, the compositions, for the most part, funny.

The way some of these young boys and girls put their fingers into the modern concertos was a revelation which disclosed more things than one or two, principal of which is the fact, as I have before stated, that the instrumental conditions here are gigantic, there is no disputing this fact. It is a common thing to find here a fourteen-year-old youngster, with a standard piano, concerto or two, besides a number of Bach and Beethoven pieces tucked up one sleeve, and then, perhaps, the same for the violin or violoncello tucked up the other.

The conservatories of Berlin are full

A UTAH BOY'S WORK.



The above is a photograph of a piece of sculpture lately done by Earl Cummings in Paris. His relatives here have received several other photos of his work from his mother, Mrs. M. E. Cummings, in San Francisco, all evincing that the young student is making decided progress in his art. As most of his friends know, Earl Cummings is one of the proteges of Mrs. Senator Hearst. He has given up wood carving and now devotes himself to sculpture. He is a grandson of Bishop H. B. Clawson, of this city, who naturally follows his career with great pride.

MUSIC NOTES.

Marie Jansen has decided to return to the stage. She will probably appear in "Evangeline."

Miss Agatha Berkhoeft will sing "Like as the Heart Desires" at St. Paul's church tomorrow morning.

Eugene Cowies states that after one more season of opera in this country, he will take advantage of some of the fine offers made him for oratorio work in London.

It is likely that when "Floradora" is done here this fall, one of the leading male parts will be sustained by W. T. Carleton, once a grand opera baritone, and later head of the Carleton Opera company. He naturally has an elderly part to sustain.

Miss Hallam, of the Wilber Kirwin Opera company, who has been ill of typhoid fever for several weeks past, is out again, though she is recovering her strength slowly. She has been missed by the public, and there will be general pleasure to see her resume her place.

Mrs. Nevada, says the Review, is coming to America with a concert company, including Pablo, the young "celist," who was recently commanded to appear before King Edward, and who was the last artist to appear before Queen Victoria, going to Osborne and playing for her alone. The company will open in Boston November 15th.

The noted Welshman, Am Madoc, will appear in this city next Friday evening at the Assembly Hall. He furnishes his whole entertainment and his many admirers do not need to be told that he is in himself a "whole show." His evening is made up of songs, addresses, and recitations of various sorts, and the Welsh contingent of the city is doing all in its power to see that his visit is made a notable one.

The Salt Lake Opera company were to have held their first meeting of the season at the theater last night to be-

MUSIC AND DRAMA

well, is to make her first appearance in this city, at the head of the company, Miss Margaret Anglin, Miss Ethel Hornick and Miss Margaret Dale were fairly loaded down with floral tributes on the opening night of the Empire Theater stock company in Henry Arthur Jones' great play, "Mrs. Dane's Defence," at the Columbia theater, San Francisco, Monday, August 5. In accordance with the rules of Mr. Charles Frohman, the flowers were not passed across the foot lights.

Louise Glosser Hale, the wife of Walter Hale, who will play Col. Jack Brereton in support of Mary Mannering in "Janice Meredith," the coming season, will be the "Sukey," the negro servant of the cast. Mrs. Hale is the author of a very interesting article in the August "Bookman" on "Historic Englishmen on the American Stage," illustrated with photographs of Mansfield and Beau Brummel, Goodwin and Dixey as Garrick, Robson as Oliver Goldsmith, Sothorn as Sheridan, and original sketches of the homes of these "historic Englishmen" in London, drawn by Mr. Hale.

also make their first appearance together in a Spohr duet. Another event will be the first public appearance here of Prof. Hefley, a pianist, whom several of our own pianists say stands at the head of his profession in this city. He has only been in Salt Lake for a few months and there is general

regret to learn that he is also about to leave us. The full program is as follows:

Selection Male Quartet
Messrs. Pyper, Whitney, Patrick, Spencer.
Violin Duet Spohr
Messrs. Weihe and Skelton.
Baritone Solo Arthur Shepherd
Mr. A. C. Lund.
Theme and Variations Arthur Shepherd
Played by the composer.
Soprano Solo Miss Agathe Berkhoeft
Concerto Wineawski
Mr. Willard Weihe.
a Cavallera Joachim Raff
b March Eugene Hefley.

For next week burlesque and specialties will hold the boards at the Salt Palace. Miss Kirwin and Mr. Mulvey agree that if the public want burlesque they shall have it, and as every week since burlesque was put on has been heavier in attendance than the week before, it seems that they do want it. "A Lawn Party" is the title of the first part and many new specialties are introduced. Some of the songs to be sung are "Summer Girls," "Hurrah Boys," "Pensacola Picnicking," "Wien Zazars Leads the Band," "Sister Mary," "Serenade Love Song," and a finale cake walk.

Ed. Reader will give some new illustrated songs and the entertainment will close with a farce entitled "A Rehearsal," in which Messrs. Kohlme, Carlisle and McGraw are the principal characters.

THEATER GOSSIP.

William H. Crane, it is expected, will devote all of the coming season to the dramatization of "David Harum," which has not been seen in many cities outside New York.

The play with which Mrs. Fiske will open her theatre in New York, "The Manhattan," is "Miranda of the Balcany." The play will be first done in Ottawa on the evening of September 22nd.

Arthur Byron, the well known actor, is to go out starring under the management of Wagenhals and Kemmer. Byron is the son of the original Oliver Dowd Byron, whose play "Across the Continent" was as familiar to old timers as "Monte Cristo" is today.

Logan Paul, an old time Salt Lake actor, who has been lost sight of in recent years, has been announced in New York as the author of a one-act play entitled "Lincoln's Clemency," founded on the life of the martyred President. Mr. Paul will play the title role. It will be remembered that he once appeared here in the same character.

A note from Mr. Rieley, manager of West's Minstrels, says that the Associated Press report stating that Mr. West was suffering with a cancer and could not appear, is incorrect. The well known minstrel has undergone an operation on his throat, but is now said to be well enough to open with his company.

Daniel Frohman's stock company from Daly's theatre, N. Y., formerly known as The Lyceum Co., is to appear here on Sept. 18th and 19th, in "Lady Huntworth's Experiment." Miss Hilda Spong, one of New York's favorite leading women, and a stage beauty as

ARTHUR SHEPHERD.

Mr. Shepherd's early departure from Boston, where he will not only resume study, but regularly enter the musical profession as performer and composer, will leave a big gap in Salt Lake's music circles. One of the foremost of our artists the other day aptly described Mr. Shepherd's local standing by saying: "The rest of us are only musicians; this young man is a genius." Mr. Shepherd, though he has been a successful teacher here several years, and has written a number of notable compositions which his modesty has kept "hidden under a bushel," is only 21 years of age. He was born in Paris, Idaho, and when only 4 or 5 years old showed such an aptitude for music by thrumming upon the organ, that his parents gave him the best musical instruction that could be obtained in their town, and at 13 years of age he was sent to the New England Conservatory of Music in Boston, where he remained five years, then returning and settling in Salt Lake. His success here has been of the most decided kind, and the good wishes of a host of friends will follow him into his new field.

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