



THE week closes with the visit of the great opera company still "in the air," as the saying goes. No one can blame Mr. Grau for declining to commit himself positively as to whether or not he will pay us a visit. The advance sale has been indifferent, and it is a matter of astonishment that Salt Lake, which has always enjoyed such a high reputation as a musical center, should not have manifested more interest in an event which has caused a positive furor in other cities. Theater goers have flocked to see the Alice Nielsen company and applauded almost to a hysterical degree the achievements of that sprightly little song bird. There is as much difference between her and her artists, clever though they be, and the glanis and glitantes of the divine art whom Mr. Grau presents, as there was between the Lilliputians and the immortal Quiliver; yet society and musical circles generally are exhibiting an indifference toward the greater event that is puzzling to the last degree. It may be that people are refraining from paying their money owing to the uncertainty of the visit, and that when the affair is positively announced, there will be a rush on the closing days of the sale. We trust this is so, but if it is, we run the risk of having the visit canceled before the closing day arrives; everyone, therefore, who has the least desire to induce Mr. Grau to give a concert here, should apply for seats at once. If the concert does not come off, their money will be of course be returned, and their patronage now, may be a factor that will decide the event.

The "News" correspondent in San Francisco sends the following gossip concerning the great opera company: The grand opera season in San Francisco is progressing with very even audiences, considering the great variety of the bills offered. Surely there is something there to please every grade of musical appetite, above rag-time tendencies. One of the interesting features is the wonderful system of work that is going on all day in the preparation of the new castings. The poor repertoirer is kept at the piano all day with a change of part for each hour. He is one of the most invaluable attaches of a grand opera. His repertoire is endless, and includes chorus as well as grand aria. At the same time the ballet master is putting the premieres and secondes through their "pas de grace" and pirouettes, and from the floor above one hears the echoes of the chorus practice and orchestra rehearsal. The scene-shifters occupy the stage, so that the principals often meet at the conductor's apartments to avoid the crowd. These thorough-going artists are never tiring workers, and leave no detail overlooked, and in this show a devotion to art that the amateur hardly understands.

The German Cycle advertised for next week will bring the perfection of the orchestra prominently before us, the stage setting and vocal parts become the obligate and illustrators of the greatest of tone-paintings. The cycle will be given in the following order, with one night intervening for the repetition of "La Boheme" (one of the successes of the season): "Das Rheingold," "Die Walkure," "Siegfried," and "Götterdämmerung."

The scene at the theater last night was largely a repetition of that of the night before. There were probably 200 or 300 more people crowded into the standing spaces from the top to the bottom of the house, if that were possible, and the story of the box-office must have been a superb one. Opinions will differ as to the relative merits of the "Singing Girl," and last night's opera, "The Fortune Teller," but there can be no two opinions as to the genius of the composer, and the perfection of the cast, staging, lighting, costume and action. One was just as good as the other, and no higher praise could be needed for either. What difference there was, lies in the work of the composer. Herbert has written "The Fortune Teller" two superb finales, which bring the music of that work in places almost up to the standard of grand opera, the military ending of the second act, where four brass instruments were placed on the stage, with the accompanying march, giving the whole a quite Sausage-like atmosphere. The drums, the chorus, the flashing swords, the waving flags, and the animated play of the countenances of principals and chorus alike, all made a superb effect, and as has rarely been witnessed within the walls of our Theater, Miss Nielsen, while her role did not give her the chance to display the arch, coquettishness which so distinguished her in the other work, was at her best, and she stormed the hearts of her audience. Mr. Cowles took a bound upward in the opinion of critics, his make-up as the gypsy being to the last degree picturesque. His singing, too, was in much better form, and the gypsy's serenade, which ends with the invisible chorus, and a duet with Miss Nielsen, was one of the gems of the night. Mrs. Gillette, too, showed to better advantage, and filled the role of the French prima donna with sparkle and dash. Her duet with the tenor was one of the charming numbers of the night, and was heartily encored. The comedians, Cawthorn, Slavin and Herbert again carried off the laughing honors, and in these three Mrs. Perley has a trio of treasures. The chorus and orchestra added beautiful work. Too much praise cannot be given them.

The company pulled out last night for San Francisco, where it opens tomorrow night. Monday night it will be opposed by the Grau Opera company, but Mr. Perley has no more fear of that than he would have of an "Uncle Tom's Cabin" organization, as San Francisco is one of Miss Nielsen's strongholds.

The story of how Alice Nielsen won her opportunity to emerge from the ranks of comparative mediocrity makes an interesting little tale. Frank T. Perley, while manager of the Bostonians, was about ten days in advance of his organization in the city of San Francisco. While walking along the street one night, he ran into Victor Herbert, who was out to the Graham Gate on a flying business trip. They were close friends and decided to take

In some performance to while away the evening. They concluded to go to the Tivoli, where at the time this was about six years ago) very good light opera performances were given by a local stock company at popular prices. This decision made, they went to dinner together and over cigars that coffee, conversation turned to the fact that there was no prima donna before the American public who possessed in addition to the requisite vocal ability, the potent charms of youth, grace and beauty. It was agreed of course that there was a tremendous field for such



FREDERICK WARDE AND MRS. SPENCER.

an attraction, and their cigars having burned out, they arose from the table with no further thought of the subject. Soon seated in a cozy box at the Tivoli, the orchestra commenced and the curtain rose on the first act of "Lucia di Lammermoor." At the end of the first act, the stage manager came from behind the curtain and walked to the footlights, announced that the prima donna of the company was ill and could not sing; the role of "Lucia" would have to be sung by an understudy for whom he craved managerial pardon and leniency. It was a night of extraordinary triumph for that poor little understudy, who happened to be none other than Miss Alice Nielsen. She sang the mad scene, according to one who was present, in a manner that was fairly electrifying. Victor Herbert, who is ordinarily impassive, except when roused by the very highest kind of vocal work, was enthusiastic. At the conclusion of the great bravura scene, the manager and the composer turned to one another almost simultaneously with the same unprepared remark, "There is the very girl who could realize the position we were speaking of." Perley threatened to engage her on the spot, and proposed to Herbert that he would one day star her. Herbert replied, "Well, Frank, if you do, I will write her an opera." It has all come true.

At the Grand "Tip to Chinatown" closes tonight and on Monday Lincoln J. Carter will once more be in evidence with his always popular "Fast Mail." It will run three nights, and no doubt will do the usual good business, as it is one of the most popular of all the prolific writer's creations.

Mr. Kallman, manager of the Cummings Stock company, still remains in the city getting things ready for the transfer of the house at the end of the week. Mr. Cummings is in San Francisco purchasing a big supply of the things needed for the inauguration of a long stock company run.

The next big event at the theater will be the re-appearance of Frederick Warde, who is aided by Mr. and Mrs. E. Spencer, two players of high reputation in the East. Mr. Warde will present here a repertoire as follows: Thursday (Thanksgiving) matinee, "Othello," night, "The Duke's Jester," which he rendered the last time he was in Salt Lake for his closing bill; Friday, "Richelieu;" Saturday matinee, "Hamlet;" Saturday night, "The Duke's Jester." Mr. Warde is always a favorite here and he is sure to do heavy business.

amusement. The play is replete with fun, fighting and frolic. The atmosphere of the story is said to be charming. The costumes are necessarily picturesque and beautiful, while the magnificent scenic effects, with its minute detail of vast elaborateness, is one of the features of the performance. The great four-hand fight, which terminates the play, is another new and special feature, while the exchange of clothing between the Jester and the heroine Nina de Borgia, is at least novel.

It may be that death's bright angel will speak in that choral again: It may be that only in heaven I shall hear that grand "Amen."

Sir Arthur Sullivan is no more. Few English musicians have passed from the world, leaving the world so deeply in their debt, and the loss England will feel will be shared equally by America. No composer of English opera that ever lived has enjoyed such wide popularity as Sullivan. From the days when he went into partnership with Gilbert and wrote "The Sorcerer" and "Trial by Jury," down through the years when the pair turned out in rapid succession, "Pinafore," "The Pirates of Penzance," "Patience," "Iolanthe," "Huddlesford," "The Two Gondoliers" and "Princess Ida," Sullivan has had the ear of the public as no light opera composer ever had before a refuge, and though his

As you know, Barrymore has the most treacherous and vanishing memory in the dramatic profession. It is always necessary that all letters he reads on the stage must be written out in full and not blank "props."

One night years ago, while playing the role of Napoleon I, he was astonished to find that a long dispatch he was to read to his staff of generals was a blank sheet of paper. Turning to the young aide de camp who brought it, and who was the author of the trick, he knitted his Barrymorean brow and, with a gesture of command, thundered: "Read the dispatch to the staff, captain, while I look at the map." The aide, mused, became "rattled," laughed foolishly, and was hissed from the stage.

## MUSIC NOTES.

Miss Carrie Bridgwell has added to her repertoire two of the German operas in which she is to appear next week in San Francisco.

There is only one objection that can possibly be urged against Professor McCallan's semi-weekly recitals, and it is a serious one. The business man who snatches an hour from his desk to run over to the Tabernacle on those enchanting occasions, comes away with the strains of Lemare's divine song ringing in his ears, and after that he

## IN OLD SANTA FE.

## Special Correspondence.

Santa Fe, N. M., Nov. 19.—Her quaint, crooked streets are made on the old cow trail and Indian foot paths. A strangely mixed race of Indians, Mexicans and Spaniards, with a share of the Anglo-Saxon and other cowboys, sheepherders, professional and business men, and lots of health seekers, known here as "Lungers," make up the population of Santa Fe. The abandoned barracks are a source of regret to the business men, who look with disfavor upon their going to decay. The narrow, circuitous roads, bordered on either side by the flat-roofed Mexican houses, look, many of them, as they did in the days of the Mexican war, when this place was taken from the Mexicans and made a garrison town.

In the good old days when the wagon train wended its way across the dreary plains from Kansas City, Santa Fe was a place of note, and many things have been written about the adventures of such a trip. Now things have changed: Two lines of railroad now reach Santa Fe and the traveler for business or pleasure takes his choice. The cowboys are no longer a numerous body, the quieter sheepherder having taken carries his provisions and camp outfit, modern shepherd is less demonstrative than the cowboy. He drives up his plain, hill and desert, accompanied by his dogs and the useful burro which his place. Though often tough the many citizens who own property and reside in Santa Fe seem to be making progress, as the average Mexican is non-progressive. If he had food and clothing he ever so poor, and a place to live in, he seems content to exist, and his old adobe hut satisfies him. He argues that it is good enough for his fathers, why not suitable for him? In the same line, but more so, is the Indian, who is suspicious of every innovation, doubting the sincerity of everything suggested by the white man. He remains still a pueblo Indian. The young men and women have been put into schools, but as soon as they are released they go back to their old nomadic life. They wear a blanket around them over their civilian suit, and are a little worse and lazier than their ignorant progenitors.

The methods of education practiced on the Indian thus far seem to have been a failure, and it is so long as the tribal relation is allowed to exist.

Some of the best country near here, and that which is capable of the highest development is tied up by holdings of the Indian tribes who do not improve nor will they let others even so much as make a canal across it to develop the adjoining lands. When measures are taken to change this condition Santa Fe and her surroundings may begin to change. But the influx of progressive agriculturists and of new blood will be necessary to put life into its present lethargy.

Santa Fe has some fine buildings, the State House, the Federal building, and many of her other public and private edifices show that efforts are being made to modernize the town, but it will take much more time and effort to get the really desirable improvements. There are two large schools for the Indian children near the town, and several large churches and many quaint and unique old ruins. In the ancient palace building are many things of interest, and one can spend a profitable hour in the museum there, looking at the Indian relics and the Spanish implements of ancient make.

## SOME ANIMALS THAT REASONED.

The following instances have come under observation go to show that the lower animals have reasoning powers. Our little Morgan mare Dolly Pei was driven by my husband from Waukegan to within four miles of Mattoon, Ill., a distance of 120 miles. A week or so after we drove to Mattoon, from there crossed the bridge over the Illinois river, and over the bluffs, going down the river to Ottawa. Dolly myself had never been in this section of country before; all was new and strange. She often looked about and whinnied; when we would speak to her she seemed to feel that her old friends were with her. After our visit in Ottawa, we crossed the river, going back to the Chicago road, and when within three miles of our uncle's we turned to the right. At every cross road she would turn her head and look, but always looking to the right. My husband noticed it and remarked, "Wonder if Dolly will turn right?" At each cross

## Testimonial to Phil Margetts

The following correspondence is self-explanatory and it will be read with interest by the many friends of the old actor to whom it refers:

Mr. Philip Margetts, Salt Lake City, Utah.

Dear Sir:—As this is the jubilee year of your dramatic service on the Utah stage, it seems to be a fitting time for your friends to give you a token of their respect and their memory of your early appearances before the public as an actor. The undersigned, therefore, desire to tender you a complimentary benefit, and would be pleased if you would, at as early a date as is convenient, revive one of the plays in which you appeared before the Salt Lake public, in association with as many of the old-time performers as are still able and willing to appear on the boards of the Salt Lake Theater. We are sure that the public will be delighted to see your face once more behind the foot-lights, and to greet you as one who made merit for them and chased away the gloom attending the trials incident to pioneer life. We recognize the fact that you were one of the first to organize a dramatic company in Utah, and that you are in the fifth year of your dramatic experience; we request an early response to this invitation, that it

may prove a fitting mark on the pages of your history:

Lorenzo Snow, George C. Cannon, Joseph F. Smith, C. W. Penrose, Heber J. Grant, William B. Preston, L. John Nuttall, R. T. Burton, C. R. Savage, Angus M. Cannon, John D. Spencer, Evan Stephens, H. E. Giles, Jacob Moritz, Heber M. Wells, Charles S. Burton, H. S. Goddard, Glen Miller, Joseph Geoghegan, David McKenzie, J. D. Wood, James Jack, C. O. Whittemore, R. S. Campbell, John D. Spencer, George D. Pyper, B. G. Raybould, Wash F. Anderson, John J. McClellan, Horace S. Ensign, W. I. Snyder, Simon Hamberger.

## RESPONSE.

To Presidents Snow, Cannon, Smith, Governor Wells, Marshall Miller and Messrs. Moritz, Whittemore, Raybould, Stephens, Geoghegan, Wood, Penrose, Hamberger and others: Gentlemen:—I am in receipt of your favor of November 16th in which you tender me a complimentary benefit on the occasion of my fifteenth anniversary on the Salt Lake stage. I appreciate this expression of your friendship, and thank you most heartily for your kindness. I accept the proffered compliment, and beg to name Friday, December 7th for the performance at the Salt Lake Theater, on which occasion I will, with the assistance of a number of Salt Lake artists, guarantee a dramatic and operatic entertainment, worthy the support of my generous patrons. Respectfully yours, PHIL MARGETTS.

## SUNSHINY WOMEN.

Earl Gray gave some good and wholesome counsel to the young girls of Newcastle-on-Tyne, England, when the foundation stone of a new high school was laid. The new girl, like the new woman, he said, wished to have a principal hand in making the top of the world spin round. In order to do that she must be properly equipped, and she needed to equip herself with a good character, high spirits and mental alertness.

The world might say that education could not make an ugly face into a pretty one. But the connection between pleasing and attractive looks and a well-instructed, happy and contented mind was far more intimate than many persons suppose. Therefore, a cheerful character and an alert mind gave the pleasant countenance which made the society which gathered round it happy and contented. He advised girls to cultivate cheerfulness and mental alertness, and to remember that the woman who got success in this world was the one who had the knack of making people round her happy and contented—the woman who had the habit of contented cheerfulness, and who did not think anything troubling about so far as it concerned herself, unless it left an ugly weight upon her mind and conscience when she came to die.

## OLD SALT LAKERS.



DIMICK B. HUNTINGTON.

What Salt Lake boy of 30 years ago does not recall with a thrill, the martial strains of "Dimick's" band, the life and drum organization that used to set our youthful blood tingling in the hours of the dawn on every recurring Fourth and Twenty-fourth of July? Dimick B. Huntington, the famous leader of that organization, and equally famous as an Indian interpreter, was a member of the Mormon Battalion. He belonged to the well-known Huntington family of which "Aunt" Zina Young (his sister) and one of the surviving wives of President Young, is a member. He arrived in Utah within a few days after the first body of pioneers in 1847, having been honorably discharged from duty as a member of the Battalion. He had passed through all the Missouri persecutions and his name was closely connected with those of the leaders of the Church in the trying days of early Church history. His life was a long and useful one in Utah and he was especially known for his work among the Indians, by whom he was called "father" and who held him in the highest regard. He was a devoted member of the church, and though afflicted with paralysis for a long time prior to his death, his faith never wavered. Almost his last words were, "I am dying by inches, but I am not afraid to die, for I have been an honest man." The death of "Uncle" Dimick, as he was familiarly known, occurred on Feb. 1st, 1879, and caused wide-spread mourning. He was in his 71st year at the time of his demise.

road he gave her the lines, but she still trotted on, when all at once she gave a little snort of satisfaction and whirled us around the corner. "Is she right?" I exclaimed, as I did not know one road from another. "Yes, she is, and how did she know?" Yes, will some one tell how she knew? Born and brought up in Nebraska, never in that part of the country before, she took the right road and when we came to Uncle's house from the opposite direction from which we left it she turned up the drive with a whinny of joy.

Another case: My husband was walking along a ravine, and crossing the brook was a foot bridge. As he came to one end of it he saw a cow starting to cross at the other side. She looked up, stopped, backed off, and stepped up on the side of the bank and waited until my husband had crossed, then she went over. She reasoned that two could not cross at one time. When in the Rocky Mountains I saw one morning a little burro on the railroad track, just below my window. I thought nothing strange, as burros are so numerous. Soon a large black dog sprang out from the rocks and began jumping around the burro, nipping his heels, and seemed to be trying to get him off the track. Soon a whistle and a train came around the curve. The dog was frantic; he tried to push the burro from the track with his paws against the animal's side. He barked and finally took hold of the donkey's tail, which set him to kicking, and at last, just as the train was almost to them, the dog got the burro off the track. The train came almost to a stop and the trainmen gave a cheer as the dog stood on one side, panting with the exertion. After that I saw the two often, and was told that they were inseparable, but the dog seemed to care more for the burro than for the dog.

When in Nebraska we had a little dog called Chub. We delivered butter to private customers in the city every Saturday. Chub generally went with the team; he knew where each customer lived, instead of going with us from one street to another, he would cut across through an alley or yard, and when we got there Chub was waiting. He was known about town as the "butter dog." Some animals have more brains and reason about them than some humans. Mrs. F. C. Johnson in Rural New Yorker.

## Musicians' Directory.

WM. C. CLIVE,  
Teacher of  
Violin and Piano.  
Studio 337 First Street.

GEORGE E. SKELTON,  
Teacher of Violin.  
(Graduate from Trinity College, London.)  
References and Studio: D. O. Calder's Sons.

MAGNUS OLSON,  
Lessons on Violin, Guitar, Mandolin.  
Olson's Orchestra music furnished for recitals, concerts, balls, etc. Office and studio, Calder's Music, 45-47 W. First South St.

ANTHONY C. LUND, BD.,  
Graduate of Royal Conservatory of Music,  
Leipzig, Germany.  
Studio, 127 North Temple, Salt Lake City, Utah.

Violin.

M. S. GUDMUNDSON,  
Pupil of Willard Wells. Pupils taught for the higher studies as taught by Prof. Wells. Lessons given at home or studio, Fergus Coalter's.

ARTHUR SHEPHERD,  
Teacher of Piano Forte.  
Numbers 225-230 Constitution Building.

GRATIA FLANDERS,  
Teacher of Piano Forte.  
Studio 1045 E. South Temple.

A. H. GROSE,  
Piano Tuner.  
Fine Voicing, Action and Tone Regulating  
With Young Bros., 81 Main St., Salt Lake City.

TRACY Y. CANNON,  
(Pupil of Albert Jonas and A. A. Stanley.)  
Teacher of Piano, Organ and Harmony.  
Studio at Calder's Music Store.

H. S. GODDARD,  
Harmonio, Vocal Instruction.  
Pupils prepared for Opera and Concert.  
Quartette for Funerals.  
226-227 Constitution Building.

J. A. ANDERSON,  
Piano Studio  
119 E. Brigham St. Pupil of Leschelsky.  
Graduate of Royal Conservatory of Music,  
Leipzig.

ORSON PRATT,  
Piano and Harmony.  
Studio, 512 E. First South.

GEO. CARELESS,

Professor of Music.  
Lessons in Voice Training, Violin, Piano, Cabinet Organ, Harmony and Sight Reading.  
Orders may be left at Fergus Coalter's Music Store.

HUGH W. DOUGALL,  
Voice Development and Artistic Singing  
Italian Method. Studio, 49 North West Temple St.

C. F. STAYNER,  
Piano Instruction.  
621 Dooly Block.

Violin, Mandolin, Etc. Guitar, Banjo, Etc.  
E. FORD,  
Assisted by  
Miss Estlin Ford.

Studio at Taylor's Music Co., 74 Main Street, Salt Lake City. Satisfaction music furnished for all occasions and upon short notice by leaving orders at the above address.

Mrs. EFFIE DEAN KNAPPEN,  
Voice Builder.  
The Italian method. Studio over Daynes' Music Store.

C. D. SCHEITLER,  
Instructor of Guitar, Mandolin, Banjo.  
Special instruction to clubs and classes.  
Sole agent for C. E. Martin world famous guitars and mandolins. Studio 23 Main Street.

MRS. CUMMING WETZELL,  
Solo Soprano.  
Studio for Vocal Instruction. Italian method and artistic singing. Lessons given at No. 26 W. and South, rooms 1 and 2. Voice Culture and Sight Reading a specialty.

JOHN J. MCLELLAN,  
(Pupil of Jonas, Scharwenka, Jedlicka.)  
Piano, Theory, Pipe Organ.  
Prof. of music, University of Utah, Organist at Tabernacle, Residence and Studio, 34 E. 1st North. Telephone 941. U. S. Ears students only.

MISS MARGIE WEBBER,  
Pupil of Estlin Gerster.  
Vocal and Sight Reading. Italian Method.  
Studio 226 South Second East.

HARMEI PRATT,  
Teacher of Piano and Harmony.  
Studio over Daynes Music Store,  
74 South Main.

GEO. H. VINE,  
Tuner and repairer of Piano and Organs.  
(Graduate of Tanglewood, New England Conservatory of Music, Boston, Mass.)  
Center Music Store in Main St., Salt Lake City, Utah. P. O. Box 652.