DESERET EVENING NEWS SATURDAY JUNE 12 1909



IT for a few scattering attractions the theatrical season, long prolonged, is now closed. Next week every theater in town, save the Colonial, will be dark. The Colonial

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will be given over to Ralph Stuart and bis players and will hold up the reju-tation of Salt Lake in summer "stock." Tonight Miss Marie Doro closes her en-gagement at the theater, where she has been scoring a distinct personal and artistic hit in the role of Carlotta in "The Morals of Marcus," the same play she first appeared in as a newly faciged Frohman star three years ago. It is safe to predict that Miss Doro will not need any great amount of press work to assure her big audiences when she next visits Salt Lake.

The press agent is undeniably a great factor in box office returns, Salt Lake was given a demonstration of his abiliwas given a demonstration of his abili-ty during the past week. At the Co-Ionial "Three Weeks" was responsible for a record run and the sporting of the S. R. O, sign on more than one occasion. Had the play been produced under any other title there would have been a distinctly different story to tell.

What a clever press agent can do for a play is shown in the case of "The "flee Mouse," which played to big busi-sess at the Grand. When Manager Burnham gave out his interview in New Burnhaim gave out his interview in New York last fail, denouncing five plays then running at the Gotham theaters as being indecent, he named none. But the Shubert publicity department cager-ly grasped the insinuation that "The Blue Mouse" was one of the five, and proceeded to deny the assertion in such a way as seemed to confirm the allega-tion never directly made. A company was sent on the road, and press and clergy, city officials and others were deluged with statements to the effect that in "The Blue Mouse" was nothing upon which objection could be lodged on the score of morality. And much of this talk got into print, and soon a question was extant as to whether the question was extant as to whether the pluy was really wicked. Public curios-ity once aroused is never to be sat-lafied, short of an investigation, and so the Shuberts have reaped a golden har-vest by sending the piece about from town to town, merely to demonstrate that the assertions are correct. The play is not wicked, and is not really immoral, it is not indecent; it is mere-tr innoscible and in some ways vulgar. ly impossible, and in some ways vulgar. But its press agent is a wonder and those who paid advance prices to satis-fy their curiosity new salute his astute-

. . .

Ralph Stuart will be seen for the last time this season in "The Master at Arms," a romantic play, full of inter-est, vigorous, and with a good story. est, vigorous, and with a good story. The play will open next week at the Colonial on Monday evening and will continue at that house all the week. Mr. Stuart will close with this play after an engagement of six weeks here, in which he has won a very consider-able following who will welcome his re-turn

Mr. Stuart was brought here to take the place of Willard Mack, who has been at the hospital. The latter has now recovered and will resume his place at the head of his company, the

place at the head of his company, the opening play at the Colonial being "Captain Swift." During Mr. Stuart's engagement he has put on a rattling lively class of plays. Opening with "By Right of Sword," he has put on "The Trans-gressors," "At the Rainbow's End," a new play, "The Christian." "The Couri-er of Fortune," and now ends the list with "The Master at Arms." a stirring drama cuite as full of action and as pleasing as any of the others. Mr. Stu-art desires that his last week in Sait Lake shall be one to be remembered Lake shall be one to be remembered and is making special efforts to make the play to be given a success.

BRINES has returned from his month's absence in New York City, with the regretful intelligence that his further sojourn in Salt Lake will be short, While In New York, Mr. Brines was offered several advantageous positions, both in grand opera and in soveral church choirs; but he found it better suited to his purposes to accept a comic opera position under the direction of the Shuberts, and will leave Salt Lake for New York early in September to all a two years' engagement. Mr. Brines is to continue teaching through the summer, and late this month will give a public recital, as his farewell appearance before the Salt Lake public. Mr. Brines will be much missed here where he has been so prominent before where he has been so prominent before the musical public both as a vocal in-structor and as a singer. He has se-cured a large clientefe of pupils because of the recognized high standard of his methods of instruction, and he has become specially prominent as a choir director and concert singer. Mr. Brines dislikes to leave Salt Lake, where he has found it so pleasant to live, but he does not feel justified in refusing such fine opportunities as are offered him in the east. . . . The chorus for the "Sphynx," the lo-cal opera which is being prepared for production during the G. A. R. week, has been called for the first rehearsal next Tuesday night. The statement has been made that the chorus will con-tain the handsomest lot of girls ever seen in a local production. The chorus is to be featured as the "Salt Lake Beauty chorus," and twenty of the most beautiful girls in the city have been secured. There will be forty people in the chorus, and twelve principal characters. The cast will be announced characters. The cast will be announced some time during the week, and the principals will probably be called to-gether to hear the first reading of the opera at the same time the chorus meets. The contract for painting the scenery has been placed, and the plans call for three elaborate stage settings. The locale of the opera is on the river Nile in Egypt, which offers exceptional opportunities for beautiful stage work. The costumes will all be made new for the production, and more than a The music for the opera will be under land.



RALPH STUART,

the personal direction of the composer, Prof. J. J. McClellan, and Briant S. Young, the author of the libretto, will conduct the stage. The engagement will open on Friday, Aug. 6, and will run for nine nights, as well as the usual matinees. . . .

The following program will be given by the Fifteenth infantry band tomor-row at 4 p. m., on the post plaza:

March, "The Stars and Stripes For-There were 2,000 people present at last Sunday's concert, when the Des-eret News March was given for the first time. There have been as many as 3,000 people present at these Fort

Douglas band concerts. 1 han Following is the musical schedule for tomorrow's services in the First Meth-odist church: Morning-Children's day

odist church: "Morning-Children's day concert. Evening--Organ prelude: anthem, "How Lovely Are the Messengers" (Mendelssohn's St. Paul); offertory; soprano solo, "There is a Green Hill Far Away" (Gounod), Mrs Charles Daly; postlude. Choir director, Mrs. Wm. A. Wetzell; organist, Edward P. Kimball. . . .

Organist E. P. Kimball and wife, Organist E. P. Kimball and wife, Miss Irene Kelly, and Miss Hazel Barnes, left Thursday evening for Le Grande, Or., where Mr. Kimball and the young soloists are to appear in organ concert, at the local tabernacle.

In "The Master at Arms," at the Colo nial All Next Week. SHARPS AND FLATS

After spending a fortnight in Paris, Signor Gatti-Casazza and Herr An-dreas Dippel have drawn up a general program and settled engagements with

A young Turkish composer has writ-ten a symphonic poem called "Abdul Hamid." The harem scene is said to outdo in discordancy anything written up to date by the most modern of the Occidental masters. It has scores of volces and each one insists on its own say. The episode in which each of the wives tells Abdul that it never would have happened had he listened to her, is one of the most realistic in all, the wide Affeld. of symphonic literature.

. . . Some castern genius has been trying to instill music into the minds of some western girls, and writes thus of his efforts, in an eastern journal: They are too funny. As for opera, they detest it and think oratorio rath-er funny! They adore rag time! They Tree Agrees With the Censor That Shaw's Play Needed Editing London Dramatic Letter

to the decision that it will be cheaper in the long run to take "Eunice" to

the Hicks theater even, although they have to pay dead rent at Terry's. So the fair Fannie starts her campaign

at the former house next week. Boll she and Klaw are very enthusiastic about the chances of the new piece,

and one can only trust that their ex-pectations will be fully realized.

"PETER PAN" IN PARIS.

of the production. With Frohman goes J. M. Barrie to share the triumph of his histrionic god-daughter. One might

imagine that the fascinating Pauline was just a little bit tired of playing the same part continuously on some-thing like 700 occasions, but it appears she comes to it every evening as fresh as ever. I am afraid there is not very much means to be pieled up in Paulic

much money to be picked up in Paris in June, when theater goers are think-

ing more of country outings and the joys of open-air cafe-chantants than of purely dramatic entertainments. Still, it is an excellent advertisement both

HIGH-SALARIED WORKERS.

Alfred Butt of the Palace has secured

reasonably decided that this would be rather too heavy a strain upon his strength. "Peter" is as nearly human as anything can well be. Ho even tries to talk, but gets no further than the emission of certain inarticulate sounds.

emission of certain inarticulate sounds. According to Alfred Butt, however, he understands every word addressed to him. I mention these facts because "Peter" has been secured by Ham-merstein for America where he is to be paid at the rate of \$1,875 per week. In these times of grinding depression how many humans, I wonder, would refuse to change places with him? Martin Harvey has arranged with the

have so far taken the precaution to ob-tain his consent to the proposed mati-nees. They have been duly warned

for Frohman and the piece.

(Special Correspondence.) ONDON, May 29.-As I anticipat-

ed would be the case the Licenser has launched his thunderbolt and set his official ban' upon Bernard Shaw's play, "The Showing Up of Blanco Posnet" It was, of course, open to Shaw to meet the Lord Chamberlain half way and by

Lord Chamberlain haif way and by excluding certain risky passages rend-er the production of his piece possible. But you might as well try to move one of the pyramids as to turn Bernard Shaw from his purpose when he has got his fighting jacket on. Within a few hours of the receipt of the licenser's ultimatum he had pen-ned a yahement protest against that gentleman's ruling and despatched copies of it to the principal London' pâ-pers. Irritation triumphing over good taste, he was even prompted to drag the king's name into the discussion and boldly to accuse his majesty of helng at the bottom of all the trouble. "T presume," he wrote, "the king would not hold up Mr. Tree and my-self before Europe and America as guilty of the disgraceful step of scheming to produce a play too vile for public performance unless he had the most entire confidence in his own judgment." Charles Frohman is off to Paris in a couple of days to witness his own re-vival of "Peter Pan" at the Vaudeville theater there on June 1. Pauline Chase is once more the bright particular star

STORM IN A TEACUP.

Shaw, according to his custom, treats the matter as one of national importance, but really it is rather in the nature of a storm in a teacup. Tree himself declared to me yesterday While L condition the store of th the nature of a storm in a teacup. Tree himself declared to me yesterday "While I consider the general tendency of the piece to be the very reverse of immoral, it contains in my opinion passages to which objection might quite reasonably be taken. On the suppression of these I most certainly have insisted at rehearsal." You are pretty sure to see, "The Showing Up of Blanco Posnet," in America be-fore very long, and I learn that the piece is being translated as rapidly as possible into several foreign lang-uages. But there is no blinking the fact, and therein lies the licenser's jus-tification, that although the root-idea of the story is really of a most touch-ing and tender description—it might have sprung from the brain of Bret Harte—its treatment is crudely sensa-tional, painfully lurid and of a kind to offend the susceptibilities even of the most hardened playgoer. No better vindication of the attitude taken by the licenser could possibly be pro-vided than the publication, which Shaw threatened us with shortly, of the play itself. Alfred Butt of the Palace has secured a wonderful chimpanzee which 'has been making a fortune on the conti-nent for its lucky owner. Just two years ago Butt was offered the same animal at \$200 a week; today he has to pay \$1,250 for it. 'Peter''-so the little fellow is named-or rather his trainer, demanded \$2,000 and was ac-tually offered \$1,500 a week by Oswald Stoll for the Collseum. But at that house he would have had to give two performances daily and his proprietor reasonably decided that this would be rather too heavy a strain upon his

NUMEROUS FAILURES.

Failure follows failure with exasper-ating and disappointing regularity. Lewis Waller's production of "The Conquest," in which Maxine Elliott was starred, lasted just a week and now his revival of Somerset Maugh-am's "The Explorer," has just missed making the same deplorable record by one night. "During the 26 years I have been on the stage," Waller said to me the other day, "I have not known such a wretchedly bad season." He is not the only sufferer, but, mani-festly, there is very little consolation to be drawn from the fact. Waller has shut down for the next three weeks in order to enable him to carry on day and night rehearsals of a new play by Arthur Conan Doyle entitled, "The Fires of Fate." It is founded on one of Doyle's novels entitled, "The Trag-edy of the Kurosko." The story is in-tended as a protest against the sup-ment elber of a men to take his own Failure follows failure with exasper refuse to change places with him? Martin Harvey has arranged with the Favershams, who are now in this coun-try, to give half-a-dozen matinees of "The World and His Wife," C. F. Nird-linger's adaptation of "El Gran Gale-oto," which, I understand, has been a big success on your side. The first performance takes place at the Adelphi on June 15. But, as a matter of fact, the English rights in the piece are vest-ed in some one else, and neither Har-vey, Nirdlinger, nor the Favershams have so far taken the precaution to obedy of the Kurosko. The story is in-tended as a protest against the sup-posed right of a man to take his own life even when assured by the highest medical authorities that he has only a year to live and that the progress of his fatal disease must be accom-panied by intense suffering. FANNIE WARD'S NEW PLAY.

of the omission and, should they insist on ignoring that warning, something in the nature of an injunction may be expected. MALCOLM WATSON. Marc Klaw has just arrived in Lon-don, having made a little detour in the direction of Madrid and Paris on his

Arthur Shepherd's Prize

was included in a group of the win-ning composer's songs, "Nocturne" (Lowell,) "The Lost Child", and "Youth's Spring Tribute" (Rasetti). Nothing more different from the win-ning sonata could be imagined than the same composer's prize song. "The Lost Child" is of the rarest and most delicate fibre, a dream so pure and fragile that a breath, almost, would shatter it. Mrs. Tewksberry sang it with an intimate appreciation of its delicate fiber, a dream so pure and work of a nature to produce enthus-lasm, but rather too gulet and still, way from New York. His purpose in visiting Madrid was to see a wonderful Spanish dancer, of whose talent he speaks in the very highest terms. His idea was to secure her for America, but when it came to the point there was so marked a divergence between her views and Klaw's on the subject of salary that the project had to be abandoned. I found Klaw yesterday seated on the stage of Terry's theater directing a rehearsal of Fannie Ward's new play, "Eunice." In this connection she has had rather a happy stroke of luck. The with-drawal of "The Dashing Little Duke" at the Hicks leaves that theater with-out a tenant. Frohman and Klaw, putting their heads together, have come to the decision that it will be cheaper way from New York. His purpose in lasm, but rather too quiet and still, the audience demanded a second hear-ing. The other songs were also of the rarest beauty, and all were con-ceived without any intention of show-iness.

The New York Musical Courier at-temps to belittile Mr. Shepherd's work, and affects to say that if his work, and affects to say that if his somata and song were the best that could have been offered, it were best that no prizes be given. The success-ful aspirant's friends in this city laugh at the attempt of the Courier to slur him, and call attention to the fact that when Mr. Shepherd won the Paderewski prize three years ago, his most formidable competitor was a member of the Courier staff, who was subsequently found to have cribbed most, if not all of his alleged com-position from a work of Bizet's, "The

Building.

Cavalier" that had been practically forgotten. The Courier's young man was shown up in his true light, much to his chagrin and that of his editor

The weekly theatrical reviews and criticisms of the "News" appear regu-larly in the Tuesday issues.

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program and settled engagements with most of their artists on the New York Metropolitan. The salary list for the season will amount to about \$2,000,000. Caruso will continue to receive about \$2,000 nightly, and one or two others will receive from \$1,250 to \$1,750 nightly. Herr Dippel has gone to Berlin and Signor Gattl-Cassazza to Milan.

An Irish rector recently advertised An Irish rector recently advertised for an organist, and, among other re-plies, received the following: "Seeing you have a vacancy for an organist and music teacher, either lady or gen-tleman, and having been both for several years, I beg to offer my ser-vices."

They will then continue on to Portland to concertize there, and complete the northwest tour with an appearance at Seattle. The party will be away 10 days, . . .

Oscar Kirkham, professor of music at the L. D. S. university, has re-turned from his New York trip. It is understood that he declined a very good offer to remain east in a professional capacity

Hugh W. Dougall has discontinued his Sunday evening song services until September, when he will resume them with a service at the Twenty-fourth ward meetinghouse.

The offertory at tomorrow's 11 a.m. service in the Catholic cathedral will be Bordase's "Veni Jesu," sung by the choir. . . .

Organist Tracy Cannon of the First Congregational church will play just before tomorrow morning's service a "Prelude" by Douglas, and an "Elegy" by Chican The offertown will be by Gibson. The offertory will be Schumann's "Andante," and for the postlude, Mr. Cannon will play Guilmant's Fugue in C minor.

Fred Heltman of Cleveland will give a song demonstration this afternoon and evening at the rooms of the Clay-ton-Daynes music company.

The American Music society will hold its final session for the summer on the afternoon of June 20 next at the O street residence of Mrs. Charles Read, when Mr. Skelton and his quartet will give a selection especially arranged for string quartet and plano. Spencer Claw-son, Jr., officiating as accompanist at the plano. Misses Irma Watson and Pearl Rothschild are to play a piano duet.

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COLONIAL THEATRE

SIX NICHTS STARTING MONDAY, JUNE 14

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Next Week, Willard Mack, in "CAPTAIN SWIFT."

Local music houses report the public taste, the past week, as having switch-ed off on to opera, in the sheet music trade. It has been a good week for planos, one firm having shipped nine instruments to the southern part of the state, four going down near the Ari-zona border. Then a Marysvale man sent up this week for a pianola. Five victrolas were shipped by one firm to Los Angeles, and a planola to Oak-

they detest it and think oratorio rath-er funny! They adore rag time! They much prefer "Sing Me to Sleep," to Schubert's "Erl King," and they simp-ly rebel against every German and French song I make them memorize. They study the languages, most of them--but such half-way studying! None are in earnest and take the bit in their mouths and practise after meals and an hour at a time! advice is simply casting your pearls before swine. They do not care to study ser-iously, and think I ought to give them trash. There are a few though I have waked up, and they do conscientious work and can see how their voices are becoming rich and broad, with the in-telligent "swell tones" and real thought out scales. Their scales they bring from other teachers would make poor old Errani turn in his grave. They begin as forte as possible and are begin as forte as possible and are "winded" on the first scale. You can see their shoulders rise across the see their shoulders rise across the chapel and when you show them the right way, they simply stare and reply, "That's the only way I can get it!" It amuses me—these western girls—deliver me! Some of them are beautiful and very womanly and ador-able—I just love them, but most are too slangy. One said—No, she was from Atlantic City—"Humph, Sembrich can't these Block Bettils get her skinned a block!" Isn't that delicious?

TABERNACLE ORGAN

RECITALS NEXT WEEK MONDAY, JUNE 14.

TUESDAY, JUNE 15.

Tracey Y. Cannon at the Organ. Offertoire in F minorSalome ElegyArcher Gibson Andante ReligiosoDreuschock Evening song Schumann Sehumani

WEDNESDAY, JUNE 16. Prof. J. J. McClellan at the Organ.

THURSDAY, JUNE 17.

Tracey Y. Cannon at the Organ. Priere-offertoire Devred Traumerei and Romance ...Schumann FRIDAY, JUNE 18.

Prof. J. J. McClellan at the Organ.

at 12:10 p. m.

Song and Sonata Reviews

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ARTHUR SHEPHERD.

VI review of Arthur Shepherd's sented before the Federation of Musical clubs at Grand Rapids, Mich. The account says that on the announce-ment of the awards, Mr. Shepherd serious.

account says that on the absolute ment of the awards, Mr. Shepherd was present, and on the stage, and bowed his acknowledgment to the large audience, which rose to its feet as it cheered him. The prize composition in Class 3, for piano compositions, was the first to be heard. This was a sonata in F minor by Arthur Shepherd, and was played by the composer himself at William Sherwood's recital at the St. Cecilia Auditorium, on Wednesday evening. May 26. The sonata is a work of colossal seriousness and large propor-tions and is in three movements. Its technical difficulties are enormous, tions and is in three movements. Its technical difficulties are enormous but they occur as a natural, legitimate development of the subject, and are never sought on their own ac-count. The first movement is rugged and virile in an amazing degree, and less clear and broad in its outlines, than the other two, but no less logi-cal in form. If one were to interrupt cal in form. If one were to interrupt it in terms of landscape, it would be mountainous rocks, towering crags, somber canyons, with an occasional outlook upon a serene and inspiring horizon. Its human content is that of an overcharged maturing soul, bris-tling with energy and clamorous with vchement speech long pent up. The

(Special Correspondence.) USICAL America for Juno 5, gives considerable space to a review of Arthur Shepherd's prize song and sonata, as pre-before the Federation of Musi-ths at Grand Rapids, Mich, The it says that on the announce-of the awards, Mr. Shepherd resent, and on the stage, and rhythm, and is, above all, toweringly

Mr. Sherwood, giving place to the composer, spoke a few introductory words, making a special point of the fact that Mr. Shepherd had never been abroad, but had received his entire education in this country.

Mr. Shepherd was greeted with rounds of applause upon his appear-ance, the audience rising and waving handkerchiefs. He played the big sonata well, despite the fact that he s sonata well, despite the fact that he was doing so on short notice and without time for thoroughly adequate preparation. He was several times recalled. Mr. Shepherd made a point of congratulating the federation and its American music committee on the great work it was doing. Again the crowded theater resounded with cheers for the prize winners, and the event conceived and planned two years ago in Memphis was over, suc-cessful and inspiring in every detail. Then followed the singing of Mr. Shepherd's prize song "The Lost Child" (poem by James Russelt Lowell) by Mrs. Lucile Stevenson Tewksberry, of Chicago. The song

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SATURDAY, JUNE 19. THE MASTER AT ARMS

Doors open at 12 m., recitals begin