



indulge in criticisms a column and a half long, all very enthusiastic and all written in the ponderous English style that suggests law books rather than theatrical criticisms. All the papers, however, tell one tale when they speak of the gifted actress's success.

THEATER GOSSIP.

John E. Kellard has retired from Modjeska's company.

"Rupert of Hentzau" failed on its London production.

Mrs. Langtry was refused permission to play her drama, "The Degenerates," in Newark, N. J., last week.

Tony Pastor sang out his thirty-fifth year last week in New York. There was a great deal of enthusiasm.

The Boston board of police have stopped the sale of "Sapho" in the bookstores of that town.

The sale of Augustin Daly's works of art, curios and rare books, brought about \$200,000, one-quarter of their original cost.

E. H. Sothern will make his long promised appearance as Hamlet at the Garden Theater early next season for two weeks.

The Frawley company, strengthened and improved with a new repertoire, will shortly play a return engagement at Los Angeles, where Mr. Frawley is deservedly popular.

Clement Scott, the famous English critic, has brought his New York stay

are now in San Francisco. Despite the fact that they followed close upon Paderewski's heels, they are exciting a great deal of attention. Mr. Pyper has booked them for one night in the near future.

The music at the Tabernacle tomorrow will be of an unusually interesting character, comprising the following: Hymn, "He Died! The Great Redeemer Died," by Careless; hymn, "Jesus, Once of Humble Birth," tenor solo, "The Holy Temple," Mr. Thomas Ashworth; the latest composition by Prof. J. J. Ayres and the anthem, "Awake, My Soul," by Stephens.

TOM MOORE'S HARP.

"Tom Moore's harp is now in New York City. He recently arrived from Dublin and is now the property of Maire Glover-Miller, the church and concert singer, to whose grandfather Moore presented it in 1850. The harp was a close friend of Professor Glover, Mrs. Miller's grandfather, who was one of the well-known family of Glovers, musicians and composers.

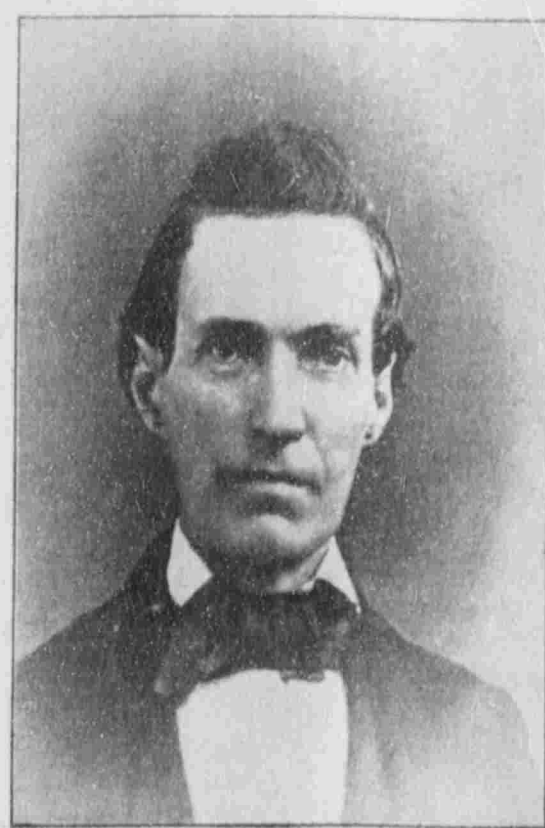
The harp, which is now about 15 years old, was used by Moore in the composition of his famous Irish Melodies. It is interesting to note how these poems came to be written. In 1796 the publishing house of Pease &

Co. of Dublin, invited all the harpists and minstrels of Ireland to a great musical congress at the capital to play over the old melodies, the origin of many of which is involved in obscurity, for the purpose of harmonizing and preserving this traditional national music. After the melodies had been transcribed, Moore was engaged to write words to them. The right note gave, as Sir John Stevenson and Professor Glover, and then began the long history and wide popularity of the Irish Melodies.

"It was on this harp that Moore composed 'The Harp That Once Through Tara's Halls,' 'The Meeting of the Waters,' 'Go Where Glory Waits Thee,' and 'The Last Rose of Summer.' In 1816, when Moore left Dublin after the publication of his 'Melodies' by the Powers, he took the harp with him to London. There he found himself a social lion, and in the fashionable drawing-rooms of the British capital he used this harp and his fine voice to strengthen his popularity.

"The harp itself is of the style known as the Irish Dabney. It is about three feet in height and weighs perhaps ten pounds. It must have been a beautiful instrument when new, with its green front pillar and a graceful sweep of neck. Oddly enough it has no pedals. Its compass comprises thirty notes tuned diatonically in the key of G." From "Tom Moore's Harp," in Warner's Magazine for March.

OLD SALT LAKERS.



ORSON SPENCER.

Few of the present generation are familiar with the features of the man who wrote the famous "Spencer's Letters," the man who was the first chancellor of the Deseret University (now the University of Utah), when that institution of learning had its birth. Orson Spencer was born in the town of Stockbridge, Berkshire county, Mass., on March 14th, 1802. He graduated with honors at the Union college in New York in 1824, and at the Theological college at Hamilton, New York, in 1829. He labored in the Baptist ministry for nearly twelve years as a regularly ordained minister, but became converted to "Mormonism" in 1840 by his brother Daniel, who visited his home. He came to Nauvoo to join the people of his chosen faith in 1841. He filled a mission to England in 1847, while his family of motherless children were at Winter quarters in the care of friends. He came to Utah in 1849. On account of his great faith and his high educational attainments, he was chosen to open a mission in Prussia in 1852, but he did not labor long there before he was banished by the government. It is something of a coincidence that his great-grandson Spencer Clawson, Jr., has also suffered banishment from that country for attempting to labor in the same cause. He filed many other missions, notably one to the Cherokee Indians. Returning from this mission in 1855 he was taken with chills and fever, from which he never recovered, and he passed away on October 15th of that year. His remains are interred in the city cemetery. As is well known, the letters which Mr. Spencer dictated were written during his mission to England, and were first published in the Millennial Star. These letters cover a discussion of the principles of the Gospel, and are noted for their strength of argument and their elegance of language. They were addressed to the Rev. Mr. Crowell, one of the friends and associates of his early youth, and have since become one of the standard works of the people whom he so dearly loved. Among Mr. Spencer's descendants are many of the prominent citizens of Utah, and it is pleasant to note that one of his grandsons, Mr. Spencer Clawson, has given an order to the artist, J. W. Clawson, for an oil painting of his grandfather, which will be presented to the University of Utah when it occupies its new buildings on the hill. The painting will be made from the photograph from which the above half tone is taken.

monic orchestra, conducted by Prof. Gernsheim.

Prof. Dr. Hugo Reimann played the organ parts. It was perfectly done.

Hall's quartette played in Beethoven hall on the 11th, the C major quartette, Mozart; quartette, D minor, Schubert, and G major quartette of Beethoven.

Mendelssohn's "Elijah" was given by the Sing-Academy chorus on the 10th, with excellent results, at Sing-Academy.

Barth, Wirth and Hausmann give their last "Trio" evening on April 14th.

Prof. Dr. Joachim assisted.

Herr Reibick gave a "Wagner Evening" at Philharmonic hall on the 14th, and it was one of the richest feasts I have heard. The program was: "Huldigung's March," songs of the "Rhine-daughters," from "Gotterdammerung," Entrance of the gods in Valhalla from opera "Rheingold," Overture to "Lohengrin," "Siegfried Idyll," "Siegfried's Rhine-ride," from opera "Gotterdammerung," comprising the "Rising of the Sun," "Siegfried's Farewell to Brünnhilde," and "Siegfried's Rhine-ride." Overture to "Tannhauser," "Alum Leaf, violin solo by Concert Master Anton Witke, and the "Ride of the Valkyries." To a lover of Wagner's music

ART NOTES.

Prof. Paul has been obliged to resign his position as one of the lecturership committee of the Art Institute upon account of other duties, and his place will be filled by Mrs. Edna W. Sloan.

Amongst the most interesting lectures to be given under the auspices of the Institute in the laboratory of the University building will be those of Mrs. Alice M. Horne and Mrs. A. W. McCune. Mrs. McCune will exhibit some rare lace brought by her from her recent European trip, and other details promise to make the event of special interest.

The noted New York artist George Taggart will shortly give an art reception in his studio. His recent work, a portrait of W. S. McCormick, will be shown together with several portraits that have been exhibited at the Paris salon.

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MUSIC IN BERLIN.

Special Correspondence.

Berlin, March 21.—The chief musical attractions since my last letter will be chronicled in this one. There is a perceptible falling off in the number and quality of concerts at this moment, and the flood of good things is fast abating; but, do not misunderstand, we have stacks of choice concerts yet, and the Royal Opera is giving as good a bill of fare as ever.

YOUNG WAGNER'S OPERA.

Siegfried Wagner's opera, "Der Ring des Nibelungen," was performed for the first time last week and was a distinct success from the start. The gifted young son of an illustrious father—the musically revered Richard Wagner—was wildly cheered and recalled a dozen times at the end of the performance. In fact, it looked for a while as if the enthusiasts would carry him around the streets on their shoulders, so great was their excitement. Even Dr. Muck, the splendid "kapellmeister" (conductor), who had brought about such a remarkably fine performance by his masterly conducting and training, was called before the curtain and appeared several times with the composer, before the applause subsided. Young Wagner's music is quite original, although traces of his father's influence, especially in the orchestration, are readily and often heard. It is being performed very often, two or three times a week, and prices are higher for this attraction.

"FLYING DUTCHMAN."

To celebrate the 20th anniversary of the founding of the Royal Academy, the "Flying Dutchman," of Richard Wagner, was given at the Opera. Kaiser Wilhelm, with his suite, was in attendance, and during the first act sat in his large loge in the balcony (center), but later, instead of going home, as he usually does, he went into his proscenium box and remained through the opera. The public was notified to appear in dress befitting the occasion, and the sight was one strikingly brilliant. Prices were nearly doubled for this night. Dr. Muck conducted a great performance.

The same night in Philharmonic the "Society for Purification of Art" gave a concert. The works of Richard Strauss and Hans Pfitzner were given by the Philharmonic orchestra, a conservatory chorus, and Messrs. Sillermann and Heilmann, a couple of well-known singers. Strauss conducted. The critics laud Strauss and criticize Pfitzner, who is a composition teacher in the Stern's conservatory.

One of our American girls had a very nice success at the Philharmonic last Tuesday night. She played the F minor concerto of Chopin, accompanied by the Philharmonic orchestra, with Josef Reibick at the desk. The orchestra contributed the overture to "Prometheus," Beethoven; Bach's "Suite" in D major, and the symphony in E flat, by

YSAYE.

Ysaye thrilled a large audience at Philharmonic hall at his last popular concert. He played better than ever—never did a violin speak so eloquently.

Here is his program: Overture, "Cortana," by Berlioz; violin concerto, F major, Lalo; violin concerto, Mendelssohn; Abtendell, Schumann and Entr'acte from "Mignon," Thomas (orchestra); Ballade, Polonaise, Vieuxtemps. The Philharmonic orchestra, J. Reibick, conductor, assisted. I have heard the Mendelssohn concerto played many times, but have gladly forgotten all interpretations of it, save Ysaye's. The "Prometheus" of this charming work was taken at a "prestissimo" speed and carried through without a flaw. It was a concert in twenty-five, even in this place.

The "Damnation of Faust," oratorio by Hector Berlioz, was presented at the Kroll opera house Tuesday week. R. L. Hermann conducted as poorly prepared and coldly received a concert as I have heard. An orchestra of 100 amateurs played, and the discord at times was hateful, especially after having paid three marks for a seat. The strange thing about it is that the house was well filled.

The "Wagner Society" gave a superb concert in Philharmonic two weeks ago Monday night. Richard Strauss conducted, and several of great ability sang.

Nikisch's last (tenth) concert took place at Philharmonic last Sunday, and was a feast in the true sense of the word. Busoni played Haydn's Concerto in D minor, in a style flawless (technically), but his interpretation seemed cold and uninspired. Nikisch was given an ovation as he bade his men farewell, it being his last appearance here this year.

Yesterday the "Solemn Mass" of Beethoven, one of the most difficult creations for chorus, was given at the Kaiser Wilhelm Memorial church by the Stern's Singing society and Philharmonic orchestra, conducted by Prof.



MISS OLGA NETHERSOLE.

[From her latest photograph.]

Nethersole is again on the top wave of prosperity. The decent part of the community may well feel discouraged at the spectacle now to be seen nightly in New York. Nethersole has been pronounced not guilty by a jury, and has returned to the Sapho wallow, presenting it to jammed houses. On the opening night eleven of the jury which acquitted her were in the audience. Perhaps if they now had a chance to pass on the case, their verdict might be a different one.

ewski will render in this city. It is as follows:

PADEREWSKI PROGRAM.

Etudes Symphoniques, opus 13.....Schumann
Sonata, F minor, op. 57 (apparition-ata).....Beethoven
I Allegro assai.
II Andante con moto (variations).
III Allegro ma non troppo, presto.
Serenade "Hark! Hark! The Lark!".....Erl King, Schubert, Liszt.
Ballade, A flat, op. 47.....Chopin
Nostalgia, D flat, op. 27, No. 2.....Etude, op. 25, No. 9.....Chopin
Valse, op. 42.....Paderewski
Minuet, A major.....Paderewski
(Published by G. Schirmer, New York)
Valse "Man lebt nur einmal!".....Strauss-Fangst
Rhapsodie Hongroise, No. 6.....Liszt



PADEREWSKI.

Taken from his latest picture in San Francisco. He is now in Portland and will arrive in Salt Lake the 21st.

The present dramatic rage in the east is "Quo Vadis," and last Monday night there were two companies in New York presenting it, each one having a different dramatization of the famous book. It is running at the Alcazar theater in San Francisco and there are a dozen companies rendering it out on the road. It had been expected that the San Francisco company would present it at the Salt Lake theater during the spring, but it seems that the Grand is to have the first chance at the reigning success. The company which Mr. Mulvey presents next Monday evening is the Charles Riggs combination, the star of which is Miss Rose Stillman. The company comes from Chicago, having only made two stops on the way, one at Des Moines and the other at Denver. All the scenery is new and the Denver papers say very handsome. Everyone who has read the celebrated book will be interested in the production.

Nance O'Neill writes from Australia that she will never forget the welcome she had in Salt Lake, though she says that each night in Sidney she receives just as warm a demonstration as she did here. The business is stupendous, and naturally she and her manager are jubilant. She has decided to put in a full week in Salt Lake next November on her way to New York. She sent a batch of Australian papers all of which

to an end and returned to London. Mr. Scott is a gifted writer, but he seems never to have gotten over his surprise that his arrival did not shake the foundation of New York theatrical life to its center.

Henry Miller will again bring Margaret Anglin, who is making a hit in New York in The Bugle Call, a new Empire Theater success in New York, to Salt Lake this season.

The Theater last night held a second audience and Wards & Vokes go away very well satisfied with the result of their Salt Lake engagement. The house will be dark to night.

A new stage version of "The Old Curiosity Shop" has been produced in New York with Mary Sanders as Little Nell. She is said to recall the early Lotta. Lotta watched her from a box.

Next season Alice Nielson may not appear in New York at all. A route is now being booked for her extending to California and back, and this will quite naturally take up most of the amusement term.

Frederick De Belleville and S. Miller Kent have been engaged by Lieber & Co. for important roles in the big production of "Monte Cristo," in which James O'Neill will be presented by this firm next season.

Janet Waldorf, with Ada Dow Currier and Norval McGregor, assisted by local amateurs, played As You Like It on the Gymkhana cricket ground, Rangoon, Burmah, on Feb. 17. Their oriental tour continues highly successful.

Commenting on that gold statue of Maude Adams that is to be sent to the Paris exposition, Stephen Fluke gallantly declares that it is an excellent likeness, "but it lacks the heart of gold which Miss Adams possesses."

The New York Sun's word of advice to the Rays is in effect: A Broadway theater is no place for you or your show. For two years you have been very successful in the cheap theaters. You had better stay there or change your methods.

Maude Adams has now appeared as "The Little Minister" 300 times, the average receipts for every acting day having been \$1,500. This means gross receipts of \$1,520,000. The royalties paid to the author, Mr. Barrie, amount to over \$100,000.

The Neill company, of which Julia Dean is a member, is now playing in San Francisco. It will play an entire week at the Salt Lake Theater early in the fall. Mr. Neill is the pioneer of the stock company revivals, and it is he who first presented Frawley, Blanche Bates, Harry Corson Clarke and others in this city.

MUSIC NOTES.

Baldanza, once a well known tenor, who sang with Patti, died last week in San Francisco.

Hugo Goerlitz, Paderewski's manager, writes to old acquaintances in this city that his wife, Amy Sherwin, who once lived in Salt Lake, is well, happy and professionally prosperous.

The choir of St. Paul's, aided by Mr. Fred Graham, tenor, and Miss Sallie Fisher, soprano, will render an attractive musical program in the chapel tomorrow morning. In the evening Mrs. E. J. Jolly will sing Easter Tide by Marjo.

The three notable musicians, Pet-schnick, Hamburg and Lachmann,

MISS ROSE STILLMAN,
of the Quo Vadis Company.