

MUSICIANS

THE FESTIVAL chorus has held two rehearsals (one with the choir) in the tabernacle, to test its progress in the two big vocal works for the festival, and will meet again Monday night at the Beesley hall to complete more satisfactorily the first scene of the "Golden Legend" in particular, and to further improve a few places in the "Wedding Feast."

On the whole, Prof. Stephens found that the "Wedding Feast," especially, was in shape to render well in the big building, and about four more rehearsals will find both works in shape for public rendition.

The management of the Musical Festival association has offered to the children of the public schools of the city, a special rate of 15 cents to the matinee at the coming Spring Music festival. A section of the school children will be set aside for the school children. The matinee performances are set for 3:45 p. m., when the program will be arranged especially for the children, at that time, the juvenile choir of 500 voices will sing "The Last Chord" of Sullivan, and a chorus from "Lucretia Borgia" by Donizetti, accompanied by the orchestra of 65 and the great organ.

The first Baptists will have "An Evening with O. T. H. Hymns," to be given in the Jewish synagogue. The program will include, "Jesus, Lover of My Soul," "In the Sweet Bye and Bye," "There is a Fountain," "O T. H. of the Home Over There," "Wonderful Words of Life," and "Shall We Gather by the River," by the congregation; songs, "It is Well with My Soul," by the choir; solos, "The Ninety and Nine," and "Almost Persuaded," by Mrs. Fred B. Jones; with a short discourse on the history of music.

Vocal teachers still report epidemic conditions in sore throat, tonsillitis, laryngitis, cold in the head, bronchitis and general pulmonary troubles, with several cases of pneumonia, among their pupils.

Local piano men express the belief that in 19 years no piano will be made without a mechanical player mechanism built inside. The tendency of the trade is reported as having set in strongly that direction, and piano owners of pianos are asking dealers to allow them so much for single pianos in trade for player-pianos.

At the first Methodist church tomorrow morning, the choir will sing Shelly's anthem, "King of Glory," in the evening, the choir will sing "When Night o'er Clouds the Sky," also by Shelly.

The piano pupils of Miss Nora Gleason will give a recital in her studio next Tuesday.

At tomorrow's 11 a. m. service in the Catholic cathedral, J. W. Curtis will sing, "O Salutaris," and the choir Gans' Second Mass. In the evening, the musical service will include "Vesper," by the choir; "Ave Maria," (Labadie), Mrs. Corinne Hammer, and Miss Fitzpatrick; "Veni Creator," J. W. Curtis; "O Salutaris," Miss Fitzpatrick; with violin obligato by Edward Fitzpatrick; "Tantum Ergo," (Rossi), choir; "We Praise Thee, O God," choir; with solo from Miss May O'Neil; "Te Deum," Haydn.

The Boise Statesman announces that when Paderewski was there, Miss Edleston, who appeared here as the pianist at the last Salt Lake Symphony orchestra concert, arranged to go to Warsaw in Poland, and study under the great prima of the piano. The large hall in which the artist played was packed solid with people, who were so enthusiastic that he acknowledged a recall after the final number, which is not generally his custom.

Harold Bauer is billed to appear in the First Methodist church, Monday, March 2. He is a pianist of the Philharmonic, the Boston choir as a pianist who comes to America without flourish of trumpets, beat of drums and general alarm. Mr. Bauer has appeared before the Salt Lake public and made a favorable impression.

SHARPS and FLATS

Lillian Russell's first engagement was in a church choir. She was dismissed after one consecutive performance for eating peanuts in the choir. When the choir was singing, she left with the tenor, and was with him, but she was a good many years ago.

Amadeo Bassi, the Manhattan opera house tenor, has just signed a contract to sing as principal tenor at Buenos Ayres, during the coming season, for a salary of \$1,000 for eight performances a month.

Ernestine Schumann-Heink, though she has frequently sung "Carmen," says she could not sing the role of the cigarette girl now, as "people would laugh," they would say, "That 'Carmen' is the mother of cigarette girls." The tenor who sang for the first time in America at the Manhattan last week, the part in which she made her debut in October, 1878, in Dresden.

The American prima donna, Marguerite Sylva, now of the Opera Comique, Paris, had so many offers to give her performance of "Carmen" outside of Paris that she has obtained leave of absence from the Opera Comique for the months of March and April next, and will make an extended tour to the more important cities of France, Switzerland, Belgium and Italy, with a probability of singing six or eight performances of "Carmen" at Algiers before her return to Paris.

Mozart was one day accosted in the streets of Vienna by a petitioner for alms who appeared to have seen better days. The musician, who kept more ready, begged the person to wait while he went to a tavern. He then called for pen, ink and paper, and having written an extempore minuet, returned it to the petitioner and told him to carry it to a certain music shop. The poor fellow did so and obtained for it some double ducats. It was a composition remarkable for its union of grace and science, and the composer, perhaps, took a natural pride in showing.

A recent New York Associated Press dispatch says: That Americans are



Edith Helena

HAS WONDERFUL RANGE OF VOICE.

There is a New York girl who has been trying for a long time to get a chance for a grand opera debut in that city. She is Edith Helena. Her voice has been heard in the past few years by between 3,000,000 and 4,000,000 people in this country and in Europe, in every large city from San Francisco to Bucharest, Roumania. In that time Edith Helena has sung for about 3,000 audiences, and has never once failed to get enthusiastic applause. She possesses what is unquestionably one of the greatest vocal ranges ever known, more than three full octaves and easily

reaching A altissimo—five full notes above the high C. Fully 10,000 times she has sung in public and sustained F altissimo, G altissimo or A altissimo. And yet Edith Helena has knocked at the stage doors of New York's great opera houses in vain. She cannot sing in them because she has no grand opera repertoire, for at present she can only sing seven of the greatest standard operas in Italian or French, and is learning others. Miss Helena was heard in Salt Lake last year when she appeared as a headliner at the Orpheum.

really nothing more than children, is the opinion of Theodore Chailapine, the Russian basso, who left for home yesterday after singing in New York for several months. New York, he said, had the faults that went with bigness, but if he pointed out those faults, he would just what he thought of this city, he would become the most unpopular basso in it. As for the weather, the basso said it could not be beaten even in St. Petersburg. He said he pitied Americans, because they had "no light, no song in their lives. Their ruin is they are content with what they have got. The Americans are children in matter almost in business. You can see how naive and rustic they are when they allow their financial men to go to such lengths with their money." The basso said \$3,000 in the closed New Amsterdam bank.

There is beginning to be a decided objection among opera managers to continue the enormously high salaries paid to stars. In this connection, a Paris cable dispatch says: Discussing the report from New York that the opera managers there hope to bring

about an international combination for the purpose of reducing the enormous salaries paid to singers. M. Delmas, the eminent baritone and dean of the artists of the Paris opera, told me today he thought such a movement, if successful, would be disastrous. "If that plan is carried into effect," said M. Delmas, "it will be a mistake, for no matter what the manager may pay the artist, he never pays what he merits. The life of an artist is so full of anguish, so crowded with emotion, that it is not well paid his existence is unendurable. Money is his only consolation. We get our glory and success at home. Money is the only thing that could tempt a first class singer to cross the Atlantic. Do you think that Caruso or Alvarez would go there if they could earn enough in Milan? If American salaries should be reduced great artists would refuse to go to America." To which the American answer should be—let them stay at home then. There is a great deal of latent talent in this country which is only waiting to be brought out; and in the trial of voices before impresarios, some voices would appear manifestly equal to the imported article.

from being proud of the choir at such times; often he was heartily ashamed of it in its crippled condition. Personally, he said, it was killing him, and physically, to be doing this endless treadmill work. He knew his ability, with half fair play, to train, and make a choir that he could be proud of. He was entirely different to what he was, even when at our best, but he said he was eternally crippled in his efforts, too often by the absence of those who thought they were his very dear friends and had endless praises to sound for "Dear Brother Stephens." He characterized such expressions as the very poor friendship, and he hoped none of them would be permitted to weep at his funeral. In conclusion he said:

"If you have friendship for a man, aid him to accomplish his life's work; if you can not do that, never prate about him, as being your friend."

He ridiculed the pretense of having "too many church duties" to attend to before this one, which the president of the Church had time and again personally desired them to give preference to. No one was forced in our Church to accept any calling—alone to accept one that would interfere with a previous important duty, without being released from that duty first.

Prof. Stephens says he will follow these remarks by a dismissal of chronic absentees; if so, over 200 names will be dropped next week.

Sallie Fisher Tames a Wild Auto

SALLIE FISHER, who has sung "Dearie" and a half dozen other ballads into best seller ranks, has courage as remarkable as her voice is pleasing. She isn't afraid of the wildest automobile that ever turned a somersault and threw its human freight into eternity. Her fame as a motor tamer is as great in some circles as that of her voice in others.

Last summer a motoring party, bowling toward the east end of Long Island, came upon a trim car standing apparently ownerless in a wood. They hallooed through the woods, but there were no replies but echoes. At last the owner backed his own vehicle against the red roadster with the intention of taking it back to town. Upon which an apparition wriggled from beneath the car and flung upward, indignant glances at him.

A sweetly sarcastic voice proceeded from the tangle of frowny brown hair and rebellious blue veil, and unsmiling, weak and listless, this too, before thousands of strangers monthly, many of them investigators of the church work. Mr. Stephens said he was far

"I really—I beg your pardon—I intended taking it to a garage to be advertised."

"You are very kind, but—too kind. I intend taking it back to my home."

"Excuse me—can I do anything?"

"Nothing, thank you." With which the apparition slid back under the car again, and the astonished motorist heard the metallic sound of a crank and the tapping of a steel upon steel.

"But—er—shan't I lend you my chauffeur?"

"No, thank you."

"Shall I send a machinist from Southampton?"

"No—thanks."

The "thanks" came from between impatiently set teeth. "I am my machinist."

Ten minutes later the red roadster with slender, rounded, blue veiled Sallie Fisher in it passed the solicitous man with the big chauffeur in the road, giving him a defiant cloud of dust—Mirro.

Foley's Honey and Tar cures the most obstinate coughs and expels the mucus from the system as it is mildly laxative. It is guaranteed. The genuine is in the yellow package. F. J. Hill Drug Co., "The Never Substituted."

Ethel Barrymore and New York Critics

ETHEL BARRYMORE and Arnold Daly have recently thrown discretion to the wind and aired their opinions of the dramatic critics of New York. Their frankness is delightful. They actually assume that they have as much right to criticize the critics as the critics have to criticize them. Of course, this is ridiculous.

Miss Barrymore was asked by the Herald how she expected to be received when she appeared as Rosalind. "I expect to get roasted," naively replied that splendid young daughter of Thespis.

Having defied their wrath, she began to dissect them—the critics. She did it with adroitness and sans fear, answering the query as to what qualities in her opinion, should adorn a critic with a ready analysis. "He should know at least a few things about the stage, should be intelligent, should be able to lay some claim to a literary style—and he should above all things be true from prejudice."

"That sounds simple and reasonable. And what kind of criticism should be written?" asked the interviewer.

"Honest and dignified," answered

Miss Barrymore. "This ridiculing plays that are intended to be serious, ridiculing the work of actors who are serious women and men, who are seriously trying to do the best that is in them—all this is wrong. Sarcastic should have no place in criticism at all. It only makes the men at whom it is aimed resentful—and it hurts the women. It does not stir any one to doing better things; it simply makes them more difficult. It does no good and it does a great deal of harm."

A good deal more along this line Miss Barrymore said and when she was asked about audiences she up and declared: "I yearn for the audiences of other cities, audiences that appear to come to the theatre to be amused and entertained. The New York public has such a superior air, and its attitude is that of trying to find out how bad a play can really be found to be. It goes to carp, not to laugh and cry."

It was straight from the shoulder, in her most amiable way, all through. She had the satisfaction of knowing that her blow in the dark had landed on something, for one of the critics soon after lauded Maude Adams to the skies and held the latter up as an example of a nice girl who never indulged in gratuitous flings at the critics.

SALT LAKERS IN GOTHAM.

Special Correspondence.

NEW YORK, Feb. 16.—Feb. 29 sees the close of Maude Adams' successful engagement in "The Jesters," at the Empire, and the following Monday, the Philadelphians will have a chance to pass criticism on Chicago's artistic work. Boston and Chicago will also each have a sight of this little classic, as Miss Adams extends her engagement westward—Omaha being the extreme western city the company visits; this brings it to the last of May. Then hurriedly will the players troop their way to dear old Harvard, there to give two performances, the 1st and 2nd of June, before the faculty and students. Although the piece has not yet been selected, "L'Aiglon," in which Miss Adams appeared several seasons ago, leads in choice with the actress, "Quality Street" and "Peter Pan" have each good followings, though perhaps Shakespeare's "Taming of the Shrew," may be chosen as a compromise. After the two nights at Harvard, the week will be filled at some other colleges, where the same program will be repeated, and at the conclusion of the college week, Miss Adams will take a vacation, a long rest, of which she is in need, and prepare for the coming season; that will be a most arduous one, as new plays and new audiences require hard work; whether England or America will see her first (the plans not being entirely matured), it means a vast amount of work, and complete rest from city excitement for a while.

On Saturday, Mr. C. W. Sells, president of the Pike's Peak railroad and brother of Mrs. F. Dewey Richards, arrived in the city on business, expecting to be here a week or 10 days. Mr. Sells will make his home with his sister during his stay in the city.

On Thursday, Mrs. Frances E. Pryor left for Lakewood, N. J., for a week; her daughter, Miss Monte Pryor, is preparing a vaudeville sketch which is to be put on the first of next month, and is expected to be booked for the spring season; she will then resign from the "Waltz Dream" company, of which she has been a member since it first opened in Philadelphia some weeks ago.

Mrs. E. L. Kerr, who was Miss Libbie Lee of Salt Lake, and at one time an actress, "checked" in one of the home dramatic companies, arrived in the city several weeks ago from South America. Mrs. Kerr once played Prochard in the thrilling drama of "The Two Orphans" in the Salt Lake theatre and made a decided hit in the part, if memory is to be relied on. Annie Adams was the Louise, and Nellie Colebrook the Henriette in the cast.

Artist J. B. Fairbanks was exhibiting four of his paintings last week—just before boxing them for Italy. "A Landscape" by Van Marck, is for President John R. Weller; Schenck's "sheep," one of the best pictures the Metropolitan boasts, goes to Spanish Fork; a landscape by Dormat will be found in Payson, and a "Bonheur" sent to the Topeka Land company's office, the famous "Boatman at Barcelona," that occupied a prominent place in the Metropolitan. Mr. Fairbanks has also made a copy of each of the pictures, which will be sent with the other orders. These copies are all excellent.

The reorganization of the Metropolitan Opera House company and virtual retirement of Director Cortes, has shaken musical New York to the center. Gatti-Casazza of Milan, will represent the Italian school, and Herr Andriani, the German, element. Herr Dippel is peculiarly referred to as the "emergency" tenor of the Metropolitan forces; and true it is, he has never been known to fail when cast for a part on a half hour's notice; his repertoire is so extensive that it approaches the miraculous; always to be relied on, his judgment on things musical, and his all-around business ability, have won him the coveted place of joint manager of the great house. Of course, the reorganization is to be on entirely different lines from the Cortes management, and one that will be more satisfactory to the public at large. The present administration has not always been a pleasing one to the shareholders, hence the change.

There is no doubt in the minds of everyone that Hammerstein has wrought a wonderful change at the big opera house on Broadway by his successful operation of the Manhattan on West Thirty-fourth St.

At 511 West One Hundred and Twenty-second street, Miss Isabel Slater of Ogden, is staying. Miss Slater will study vocal music here for a while.

Messrs. Asahel Woodruff, William Needham, J. M. Saville and Robert Patrick, Jr., are here representing Z. C. M. L. and are lodged at the Gregorian on West Thirty-fifth street. Mr. and Mrs. George Savage are at the same house.

Messrs. Robert Sowercroft and Wil-

time, though only a month will be spent in New York.

On Saturday, Mr. C. W. Sells, president of the Pike's Peak railroad and brother of Mrs. F. Dewey Richards, arrived in the city on business, expecting to be here a week or 10 days. Mr. Sells will make his home with his sister during his stay in the city.

On Thursday, Mrs. Frances E. Pryor left for Lakewood, N. J., for a week; her daughter, Miss Monte Pryor, is preparing a vaudeville sketch which is to be put on the first of next month, and is expected to be booked for the spring season; she will then resign from the "Waltz Dream" company, of which she has been a member since it first opened in Philadelphia some weeks ago.

Mrs. E. L. Kerr, who was Miss Libbie Lee of Salt Lake, and at one time an actress, "checked" in one of the home dramatic companies, arrived in the city several weeks ago from South America. Mrs. Kerr once played Prochard in the thrilling drama of "The Two Orphans" in the Salt Lake theatre and made a decided hit in the part, if memory is to be relied on. Annie Adams was the Louise, and Nellie Colebrook the Henriette in the cast.

Artist J. B. Fairbanks was exhibiting four of his paintings last week—just before boxing them for Italy. "A Landscape" by Van Marck, is for President John R. Weller; Schenck's "sheep," one of the best pictures the Metropolitan boasts, goes to Spanish Fork; a landscape by Dormat will be found in Payson, and a "Bonheur" sent to the Topeka Land company's office, the famous "Boatman at Barcelona," that occupied a prominent place in the Metropolitan. Mr. Fairbanks has also made a copy of each of the pictures, which will be sent with the other orders. These copies are all excellent.

The reorganization of the Metropolitan Opera House company and virtual retirement of Director Cortes, has shaken musical New York to the center. Gatti-Casazza of Milan, will represent the Italian school, and Herr Andriani, the German, element. Herr Dippel is peculiarly referred to as the "emergency" tenor of the Metropolitan forces; and true it is, he has never been known to fail when cast for a part on a half hour's notice; his repertoire is so extensive that it approaches the miraculous; always to be relied on, his judgment on things musical, and his all-around business ability, have won him the coveted place of joint manager of the great house. Of course, the reorganization is to be on entirely different lines from the Cortes management, and one that will be more satisfactory to the public at large. The present administration has not always been a pleasing one to the shareholders, hence the change.

There is no doubt in the minds of everyone that Hammerstein has wrought a wonderful change at the big opera house on Broadway by his successful operation of the Manhattan on West Thirty-fourth St.

At 511 West One Hundred and Twenty-second street, Miss Isabel Slater of Ogden, is staying. Miss Slater will study vocal music here for a while.

Messrs. Asahel Woodruff, William Needham, J. M. Saville and Robert Patrick, Jr., are here representing Z. C. M. L. and are lodged at the Gregorian on West Thirty-fifth street. Mr. and Mrs. George Savage are at the same house.

Messrs. Robert Sowercroft and Wil-



COUNT EMERY VON COLLAGE

TWO NOBLEMEN WORKING IN A CAFE.

There are two Hungarian noblemen of ancient and honorable families, both barons in their own right in their own country, who are now earning an honest living at a rathskeller on the East Side, New York. They are Ladislaus de Poka and Emery von Collage. The latter is first violin to the rathskeller; the former is well, his modesty forbids publication.

The Baron de Poka was a few years ago one of the best known figures at Monte Carlo. In one season he lost

Ham Patrick entertained Mr. and Mrs. Clyde Squires, and the Misses Hilda and Nora Ellason, at the theatre one evening last week. "Polly of the Circus" being the attraction.

Elders Shirley Clawson and Clifford Young arrived on the Baltic Saturday and at chapel services today both young elders spoke; they very interestingly told of their experience while in the mission field. Mr. Young and Mr. Clawson will leave for their homes in Salt Lake Wednesday next.

On Tuesday, the 11th, Mr. William Zirkel, president of the Brazilian Dredging company, was quietly married to Miss Ruth Pellos Jones of Pittsburg, Mr. and Mrs. R. C. Easton being the only guests present. Mr. Easton has long been associated with Mr. Zirkel in a business way, and a sort of Damon and Pythias friendship exists between them. Mrs. Zirkel is a charming and accomplished lady, and leaves a host of friends in the smoky city to make her home here. The four friends journeyed to Stamford, Conn., where the knot was tied, it being quite the thing now to make the trip to that place for those who desire a quiet wedding and especially do not care for the church, and all its attendant ceremony. The Stamford Daily Advocate has this

to say: "They were accompanied by R. C. Easton, the New York Scotch tenor, who is blessed with a very sweet tenor voice, and who, while in the town clerk's office, hummed selections from operas and made a great hit." A most elaborate supper was given at Martin's after the return of the party to New York.

JANETT.

ARRESTED

a cough that has been hanging on for over two months by taking Ballard's Horehound Syrup. If you have a cough, don't wait—stop it at once with this wonderful remedy. Splendid for colds, cold on the chest, influenza, bronchitis and pulmonary troubles. Price 25c. Sold by Z. C. M. L. Drug Co., 112-114 Main Street.

To Prevent Shoes from Cracking

Use Quick Shine Shoe Polish. It oils, polishes and gives a patent leather finish, and is water proof. Ask your dealer for it. Manufactured by the Quick Shine Shoe Polish Co., Des Moines, Iowa. Sole agents supplied by Salt Lake City and Ogden jobbers.

PICTURE FRAMES.

Midgley-Bodel Co., 33 E. 1st St.

MISS CATHERINE B. BUTLER.

Teacher of Elocution and Reading. 237 South Third East, Bell phone 4888-y.

CECIL COWDIN HOGGAN.

Pupil and Assistant of Willard Wells. VIOLIN INSTRUCTION. Constitution Building, 624.

EDWARD P. KIMBALL.

Piano, Organ, German. Assistant Organist of the Tabernacle. Organist First M. E. Church. Studio 45 South Main St. Beesley Music Co. Residence Telephone Bell 482.

MRS. ALBERTA DERSHAM.

Graduate Chicago Musical College. English, French and Italian. Free voice test. Studio 60 Templeton Building. Ind. phone 1564. 319 Constitution Bldg.

B. M. YOUNG, JR.

Instructor of Violin. Pupil of Back and Schmales, Brussels. English, French and Italian. Free voice test. Studio 60 Templeton Building. Residence Bell phone 143-x.

ANDREW BOWMAN.

Baritone. (Berndt and Wagner). Late vocal instructor at the American Conservatory of Music, Chicago. Songs in English, French and Italian. Free voice test. Studio 60 Templeton Building. Residence Bell phone 143-x.

CLAUDE J. NETTLETON.

Teacher of Violin. Studio 15 East Third South Street. Telephone: Bell 432; Ind. 476.

MISS MATIE HALL.

Teacher of Piano. Pupil of Dr. Louis Lasser, San Francisco. Graduate of the University of California. Teacher of Music at Mills College, California. Studio 75 E. First North Street.

A. BRODBECK, PH. D.,

Academic Professor of Vocal Art. Pupil of Manuel Garcia, London. Studio at residence, 239 Rice Street (between State and Second East on Ninth South).

H. A. MONTGOMERY.

Manuscript Copyist. Copying, Transcribing, Orchestrating. Studio over Coaler's Music Co., 39 So. Main Street. Bell Phone 317 y.

JOHN J. MCLELLAN.

Pupil of Schmal, Jonas, Jedlicka and Scharwenka. Organist of the Tabernacle. PIANO, THEORY AND ORGAN. Bell phones. Studio Clavton Hall. Pupil should apply mornings before 8.

L. A. ENGBERG.

Teacher of Clarinet. Agent for Cundy Bettoney Co., Clarinets and Flutes. Studio 8 Brunswick Ave. Ind. Phone 344.

MRS. K. G. MAESER.

Pianoforte Instructor. Residence and Studio, 244 So. 8th East. Tel. 261-x.

MISS ESTELLE JENSEN.

Teacher of Piano. Pupil of Mr. Carl Paetzel, Boston. Studio, over Beesley's Music Store.

ANTON PEDERSEN.

Studio of Piano, Violin and Harmony. 74 Mt. St., over Cartensen & Anson's Music Store.

RENEE E. REDMAN

Pupil of Mme. Esperanza Garrique. New York. Agatha Berkhoel. Studio 126 South 1st West. Bell phone 763 x Ind. 555.

EMMA RAMSEY MORRIS.

Dramatic Soprano. Pupil of Correll, Berlin and Archambaud. Paris. 128 West 1st North. Bell 1642-n-y.

HUGH W. DOUGALL.

Baritone. Teacher of Voice Building and Artistic Singing. Pupil of Heinemann, Berlin and Boulay, Paris. 612 Templeton Bldg. Bell phone 477.

MRS. MATTIE READ EVANS.

Pianist and Teacher. Pupil of Godowsky, Berlin. Studio at 707 Second Avenue. Telephone 4561 z.

SQUIRE COOP.

Pupil of Godowsky and Busoni. Piano, "Coaching in Vocal Repertoire." Studio Deseret National Bank Bldg., Rooms 15 and 16.

MME. AMANDA SWENSON.

Teacher Vocal Music. The Old Italian School. The GARCIA Method. Studio, Clavton Hall, 169 Main St.

ARTHUR SHEPHERD.

DIRECTOR SALT LAKE THEATER. Orchestra. Teacher of Piano and Harmony. Studio Room No. 2 Hooper & Eldridge Block, 29 Main Street.

EFFIE DEAN KNAPPEN.

Voice Building and Physical Development. Studio, 600 Templeton Building.

C. F. STAYNER.

Voice and Piano. Voice development, technique and artistic singing. Special piano course for vocalists. Studio 328 126 So. Main.

GEORGE E. SKELTON.

Teacher of Violin. (Graduate from Trinity College, London). References and Studio: Room 3, Board of Trade Building.

MARGARET ROBERTSON-KERR.

Pianist and teacher of piano, harmony, musical history Ind. Phone 231. Bell 358-x Studio 734 E. 1st South.

GEO. CARELESS.

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

ELIHU CALL.

Voice Trainer. Pupil of Minetti, Graduate of Peabody Conservatory of Music, Boston. Above Beesley Music Co. Voices tested free, daily from 12 to 1 p. m.

ALFRED L. FARRELL.

Basso Cantante. Teacher of Voice, Soloist New York City Baptist Church, Organ, Harmony and Sight Reading. Studio 805 Templeton Bldg. and 183 Canyon Road. Ind. phone 279.

MRS. JOHN MORTON DAVIS.

Piano Instruction. Pupil of Harold Von Mickwitz, Bush Temple Conservatory, Chicago, Ill. Czechoslovak Method. 119 North Temple. Bell phone 1729-x.

H. A. MONTGOMERY.

Teacher of Slide Trombone, Cornet, Baritone and all Band Instruments. Studio at Coaler's Music Co., 39 South Main Street. Bell Phone 317 y.