MUSIC AND MUSICIANS

THE visit of Sousa the great next Tuesday afternoon and evening ought to arouse our slumbering musical forces as nothing else has done for a season past. Rarely attractive programs have been arranged for both concerts, and with the popular schedule of prices adopted on Manager Piper's suggestion, the brief Salt Lake engagement ought to be an immense success.

Following are the full programs for both events. Special interest attaches to the joint numbers to be rendered by the tabernacle choir, the band and its organ.

MATINEE 2 O'CLOCK.

Second Polonaise ..... Liszt
Cornet solo "Sounds from the Hudson. (Clarke)
Mr. Herbert L. Clarke.
Suite "Maidens Three" ..... Sousa
(a) "The Coquette."
(b) "The Summer Girl."
(c) "The Dancing Girl."
Vocal Duet, "Charming Butterfly ..... Campre.
The Misses Hoyt.
Prelude and Liebestod "Tristan and Isolde" ..... Wagner.

INTERMISSION.

A la Cossack, "Kakuska" (new) .... Lehar.
Intermezzo ..... Moszkowski.
(b) March "The Fairest of the Fair" ..... Sousa.
Violin Solo "Gypsy Dance" .. Nachez.
Miss Florence Hardeman.
Rhapsody "The Fourteenth" .... Liszt.

EVENING PROGRAM.

Overture "Spring" ..... Goldmark.
Cornet solo "Showers of Gold (new) ..... Clarke.
Mr. Herbert L. Clarke.
Chorus "Spanish Serenade" .. Elgar.
Tabernacle choir and Sousa's band.
Evan Stephens, conductor.
Tarchanalian Suite "People who live in Glass Houses." (new) .... Sousa.
(a) "The Champagnes."
(b) "The Rhine Wines."
(c) "The Whiskeys."
(d) "The Cordials."
Vocal Duet "Come to Arcadie" ..... Edward German.
The Misses Hoyt.
Prelude to the Russian Drama "Crime and Punishment" .... Rachmaninoff.

INTERMISSION.

Minuet and Farandole from Second Suite ..... Bizet.
(a) Burr Acte ..... Meluusberger.
(b) March "The Glory of the Yankee Navy" (new) ..... Sousa.
Fantasie for Violin "Romeo and Juliet" ..... Gounod Alard.
Miss Florence Hardeman.
Finale and Chorus "Noble Chief," ..... Glinka.
Sousa's band, Tabernacle choir and Organ.
Evan Stephens, conductor, J. J. McClellan, organist.
Rhapsody "Slavonia" (new) ..... Friedeman.

JOHN PHILIP SOUSA.
At the Tabernacle Next Tuesday Matinee and Night.

* * *

"The Salt Lakers" are hard at work rehearsing for their presentation of "The Serenade," during the present visit they have enjoyed the advantage of the presence of musical director Smith, of "The Soul Kiss" company. He took part in the original production of "The Serenade" and his instructions which are given to the company in the Social hall at 6 o'clock every evening are proving very valuable.

The cast will remain the same as before announced, except that Mr. Wesley Clawson, who was to alternate in the baritone roles with Mr. Dougall has retired and the latter will fill the role at all the performances.

Following is the full cast of the principals in "The Serenade:"

Yvonne ..... Miss Grehta Cardon
Dolores ..... Amy Osborne
Mother Superior .... Gertrude Romney
Duke of Santa Cruz .....
..... Mr. Alex S. Campbell
Alvarado ..... Mr. Hugh W. Dougall
Rivera ..... Mr. Roland Williams
Gomez ..... Mr. Horace S. Ensign
Lopez ..... Fred C. Graham
Colombo ..... Mr. Lon J. Haddock

* * *

A pleasing feature of the testimonial in Whitney hall Wednesday evening was the reappearance of the favorite soprano Hazel Taylor Peery, who had not been heard in Salt Lake since the production of "The Girl and the Governor" a year ago. She came down from Ogden to take part in the testimonial as a compliment to her nephew, Mr. Whitney and had a warm reception.

Other numbers of the program were, two delightful harp solos rendered by Miss Nibley, the contralto songs by Mr. Pendleton, a baritone solo by Mr. Wesley Clawson, three charming sections by Mrs. Josephine Goff, the quartet by Miss Edmunds, Miss Summerhays, Miss Gabbott and Miss Jenk, Miss Sybella Clayton acted as accompanist in her usual effective way, members of the Margaret Whitney Opera company led by Miss Whitney herself, contributed two clever numbers from her opera "The Sub."

* * *

Miss Elma Young, daughter of Dr. Seymour B. Young, left Wednesday, for New York where she is to take a course in vocal study and harmony. She will reside with her brother Levi E. Young, who is studying history at Columbia.

* * *

There will be the usual fine music in connection with the annual reunion of the Scottish Rite Masonry the coming week, by the Masonic quartet consisting of Mrs. A. S. Peters, Miss Lena Dwyer, Fred Graham and William Squires, with Miss Irene Kelley as the accompanist.

* * *

Organist Tracy Cannon will play prior to Sunday morning's service in the First Congregational church, "Andante," by Smart, and Sullivan's "Last Chord." For the offertory Mr. Cannon will play an Adagio by Collin, and a Gounod number for the postlude. The church is to hold communion service at 2 p. m., when Mr. Cannon will play "Evening Prayer," by Smart.

* * *

The music for Sunday afternoon's meeting at the Y. M. C. A. will be furnished by Miss Pearl Allenbaugh contralto, Mrs. W. S. Loomis piano, Oge Jorgensen cello, C. J. Nettleton organ.

* * *

The talking machine trade keeps steadily increasing and there is hardly any telling where it will stop. One house reports the heaviest trade in its history during the month of October. There is a steady call for the latest improved machines.

* * *

At the 11 a. m. service in the Catholic cathedral Sunday, the choir will sing Gounod's "O Salutaris," with George Sott as the soloist. On the evening of Dec. 4, the choir will sing the "Magnificat" from Mozart's 12th Mass, and "Sit Nomen Domine" by Coghlan. On the following evening, there will be a children's chorus; these two evenings being the last two of the coming church bazaar.

* * *

The untimely death of Carl Sobeski, the noted baritone, will be learned with regret by many Salt Lake musical people who heard him sing while in this city, during the summer of 1908. Mr. Sobeski was intending to locate here, but concluded he could do better in Boston. He was the victim of acute gastritis which carried him off after three weeks illness, at the age of 45. The deceased was of Danish and Polish parentage, and was a song writer of note as well as a singer. The interment occurred in Forest Hills cemetery near Boston.

* * *

The musical programs for tomorrow morning and the evening services in the First Methodist church possess the usual attractiveness, numbers being rendered by the choir, assisted by Miss Schrack Mrs. Sorenson, and Mr. John Robinson.

* * *

The apartment in the Hooper-Eldredge building used by Held's band as a practise room, has been remodelled and refitted for the comfort of the musicians. The band is rehearsing once a week now on entirely new music which Mr. Held has secured for next season.

* * *

A flourishing concert band has been organized at the state university, under the direction of Prof. Squires Coop.

* * *

Mrs. Emma Ramsey Morris sailed on the 10th inst., on the Lapland for Antwerp. Letters from her give the details of a number of musical affairs in which she took part in Chicago, several Indiana points, and in New York, the most notable being a reception by the Countess of York, in Chicago, where Mrs. Morris sang with decided success. She writes that she looks forward with keen anticipation to hearing her old friend Emma Lucy Gates sing at the Royal Opera House at Berlin, in which city Mrs. Morris intends to study and concertize.

SHARPS AND FLATS

The Rome correspondent of The Mirror has noted the amazing decline of opera in Italian centers, owing to the fact that America's requirements have taken the great singers of that as well as of other countries, leaving in Italy particularly very inferior material.

The question has been asked, "Why is not Ysaye coming to America this season?" The answer probably is that he has not had time to think of such a thing, for he has been learning the Brahms concerto. He played it in London the other day, and this is what Alfred Kalisch says about it in the World: "He did not disappoint expectation; and as to the result there will be vehement controversy; but it is certain that no one has ever played the concerto as he plays it."

The Vienna correspondent of the London Telegraph writes that Franz Lehar, composer of the "Merry Widow," produced during last summer no less than three new operettas. The first of these, "The Prince's Child," now being performed at the Johann Strauss theater, is not evoking anything like the enthusiasm created by the "Merry Widow." Unfortunately, the writing of operettas ceased to satisfy Lehar's ambition, and he attempted an opera which has by no means increased his musical reputation, although it contains two melodious waltz songs and a waltz quintet which may be counted among his best efforts.

Boston's new million dollar opera house was opened Monday night with a performance of "La Gioconda," in which Mme. Lillian Nordica, Mme. Louise Homer, Mme. Anna Meitschick, Messrs. Constantino, Baklanoff and Mardones have the chief parts.

"Aida" on Wednesday was sung with Mme. Boninsegna in the title role, and Mme. Claessens as Amneris, Mr. Christian Hansen, a Danish tenor, will be the Radames. A new Russian soprano, Miss Lipkowska, will appear in Delibes' "Lakme" on Thursday, while on Friday Miss Alice Nielsen will sing in "La Boheme."

Mr. Henry Russell, director of the new house, announces that one night a week debutantes will have a chance to be heard. In accordance with this policy, "Aida" will be sung tonight with a young American soprano, Miss Evelyn Parnell, in the title role. Mr. Arnaldo Conti is to be the chief musical conductor.

Mr. Hammerstein's press agent boasts that in no other opera house in the world could Massenet's "Herodiade" be presented with so splendid a cast as that which will be heard in it at the first performance in America at the Manhattan on Monday. Mr. Gard is right. Where else could a Herod be found to compete with Maurice Renaud, where a John equal to Charles Dalmores, not to speak of the Herodias of Gerville-Reache, the Salome of Lina Cavalieri? It will be a notable occasion. Tetrazzini will sing "Lucia" on Wednesday, and on the same night the famous Irish tenor, McCormack, of Covent Garden, London, will make his American debut. On Friday the title role in "Aida" will be sung by the French dramatic soprano, Mariette Mazarin; Zenatello will be the Rhadames, Sammarco the Amonasro. Mary Garden and Renaud will present their famous "Thais" impersonations on Saturday afternoon, and in the evening the twin operas of Mascagni and Leoncavallo will be sung. The new director, M. de la Fuente, will conduct the first Sunday concert, on Nov. 14.

Nevins "Poia" is not, as all the newspapers state, the first opera by an American to be produced at the Royal opera in Berlin, says the New York Post. An opera by Henry Waller was performed there some years ago by special order of the emperor. Here Mr. Nevin's work came to be accepted is related in Musical America. The composer went to the Berlin Opera House, unannounced, and was met by Geheimrath Winter, to whom he explained that he was an American and wished to offer an opera for examination. He was asked to send the libretto and told to call within a week to learn the decision. At the appointed time he was sent to Herr Droescher, the ober-regisseur. Droescher referred him, with his score, to Dr. Karl Muck, who, after careful examination, approved of it. The work was next sent to a jury consisting of two music directors and two stage directors, and the next step was its examination by Intendant von Hulsen, who was so ill at the time that he could not be reached until June of 1909, more than a year later than the original application. After he had examined the work he also approved of it, and cabled on June 12 to Mr. Nevin in America that the opera had been accepted.

MISS AMY OSBORNE.

Miss Osborne, the well known mezzo soprano, has a wonderful voice and will be a revelation to her many Salt Lake admirers. Miss Osborne sings three octaves, a range that is positively astonishing, and rarely ever attained by a vocalist. She will appear as Dolores with the "Salt Lakers" in their presentation of Herbert's comic opera, "The Serenade," at the Salt Lake theater, Nov. 25, 26 and 27.

History of a London Theatrical Failure

London Dramatic Letter

(Special Correspondence.)

LONDON, Oct. 30.—It would be almost unnecessary to refer to the production of "The Merry Peasant," at the Strand—late Waldorf—were it not that the circumstances attending that event offer an instructive object lesson in the matter of theatrical enterprise. The piece so far has proved a hopeless failure. Even the most indulgent critic could find nothing in it to praise except the dancing of a little 12-year-old girl and one or two of Leo Fall's musical numbers. How then did such a work ever contrive to see the light on the stage of a London theater? The facts are worth recording.

To begin with, the original play, "Der Fidele Bauer" has enjoyed a considerable measure of success on the continent. Observe, however, that George Edwardes, to whom all prizes of the kind naturally gravitate, refused to have anything to do with the piece, a significant proof of the value he placed upon it. But a certain young Captain Harry Lambert, who, 10 years ago, played rather a plucky part in the Boer war, showed himself more daring—or more ignorant—and planked down $1,000 in order to obtain an option. Although with little or no experience in such matters he made the English adaptation himself and hurried off with the manuscript to Jack Harrison, the well known costumier. Harrison happens to be a particular favorite with his fellow members of the Eccentric club, whom he at once proceeded to rope into the affair. The magic name of Leo Fall—author of the successful "Dollar Princess" mind you!—was whispered into their ears and the result was $250 from one man, $1,000 from another and so on and so on.

On the other hand, Lambert's adventures in the Boer war had brought him into touch with some of the South African millionaires, especially with the famous Solly Joel and his brother. The two between them were good for $5,000, while a very middle-aged German tenor, who had done some work in Wagnerian opera, offered to contribute a similar sum provided he was allowed to play the part of the hero. Harrison himself provided the costumes on the condition that if the piece proved a success he was to have his own price for them, if a failure that they were to be returned to him. And in this way the syndicate was at last formed with practically not a single person in it who understood the first principles of the art of producing musical comedy.

Out of such elements what could one expect but a fiasco? Moreover, four of the principal roles were assigned to artists whose united ages certainly do not fall short of 240! Of course, a desperate effort is being made to pull the thing together, while the services of the German tenor alluded to were politely dispensed with after the first performance. The house on that occasion was filled with members of the syndicate and their friends whose applause, however, failed to silence the discontented demonstration made by pit and gallery. The experience, as I have said, provides a useful object lesson. But, alas! and even such disasters, and they are of every day occurrence, seem incapable of deterring fools from rushing in where angels fear to tread.

* * *

The past week has also witnessed the production of "The Servant in the House," at the Adelphi. That, too, I fear, is doomed to but a short career. Certainly the first night audience apparently liked the piece more than the critics, who damned it, in some instances with faint praise, in others in terms not to be misunderstood. On the fall of the curtain there was a good deal of cordial applause and, promptly seizing his opportunity, the author, Charles Rann Kennedy, rushed on the stage. His enthusiasm carried him still further and, borne away by his feelings, he indulged in what must be described as a decidedly ill-timed speech.

"I have waited three years for this evening," he exclaimed, "and by God! it was worth waiting for."

I'm afraid his ardor has evaporated considerably by this time, for the house on the second night presented a "beggarly account of empty benches," and I am told the receipts were under $50. "The Servant in the House" is clearly the work of a man with brains, but it struck me—and others—as crude, ill-digested and not always in the best of taste. Unless business picks up in the most unexpected manner the result must be the closing of the theater, and as Sir Arthur Conan Doyle has stipulated that he shall not produce his new piece, "The House of Temperley," there before Boxing day, it looks as if George Edwardes would have the house on his hands and the rent to pay until that date.

* * *

Just a week ago the much-talked-about meeting of the promoters of the National Shakespeare Memorial theater took place at the Mansion House, the lord mayor of London presiding. Great expectations were formed regarding the result, but it was only another instance of the mountain giving birth to a mouse. The organizers gave dire offense to the entire body of actor-managers by selecting a Saturday afternoon when, they must have known, the usual engagements of the latter would prevent them from attending. Arthur Bourchier wrote an indignant letter and some of the most influential advocates of the movement obstinately refused to put in an appearance.

There was to be a wonderful gathering of provincial mayors, who were to be asked to form committees throughout the length and breadth of the land with a view of obtaining funds for the erection of a national theater in London. Only one turned up and, being invited to speak, damped cold water upon the proceedings by insisting that the site of the proposed theater should be chosen in Stratford-on-Avon instead of in London. Altogether the scheme is rapidly becoming an object of derision rather than of admiration. And now here is a little point connected with it which hitherto has been kept a profound secret. A great deal has been made of the circumstance that an anonymous donor has put down $250,000. Who is this anonymous donor? is a question asked on every side. Today I am able to say on the very best authority that the generous philanthropist is an American lady, named Miss Dodge. Fancy what a blow to our national pride to be told that the foundation of the Shakespeare Memorial theater are provided by a native of the United States. Miss Dodge, I may state, was Leon Ashwell's backer when, ten years ago, she acquired the Kingsway theater, but the two ladies, as ladies sometimes will, come to a serious misunderstanding, with the result that after a twelvemonth Miss Dodge withdrew her support. Only another proof this of how frail and brittle a thing is the friendship of women!

* * *

Although every possible influence has been brought to bear upon him Cyril Maude has definitely advised Charles Frohman that Marie Lohr must return to him for his new play. Her departure from the cast of "Smith" at the Comedy will assuredly create a void that will not be easy to fill. She is, however, under contract to Maude only up to the close of the year so that her absence will not be of long duration. Maude's new piece is a three-act comedy by Richard Bryce, who has done more as a novelist than as a playwright. He collaborated, notwithstanding, with Frederick Fenn in that clever little one-act piece "Op O' My Thumb," and he was responsible, also with Fenn, for one of George Alexander's few failures, entitled "Saturday to Monday," produced some little time ago at the St. James's. Lottie Venne also goes to Maude for the new piece.

* * *

The usual arrangements are being made for the "Royal Command" performances given annually at Sandringham and Windsor. The former takes place on Nov. 9 in celebration of the king's birthday and is of a strictly private nature. That, however, does not prevent the press from publishing details. The two latter, which occur this year on Nov. 17 and 19, are in honor and for the entertainment of the various royal personages assembled at the castle. It is, of course, an enviable feather in the cap of those actor-managers selected to appear on these occasions. This year Tree and H. B. Irving have been chosen to play at Windsor and Charles Hawtrey to go to Sandringham. Tree is to present "Trilby" and Irving "The Lyons Mail," while Hawtrey will be seen in the piece he is now appearing in at Wyndham's, namely "The Little Damozel." The king of Portugal and the queen of Norway are to be King Edward's principal guests. For some years I have never failed to be present at these festivals. A more brilliant or more sumptuous spectacle I have rarely witnessed.

* * *

A fortnight ago I dropped a hint as to a coming revival of Rostand's famous drama "Cyrano de Bergerac" by one of our leading romantic actors. At the time I was under a pledge not to mention his name, but I am now free to state that the actor in question is Lewis Waller. The part of the fiery Gascon, a curious blend of sentiment, bravado, poetry and bruggadocio, will be something of a novelty to Waller and it will be interesting to see whether the celebrated little band of "K. O. W's" is prepared to accept him with a nose of abnormal size which, say what you will, must always tend to his disfigurement. The revival is to take place immediately after the run of C. M. S. McLellan's play, known on your side as "The Pickpockets," although even now Waller has under consideration a project for putting up "The Sign of the Cross" at the Lyric for the Christmas holidays.

MUSICIANS' DIRECTORY

ANDREW BOWMAN
Studio 600 Templeton.
Teacher of Artistic Singing—Perfect Tone.

MRS. AGNES DAHLQUIST-BECKSTRAND.
Pianoforte.
Graduate Stern's Conservatory, Berlin. Student Xaver Scharwenka. Studio, 162 B Street. Phone Bell 1046-nx.

SPENCER CLAWSON, JR.,
Piano Instruction.
Pupil of Marie Prentner and Theodore Leschetizky of Vienna. Studio 604 Templeton Bldg. Bell phone 2331.

MRS. JOHN MORTON DAVIS,
Piano Instruction.
LESCHETIZKY METHOD.
Pupil of Harold Von Mickwitz and Julie Rive-King, Bush Temple Conservatory, Chicago, Ill.
129 W. North Temple. Bell phone 1739-x.

JOHN J. M'CLELLAN.
Organist of the Tabernacle. Director S. L. Symphony Orchestra.
PIANO, ORGAN AND THEORY.
Both Phones. Office hours, 10-12 a. m., 2 and 4 p. m. Studio 610-11 Templeton Building.

MRS. MATTIE READ EVANS.
Pianist and Teacher.
Pupil of Godowsky, Berlin. Studio at 229 4th Avenue. Tel. 1251-k.

GEORGE E. SKELTON.
Teacher of Violin.
(Graduate from Trinity College London) References and Studio: Room 5, Board of Trade Building.

CLAUDE J. NETTLETON.
Teacher of Violin.
620 Templeton Bld. Ind. 4676. First Violin, Colonial Theater. Residence phone, Bell 462-k.

EMILY H. SITZER.
Teacher of Voice and Piano 215 Security and Trust Bldg. Phone Bell 989.

MISS JOSEPHINE MORRISON.
HARP SOLOIST.
Available for concert and drawing room engagements.
Studio at residence, 231 First Ave. Bell 1911.

MARIAN GILKERSON,
Teacher of Voice and Piano.
Pupil of Prof. Alf. Klingenberg, Berlin; Edmund J. Myer, New York; Prof. Geo. Harlow Penny, Kansas University. 354 E. Brigham. Bell 634.

FRED C. GRAHAM
Music Bureau and Vocal Studio.
Receptions, Musicals, Funerals, a specialty. 48 East So. Temple St. Bell Phone 891.

ANTON PEDERSEN.
Studio of Piano, Violin and Harmony. Odeon, 48 East South Temple. Bell Phone 891.

HUGH W. DOUGALL.
Teacher of Voice Building and Artistic Singing, studio 611-612 Templeton building, Bell phone, 2782.

WETZELL'S VOCAL STUDIO.
69 No. State.
Mrs. Wm. A. Wetzell, Instructor Vocal Art. Mr. Wm. A. Wetzell, Supervisor Music Public Schools. Bell Phone 2353-nk.

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.

TRACY Y. CANNON.
Pupil of Alex. Giulmant, Paris, and Alberto Jonas, Berlin.
Pupils received in Piano, Organ and Harmony. Studio 615-16 Templeton Building. Studio phone, Bell 3252. Residence, both phones, 822.

WM. C. CLIVE,
TEACHER OF VIOLIN AND PIANO.
Studio, 116 North State Street, just through Eagle Gate. Ind. phone 1884. Orchestras furnished for all occasions.

ELIHU CALL.
Voice Trainer.
Pupil of Minetti. Graduate of Peabody Conservatory of Music. Studio 44 So. Main, 1st floor. Voices tested free, daily from 12 to 1 p. m.

C. D. SCHETTLER,
62 Templeton.
Cello Pupil of Anton Hekking and Jaques Van Lier, Berlin, Soloist at Nuremberg and New York. Concertina, Instructor of Cello, Guitar, Mandolin and Banjo.

ALEXANDER J. KISSELBURG,
BARITONE.
Teacher of Singing and Vocal Playing 214 Security & Trust Bldg. Salt Lake City.

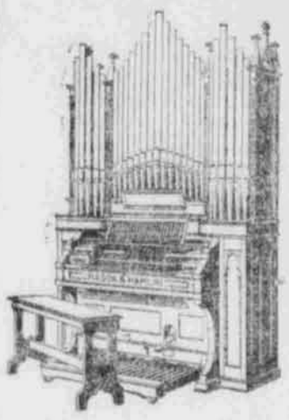
MRS. K. G. MAESER,
Pianoforte Instructor.
Partitions and Studio, 240 So. 4th E. Tel 2611-k.

MISS ESTELLE JENSEN,
Teacher of Piano.
Professional Accompanists.
Studio Room 6 The Raleigh 131 E. 1st So. St. Bell Phone 1561

MISS HELEN HARTLEY,
VIOLIN.
Pupil of Geo. Skelton and Jenny Harold.
Studio 720 E. 2d So. Phone 2744-nx

THE WETZELL VOCAL STUDIOS
Miss Elma Dunbar, 218 E. So. Bell 31 North State St.
Mrs. Wetzell, vocal art and method. Mr. Wetzell, director music City Public Schools. Bell Phone, Main 4747. Ind. Phone 1244.

MASON & HAMLIN
Church Organs



The best in the world. These organs have been selected by the following churches; 12, 13, 17, 18, 14, 9, 31 and Liberty wards, the Orpheum Theater, Salt Lake City.

THE BEST IS WHAT YOU WANT.

CHAMBERLAIN MUSIC CO
51 Main Street,
Salt Lake City, Utah.

The Anderson Piano
With its singing soul.
New York and Western Piano Co.
21 W. FIRST SOUTH.

READ THE
THEATRE MAGAZINE
FOR THEATRICAL NEWS AND STAGE PICTURES

A Fair Proposition

For five hundred and fifty dollars upward, we give you a high grade, thoroughly first-class Piano, which anyone can play, beautiful as to outward lines containing within the most superior "player" in the world,—the Cecilian. For this expenditure you receive a magnificent furnishing, an unrivaled musical educator, an entertainer of infinite versatility,—a *home maker*. Can you duplicate a more reasonable exchange of value for value? 30 minutes of your time at our store will reveal the remarkable possibilities of a Cecilian Piano and the supremely distinctive features it embodies.

109-11-13 Main St., Salt Lake City.

CONSOLIDATED MUSIC CO.

Steinway Representatives