DANCER WHO HAS CAPTURED NEW YORK.

the throng struggling to get inside; how the magnificently dressed mob managed to do it, how the snarls of carriages and cabs in front were ever untangled, are marvels one sees only at this particular temple of amuse

ment. But in spite of such a coun-ter attraction—a triffe of 50 theaters scattered about town running at the same time to their capacity—Carnegie hall held a beautiful audience, beauti-ful in size, beautiful in appearance, beautiful in the breathless studious-ness with which every auditor followed the revelations of the program. It was more like a huge class, before whom some world famous specialist was exe pounding his doctrines, than a concert pounding his doctrines, than a concer audience, and the hush that prevalled over the house during every second of the rendition of Caesar Franks' sym-phony—it took nearly 40 minutes to render it—was as astonishing as it must have been grateful to Gericke, When it was over, and not till then, a long, profound, sustained burst of ap-plause conveyed to the great leader the estimation in which the rendition was held.

A CLASSIC PROGRAM.

I will not attempt a detailed description of the program, which was of all things severe the severest-a program for musicians and students only, one at which the average layman was not expected and had no business to be present. But it was wonderfully done, and the 90 men, moved like one grand machine, pouring forth a volume of sound as rare, as electrifying, as be-witching as any human combination of tones could produce. What would we not have given to hear such a group of instruments render something just half way familiar-even a Tannhauser selec-tion, an Italian opera number, or say

a Strauss waltz! But to have uttered a strauss waitz: But to have uttered such a desire within those walls would certainly have brought them down upon our heads, so we sat through it all worshiping with the other worship-ers and giving a good imitation of the bliss with which we were thapsodu surrounded.

THE ORCHESTRA'S MAKE UP.

Mr. Charles F. Cavison has finished his arrangements for the organization of the Musical-Art Singing Society. The society is to be one of the finest or-ganizations of singers in the west. The programs will be made up of Cantatas, Orztorios, operas, and variety selec-tions from the best in musical art. Mr. Carlison has made arrangements with a publishing house in New York for all his music, and one of the special inducements to the members of the society is, that they will receive a fino copy free of every composition render-As most Salt Lakers know, the Bos copy free of every composition render-ed. In time each member would have a library of the best music with the education of having learned the same. This is a grand opportunity for those who love music and love to sing. The experience of singing, of reading and becoming familiar with the art of music in its highest form. Mr. Carlson has had a wide experi-

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Mr. Carlaon has had a wide experi-ence in conducting singing societies, and has, through his association with the best teachers and singers, up to date Ideas of handling a singing society. This society of singers will grow, be-cause it will have back of it the best management and talent. With the abundance of talent in musical art here, Mr. Carlson thinks Sait Lake can soon have an organization of which it can be proud, and which it will support. The inducements and opportunities

be proud, and which it will support. The inducements and opportunities this society affards, singing people will readily see the advantage of belonging to it. The best vocalists in the city will be used for soloists, and from time to time the endeavor will be to receive great shows form other blocks. secure great singers from other places. Those interested in Musical Art are invited to interest themselves in this society and apply for membership at the final announcement.

tra-bassoon, four horns, four trumpets, three trombones, and one player each of the harp, tuba, timpani, bass drum, cymbals, triangle, and tambour. H. G. W.



V. Esmond, called "Love and

the Man," will attract some uttention during its stay at the Knickerbocker theater, although it will scarcely awaken intense enthusiasm. It muy be lightly described as a "nearly" drama, In which there is something lacking that prevents it from hitting the mark squarely and fairly. Or perhaps the deficiency is in the actor, for Mr. Rob-ertson, although a fine artist in the technical sense, does not possess the power to stir his audience emotionally. He is a superior machine, highly polpower to stir his audience emotionally. He is a superior machine, highly pol-ished and running with the utmost smoothness, but he does not convey the impression of blood and warmth. Men and women may admire him for the perfection of his technique, but he cannot make them cry or cause their pulsations to quicken responsively to his acting. "Love and the Man" tells the story of a young fellow who at first sympathizes and then fails in love with the wife of an English nobleman. Sha is an American girl, ill-treated by her the wife of an English nobleman. She is an American girl, ill-treated by her husband and the affection which springs up between her and her illicit suitor leads to serious but wholly nat-ural results. The theme is not new, but it is handled with some effectiveness by Mr. Esmond, who is too experienced a dramatic constructionist to make grave errors in putting a story together for dramatic constructional to make grave errors in putting a story together for stage uses. Mr. Robertson's present tour is under the direction of Klaw & Erlanger, and he is supported by a gen-erally excellent company of English

. . .

players.

Miss Grace George, whose charming personality is quite familiar to New Yorkers by reason of her numerous apsorkers by reason of her numerous ap-pearances upon the stage in this city, nas achieved a striking and unmixed succers at the Savoy theater in "Abi-gail," a comedy drama of strong and varied interests written by Kellett Chaimers, an author hitherto unknowa here. It may be said at the outset that Mr. Chaimers shows surprising ability. Mr. Chalmers shows surprising ability and that his first work indicates hi fitness for an important place in the profession of play writing. The hero-ine of "Abigail" is a young miss from New England who comes from New York to seek her fortune and finds herself in a boarding house in the Bohem ian quarter of the town, where she be comes acquainted with numerous per comes acquainted with numerous per-sens typical of the free and easy life of that section. There is much that is merry and diverting, and much more that appeals to the sentimental side of human nature, and several of the characters introduced are both new and refreshing additions to the thea-ter. The role assumed by Miss George ter. runs the gamut from light-hearted fri-volity to pathos and tenderness of the truest sort, and all this is interpreted with a rare artistic touch. Mis George's fragile beauty lends itself ad mirably to the requirements of her part and she plays with a natural-ness that is very convincing. She is as-sisted by one of the most evenly bal-anced and capable companies ever put together for such a purpose, embracing such players as Joseph Wheelock Arthur Forrest, Annie Wood, Mrs

As most Salt Lakers know, the Bos-ton Symphony orchestra is the model, the ideal, on which Prof. Shepherd has founded his excellent organization; dur-ing his several years' residence as a student in Boston, he was a constant attendant at its concerts, and he is as familiar with its 24 years' history. Its struggles and its progress, as any mu-sician in the west. To bring together the best performers in Salt Lake in such an organization, has been one of the dreams of his life. But with no Henry Lee Higginson in sight his idea remain-ed in the realm of dreams, till the pres-ent association of business men took it up, built up the guarantee fund, and told Prof. Shepherd to galvanize his idea into actuality. idea into actuality.

idea into actuality. It may interest the professor, his men and those who have labored with them to make the local organization a suc-cess, to read of what instrumentation the great Boston orchestra consisted on the night we heard it. There are now, when all the players are in re-quisition-which, of course, they are only in the most modern compositionsabout 90 men; namely, 16 first and 14 second violins, 10 violas, 10 cellos, 8 double-basses, four flutes, three oboes, one English horn, three clarinets, one bass clarinet, three bassoons, one con-tracheseon four hours four furmets

> Musicians' Directory.

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Baritone, In a rich mellow baritone, that teemed with quality and strength, Mr. Kent sang his solo and won the hearts of *F* is audi-ence with his perfect enunciation and fas-cinating expression. The strains of the melody, the simplicity and interpretation of the words all combine to create a selec-tion as charming as rac.-liew York Herald.

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ROF. WILLJAM A. WETZELL, supervisor of music in the public schools, has just completed the in-teresting task of ascertaining the ber of pupils in the city schools

difficulties.

Arthur Shepherd has a very sore right

hand. There seems to be what threat-ens to become a felon on the tip of the forefinger, but he is hopeful for the best, and wont say it's a felon until the

doctor says that is the trouble. How-ever, Mr. Shepherd finds that playing the plano with three fingers, and the fourth tied up in a bandage, is attend-ed with peculiar if not embarrassing attended.

Mr. Charles Kent, the well known

aritone, is preparing to give a musical recital March 2, at Ephraim. The so-prano vocalist will be Miss Lottie Owen and Miss Lizzie Thomas will be the plano accompanist. Mr. Kent ought

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Music and

Musicians

number of pupils in the city schools from the second to the eighth grade inclusive who are studying some musical instrument. In 22 schools the returns showed 1.740 children studying the plano, 304 the violin, 129 the guitar, 377 the mandolin, 20 the cornet, two the gilde trombone, 14 the flute, 10 the clarinet, and 142 various other musical instruments. Among the latter was one viola at the Grant school, and one violoncello at the training school. The Lafayette has 252 pupils studying musical instruments, and the lowest number is 12 at the Jordan school.

From the above Prof. Wetzell hopes to organize a school orchestra later on, sithough where the stringed basses are to come from is a matter of some uncertainty, and the viola and cello players are in the same category. Musicians for this orchestra will be selected from pupils in and above the fifth grade. Prof. Wetzel has secured from the board of education money with which to buy scores of the children's cantata, "The Whole Year Around," and has ordered 500 copies, and the singers will be selected from the eighth grade of the different schools. An effort will be made to secure the Tabernacle for the performance of this cantata to be given at the time of graduation. Prof. Wetzell is a hard worker and is bringing a good deal of music out of the children.

What will undoubtedly be one of the handsomest special trains that has ever rolled out of New York City will start from the metropolis on Monday next. The train will consist of 12 cars, equipped with every possible comfort. The passengers will be the Conried Mo-trepolitan Opera company. This organ-ization will be starting on the most ex-pensive and the most extended tour that has ever been undertaken by that

pensive and the most extended tour that has ever been undertaken by that great aggregation of artists. By the time the train completes fts tour from the Atlantic to the Facific and back to the Atlantic again hun-dreds of thousands of dollars will have heen expended in traveling expenses, in salaries for the great artists, the chor-w and the orchestra, for advertising day.

salaries for the great artists, the chor-ns and the orchestra, for advertising and promotion and in the thousand and one channels through which money must be poured out in an undertaking of this stupendous character. Will all the money that is to be poured out be returned through the me-diam of the box offices in the various clies that are to be visited? Will the receipts even approximate the outlay? receipts even approximate the outlay? These are questions that time alone can answer. Certainly the indications are that wherever the Conried company sings the receipts will break all recvids. They must, indeed, leave all rec-ords far behind, or there will be a de-ficit so large as to cause the ordinary pramoter an extremely bad half hour. However, the men behind the Conried Metropolitan Opera company are



to make a success of his recital.

shortly it will be no sheet music of any character exchanged after having been once purchased. Miss Nannie Clayton, one of the bes anss synamic Clayton, one of the best known of the lady music teachers in the city, leaves on the first of the month for Los Angeles, where she will reside hereafter. Miss Clayton has many plano pupils who will miss her, and her many friends wish her the best uncoust in her new field

success in her new field.

Miss Loreen Leary of Salt Lake, who is visiting with an aunt in Missouri, is giving four and five hours a day to plane study, and has eliminated all social attractions which might draw her attention away from serious work. She is preparing to give a plano recital in the near future where she is visiting.

Utah mining camps are getting up in the musical world. A Salt Lake music house sold two "Baby" grand and three upright planos to Scofleid parties Thurs-The instruments went into priday. The lines.

Local dealers continue to report good sales of talking machine records, and the popular fad seems to be running that way. . . .

"The Tyrolean Queen" is the title of the operetta to be given by the ladies chorus of 30 volces under the direction chorus of so voices under the direction of Madame Swenson, some time late in March. Mrs. Swenson is drilling her singers vigorously and faithfully, and proposes to make of the entertainment a success. She has secured the valua-ble support of Mr. John D. Spencer as stage manager. stage manager,

The Orpheus club finds itself obliged to reduce its numerical basis of active vocalization from 40 to 20 members, on als. Otherwise the club is doing first rate.



but it required the little California girl, known to the stage as LaBelle Dazle, to take the city by storm. She is admitted to be the most wonderful toe dancer ever seen in New York. She is with the Buster Brown company.

borrowed from the black people of San-to Domingo and elsewhere," alias the cakewalk, William A. Brady is to produce a new William A. Brady is to produce a new

William A. Brady is to produce a new musical comedy on a gigantic scale at McVicker's theater at the end of the regular season. It is to be called "Round Chicago," and is based upon William A. Brady's great musical sen-sation of a few seasons ago, "Round New York in Eighty Minutes." The book has been prepared by Fred Ran-ken and the music is being written by A. Baldwin Sloane. A. Baldwin Sloane.

Madame Schumann-Heink while sing-ing in Cincinnati last week said: "I shall apply while here for my naturalization papers, because I love Cincinnati better than any other spot in this grand country, and some day, when I can't sing any longer, I hope to make my home in this city." And the next day she appeared at the probate court and went through the preliminary formalities necessary to becoming a citizen.

Miss Ada Rehan has chosen for her vehicle next season George Bernard Shaw's comedy, 'Captain Brassbound's on the ground that it did not af- everybody collectively.

er vehicle for Miss Rehan, with some slight changes in it. These changes have been made and the play In its complete form is now in Miss Rehan's hands. Mr. Shaw is very anxious that Miss Rehan should make the premier production in London, and it is likely that this will be one of the first attrac-tions at the Shuberts' new London house the Waldorf. house, the Waldorf.

The startling news comes from Lon-don that violin teaching to children in the day schools is being done on a wholesale scale. The study of violin playing in large classes has been so energetically and astutely advocated that probably not fewer than 100,000 children have been set going recently in this fashion. Instruments are sup-plied on the instalment system, and peripatetic expert teachers visit the schools at regular periods after or-dinary school hours. Of course all the expense is met by the parents. In view of the fact that the violin is difficult enough to teach individually to pupils with fair matural capacity an English The startling news comes from Lon-

Shaw's comedy. Captain Brassbuild s for the use of Henry Irving and Ellen Ter-ry, but Mr. Irving declined to accept

Leander Richardson's Letter Special Correspondence EW YORK, Feb. 21.-Forbes Robertson's new play by Henry

ly regarded as a "good thing" with more money than talent. But gradual-ly Mr. Lorimer, with his superb stage production, began to fasten a firm hold upon the public and before he closed upon the public and before he closed his run he was drawing large and wholly delighted audiences. This ex-perience has been repeated in the other cities visited by "The Shepherd King," and it is quite apparent that Lorimer is a fully established star. Under the active and adroit management of Wil-liam A. Brady, fresh impetus is given to his progress and there is assuredly a future of large importance awaiting

future of large importance awaiting

him. It will be well to view with extreme skepticism "all published announce-ments of the title and character of the play which David Belasco is writing for Blanche Bates, Nothing of an au-thentic nature has been or will be giv-en out regarding this work until just before it is actually produced. Mr. Betaxco always preserves the utmost secrecy in these matters, partly as a matter of policy and partly also to pre-vent the possibility of his being fore-stalled. The Bates play will not be presented in any event until next sea-son as the actress is booked for a spring run in "The Darling of the Gods" at the Academy of Music. This establishment, by the by, with "Sweet Kitty Bellairs" as the current attrac-tion, is drawing almost as many per-sons person of the social concentration. Kitty Bellairs' as the current attrac-tion, is drawing almost as many per-sons from the exclusive uptown circles of city life as from its ordinary sources of patronage. The unusual spectacle of long lines of private equip-ages outside the Academy doors is witnessed nightly, recalling memories of the period when grand opera flour-ished in the fine old structure.

Arnold Daly has abandoned for the time being all thought of making a time being all thought of making a new production at the Garrick theater. This course has been rendered neces-sary by the ever advancing prosperity of Bernard Shaw's "You Never Can Tell." which is pretty nearly if not quite the comedy hit of the season. It is ex-tremely doubtful if a change of bill at this house will be even remotely considered between now and the end of the amusement term. CHAS, KENT, Baritone,

536-537 Constitution Building.

MME, AMANDA SWENSON.

e directorate are such men as Alfred Gwynne Vanderbilt, Harry Payne Whit-ney, James H. Hyde, George J. Gould, Clarence Mackay and and others whose wealth runs into seven and eight fig-ures. These men have no thought of making money out of the Metropolitan Opera company. They are patrons of music because they love good music, be cause they know that in the Conried company are the world's greatest sing-ers and musicians, and because they want the people of the entire country

to share in that knowledge. Just 20 of the larger cities of the United States are to be favored with a visit from the Conried Metropolitan Opera company this year. Salt Lake will be one of them for several reasons, First and foremost of these is the fact that, in proportion to population, Salt that, in proportion to population, Sait Lake City has more lovers of good mus-ele, more people who know good music when they hear it, than any city in the land. Second, Sait Lake City is favor-ably located from the geographical standpoint. To use a theatrical phrase, it "breaks a long jump." If Sait Lake were not in the itinerary of the com-pany it would be precessary to make pany it would be necessary to make a continuous run from Kansas City to San Francisco, for Denver is off the list of cities. Thus all things work together for the good of Salt Lake.

The date of the concert here is the vening of April 4. The Tabernacle evening of April 4. The Tabernacle will be used. Six of the greatest singers under Herr Conried's direction will be on the program. They are Nordica, Homer, Journet, Dippel, DcMacchi and Alten. The first four will sing the prin-cipal numbers in the Rossini "Stabat Mater." which oratorio will be given In its entirety as the second part of the program. The other two will be the program. The other two will be heard in arias in the first part. In addition there will be orchestral and chor-

. . . Held's band concert tomorrow even-ing, will have Miss Cloy Elmer of San Francisco as the soprano soloist, and Mr. G. S. Schuster will play a violin The principal band numbers will Folo be the Second Hungarlan Rhapsody, and Paderewski Minuet. These Suncening concerts will continue until April.

. . . Prof. McClellan's program at the Boise organ recital included the Wely Offertoire in G. Nevin's Love Song, the Mignon Gavotte, Rheinberger's Fanta-tie in D flat major, the Menledssohn Spring Song, Batiste's Communion in G. Thiele's Chromatic Fantasie, God-ard's Canzonetta, the Haendel Largo, Divise Canzonetta, the Haendel Largo, livine Evening Star from Tannahuse Lemar's Andantino, Lymbye's Visions of a Dream, Faulke's Concert Overture, After the recital, Hon. J. L. Niday and wife entertained the visiting or-fanish and a number of prominent Bolse people at a midnight dinner, and a very people at a midnight dinner, and a very embyable time was experienced. The enbyable time was experienced. The Statesman of the following moruling, in speaking of the recital said among other complimentary things: "It was such a treat as the people of Bolse had not enjoyed for a long time, and it is not enjoyed for a long time, and it is to be hoped that Mr. McClellan will concent to favor the public again in the near future. The program was a delight from beginning to end. It showed the magnificant ident of the showed the magnificent talent of the artist who with such slight acquaintartist. abce with the instrument wooed from it Ribrious strains of melody varying in volume from the pianlasimo to the thunderous tones that thrilled his hear-·CTR.

The Evening Capital News, in its re-The Evening Capital News, in its re-port of the organ recital says: "It is not speaking disparagingly of oth-ers who have been here to state that the recital was by far the most finish-ed ever heard on a pipe organ in Boise, and so delighted was the audience that the organist had to reason to superorganist had to respond to numer-

SHARPS and FLATS.

Among the many spectacular features will be an immense ballet that Mr. Brady is bringing over from the English capital.

Joseph M. Weber declares he intends to conduct the business of the Weber Music hall and of Joe Weber's all-star stock company alone, and is not to take a partner.

"The Rogers Brothers in Ireland" is the title selected for the new musical play in which the Rogers brothers will appear next season. Like others of their productions, it is by John J. Me-Nally.

Fritzi Scheff is to appear in Vienna next season after the engagement that has been arranged for her in London. The Vienna managers have expressly stipulated that she appear in an Amer-ican operetta, with her American com-nance in support pany in support.

Fay Templeton is not to play Lady Holyrood in "Florodora," and p ably will not be seen upon the stage til her appearance in George M. and probhan's new play under the management of Klaw & Erlanger.

De Wolf Hopper, who has been coln-ing money through the country in the William A. Brady and Sam S. Shubert's revival of "Wang," is to appear next season in a new opera, entitled "Ely-sia," by Reginald De Koven.

On the 21st of last month Albert Niemann celebrated the fiftieth anniverhain of his first appearance as "Tann-hauser." It was at Hanover, and was the starting point of a career in which he soon became the greatest Wagner tenor of his time.

George M. Cohan will be the author not only of the book but of the lyrics and the score of the musical play in which Fay Templeton will appear next autumn. Miss Templeton's contract with with Klaw & Erlanger has still two years to run.

While Felix Weingartner is proclaiming the gospel of Berlioz in New York, Feltx Mottl is doing the same thing in Munich, where he recently brought out "Beatrice and Benedict" with success. The French still have to go to Germany to hear the operas of their great countryman.

An event of great musical importance An even of great interest, will be the joint appearance of M. Ysaye and Herr Kreisler in the Bach concerto for two violins on March 13 and 14, at Carnegie hall. Charity has made this union possible, as the entire proceeds of these concerts are to be donated to the Ortheopaedic hospital.

An English journalist calls attention to the fact that one of the ladies who figure in Hall Caine's "Prodigal Son," recalling the joys of the opera in Paris, exclaims in cestasy: "Chopin, Wagner, Verdi, Grieg!" In one of George Oh-net's novels again, "La Marche a net's novels again, "La Marche a l'Amour," the hero is suspected of go-ing to hear 'Siegfried" at the opera because of his desire to see one of the ladies of the ballet.

French dancing masters have formed a Societe Academique des Professeurs de Danse de France. The director of the association is Professor Desrat, who ous encores. The program comprised some excellent numbers having been carefully selected to show the widest warlety of expression and tone; and the

ฉกกณฑภาณฑิณฑิณฑิณฑิณฑิณฑิณฑิณฑิณฑิณฑิ<mark>กิณฑิณฑิกิณฑิณฑิกิณ</mark> Salt Lakers Hear a Great Orchestra

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Special Correspondence. IEW YORK, Feb. 20 .- Fortunate indeed, did a little bunch of Salt Lakers vote liself, after having emerged from the snow, the ice, the sleet, the stalled trains, the frozen

tracks and the general weather demoralization that extended last week from western Wyoming to the outskirts of New York City, to find Brodway and Fifth avenue, bathed in sunshine, the air clear, while crisp, the sidewalks cleaned up, and the weather good apparently in an apologetic mood for all the damage it had been inflicting. We arrived, a whole day late, on the 15th, and since then have had nothing but ideal winter weather. The church throngs on Fifth avenue yesterday had

throngs on Fifth avenue yesteraay had almost an Easter Sunday appearance in gayety and color. Skating in Cen-tral park drew thousands and the air while clear and invigorating was cool enough to prevent any semblance of thawing.

THE BOSTON SYMPHONY.

We took our first plunge into the city's great vortex of amusements by visiting Carnegie hall to hear the Bos-ton Symphony orchestra, that crack organization of crack musicians that runs over to New York at regular in-tervals during the season, gathers in a bushel of sheckels, wakes the musicians of the metropolis up a bit, and then of the metropolis up a bit, and then goes back home, leaving New Yorkers to wonder how on earth Boston man-ages to do it. It is, in fact, the one thing—and the only one—in which New York is willing to take off its hat to a sister city, but she does accord her the palm when it comes to orchestral work. This is not to say that New York has This is not to say that New York has no fine bodies of instrumentalists; her Philharmonic orchestra, and the great band to be heard nightly at the Metro-politan Opera House are admirable, and on occasions when the People's Choral Union brings out a work like "The Messiah," or "Elijah," under Mr. Frank Descente the account puting body of Damrosch, the accompanying body of musicians is great and notable indeed. But New York has never yet given the support necessary to hold together such a group of the rarest performers on va-rious instruments that Boston has done, and that she has failed is due to the fact that among all her millionaires she loes not number one Henry Lee Hig-

HIGGINSON'S GREAT WORK.

This gentleman, a modest, but public This gentleman, does for Boston, in spirited Bostonian, does for Boston, in the way of music, what Carnegie does for other cities in the way of libraries. But Mr. Higginson puts all his energies, his endeavors and a good part of his money into one single organization. money into one single organization. The Boston Symphony orchestra is his pet, his glory, his pride, and in mak-ing it one of the finest organizations in the world, and the finest in America, he is moved by several considerations: a love of music, a desire to bring to Bos-ton the name of the musical hub, and a belief that such an orchestra as he provides will prove of the widest value as an educator and a refining factor. To as an educator and a refining factor. To those ends he has spared nothing. The orchestra today numbers about 90 men; many of them were brought over from a ransacking of European capitals. The

present leader, Gericke, brought from Vienna, whom we had the rare pleas-ure of seeing, gets \$10,000 a year and works only 29 weeks; many of his chief players, violinists, cellists and the leaders on the other instruments receive \$5,090. The least performers are paid \$35 a week, and get a great number of "pick-ups" from teaching and taking summer engagements. All, however, are rigorously tied to the Symphony Orchestra when its season is "on." No substitute is ever allowed; tardiness or absence from rehearsals is punished by fines of from five to ten dallars, unless there is a good excuse, and the prestige of membership in the great body is so great a thing to the men, that they ly known. give it the utmost allegiance and fidel ity.

A LOSING VENTURE.

With expenses like the above to figure on, it may well be doubted whethe the orchestra can be made a payin paying enterprise. As a matter of fact it no only does not pay, but its losses an-nually reach figures that would stagger a less ardent devotee of music than Mr. Higginson. A recent writer in Mr. Higginson. A recent writer in

"Mr. Higginson knew, when he em-barked upon the scheme of his orchestra, that it would cost him heavily; and it has. He recalls with a certain grim amusement a conversation with a local musical entrepreneur who anxiously tried to dissuade him from it as from a mad folly. 'Why, Mr. Higginson, you will never be able to make it pay,' was the final argument. And it never has 'paid.' He estimated that it would burden him, on the average, \$20,000 a year, which it has—and more. Mr. Higginson has never taken the public into his confidence as to the orches-tra's finances, but it may be said on the highest authority that it has cost the highest authority that it has cost him as much as \$2,000 in a year; that in one season it paid its expenses, and only one, though in another it lacked only \$2,000 of doing so; and that last season, after several more pros-perous ones, the deficit mounted up again to \$40,000. It may also be said, on the highest authority, that Mr. Hig-ginson has made provision for the continuation of the orchestra on the same lines after his death. Mr. Higginson is not a wealthy man in the modern ad not a weathy man in the modern ac-ceptation of that term, and what the orchestra costs him in money comes out of his annual earnings. What it has cost him in time and trouble, in annoyances great and small, in perplexities, in demands upon his patience, wisdom, and sense of justice, no man may know."

HEAVY OPPOSITION.

As already indicated, the visits to New York always pay well; on the night we heard the orchestra, Carnegie Hall, capable of seating 3,500, was two thirds filled, at prices ranging from \$2 down to 75 cents. This, too, on a night when Conried's great benefit at the Metropolitan Opera House was going on, when all his world-famous stars, Caruso, Nordica, Eames, Sembrick, Caruso, Nordica, Bames, Sembrick, Plancon, Horner, Journet and the rest, gave a sort of grand opera vaudeville show in their manager's honor, and drew into the box office the neat sum in their manager's honor, and into the box office the neat sum of \$22,600--all prices being doubled. We passed the opera house at 7:30 and saw

Spring. . . .

Augustus Thomas' dramatization of the Gibson pictures, under the title, "The Education of Mr. Pipp," has been placed on view at the Liberty theater, with results that are apparently with results that are apparently sat-isfactory in all particulars. The author has shown considerable ingenuity in evolving an interesting and humorous story from the mere suggestions pro-vided by the artist. Indeed, his work is at times really brilliant, and there is no point at which it becomes actually dull. The "Mr. Pipp" piece will un-doubtedly serve its purpose of provid-ing amusement of the healthful and desirable kind and it will, in all like-lihood, prove a profitable investment for its owners, the Messrs D. V. Arthur and Kirke LaShelle. The leading char-acters affords excellent opportunities and Kirke Lashelle. The leading char-acters affords excellent opportunities for the best abilities of an excellent ac-tor, Digby Bell, who has not been seen in 'New York for a long time and who is welcomed back with an earnestness amply proving the favor in which he is caracted. Others, worthy of mention rarded. Others worthy of mention Kate Denin Wilson and the Misses regarded. Marian Draughn and Janet Beecher,

"Who Goes There," a new farce evi-dentity culled from the French by H. A. du Souchet, is on view at the Princess Theater with Walter E. Perkins in the Theater with Walter E. Perkins in the foremost character. Perkins made a name here many years ago in Du-Souchet's first piece, called "My Friend from India," so that there is a logi-cal reason for his reuniting with this author. But DuSouchet is not a re-peater and the work he accomplished in the framing of "My Friend from India," is not apparent in "Who in the framing of "My Friend from India," is not apparent in "Whe Goes There," which is of the light-weight variety. The plot has a mili-tary background, which is not at all of tary background, which is not at all of interest in this country, and relates to a triple elopement of young fleutemants and their sweethearts. It is lacking in novelty, its movement is forced, and its dialogue is stolid. All in all, there doesn't seem much of a future for "Who Goes There," in spite of the ex-cellent acting of Mr. Perkins, a clever and resourceful comedian.

The return of Wright Lorimer to the metropolis was signalized by a large outpouring and a most cordial recep-tion of the actor at the New York thetion of the actor at the New York the-ater in "The Shepherd King," written as well as acted in by Mr. Lorimer. When this piece was produced last year at the Knickerbocker theater there was developed developed a general disposition to sneer at the author-actor, who was general-

of the amusement term.

The opening date for the big Thomp son & Dundy Hippodrome has now been settled for March 11, and all the inter vening time will be required, even with night and day shifts of workmen, in getting the structure finished inside at out. The building is by all odds the most imposing structure in the world devoted to amusement purposes and impresses all beholders with its im-mensity and the grace of its architec-tural lines. It will seat nearly 2,00 tural lines. It will seat nearly 2,000 persons more than the Metropolitar Opera House and more than Madisor Square Garden when the circus is there In one of the spectacles now in prepar ation for the opening, more than 1,00 persons will appear upon the stage.

Lew Dockstader came to town on Sun-day morning and left again at night to rejoin his minstrel company. "I am exceedingly well pleased," he said, "with the result of my present tour, "to prove for 11 performances the op-At Denver for 11 performances the or chestra remained on the stage, and in Texas, where we played six one-night Texas, where we played six one-high stands to enormous attendance, it re-quired five special trains to make the jumps' on time. In Memphis and New Orleans we had colossal receipts and fi 10 one-hight towns from New Orleans to Norfolk we turned people away communications in the unparalleloc Hone, Selene Johnson and others wide ly known. Miss George's engagemen probably last until late in the

everywhere in spite of the unparalleled cold spell. It cost us \$1,500 in railroad fare for our run from Norfolk to Boston, but even that didn't make a dent in the week's profits. After we play in Baltimore we shall return to New York for several weeks in and around this city."

. . . . E. S. Willard does not believe in making speeches before the curtain during the progress of any of his perform-ances. Last Monday night, and again on Thursday evening, upon which or casions he revived "The Middleman and "The Professor's Love Story," th the audiences applauded him with extraor dinary fervor for at least a quarter of an hour at a stretch, with the manifest desire of inducing him to address them but he did not respond. This was no intended as a discourtesy u Willard's part, but was simply Mr upon sire of an artist to do nothing that might dispel the illusion of his impersonation. . . .

George M. Cohan has practically com pleted the musical comedy in which he is to play the star role next season and he has also fully mapped out the piece he has contracted to provide for Klaw & Erlanger. "Little Johnny Jones" will not be shelved when Mr. Cohan drops out of the cast, but will be sent through the country with another actor in his place. For a more young-ster of twenty-six, Cohan has made remarkable progress as writer, composer stage director and actor,

"The ticket speculators," said one of that fraternity yesterday, "are making more money out of David Warfield's engagement in "The Music Master" at the Bilou than out of any other enter-tainment in town. Mrs. Carter is al-most equally profitable to us and, ir fact, is turning people away from the Belasco theater." Some managers like Relace the speculators in front of their doors, for their presence indicates the largest measure of success.

The forthcoming engagement of Miss Ellis Jeffreys at the New Amsterdam theater will be confined to a fortnight, owing to the fact that the time of this establishment is fully booked for th rest of the season. There is widespread interest in Miss Jeffreys' appearance by reason of the commendatory reports which have preceded her from London. The advance sale is already very large LEANDER RICHARDSON

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Phone 2068-X. In a personal letter, signed by himself, Mr. Fuller Maltland, musical critic of the London Times, says: "Mr. Worthington's voice is of magnificent quality, timbre is full, rich and sonorous; and I can also recomend him as a teacher on Mr. Sent-ley's method, and the technique of his art has been thoroughly mastered."

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