



It is pleasant to note that the center of activity in amusement circles has again shifted to the Tabernacle choir, not to receive all the consideration from the public that it is due. For the next two months or more the choir will have very much in the public eye. It is now at work on a task that would stagger any musical body but the one that has competed in World's Fair contests, engineered excursions east and west, and conducted Elstedsdofds of its own—we refer to the committing to memory of the choruses of "Faust," and that without copies, the parts being simply written out on a blackboard and learned from constant repetition. Who but Stephens would but the choir a task, and what body but the choir would have the nerve to grapple it? The first rehearsal Thursday night, re-sailed magnificently, and the director says from Femblich and her company arrive, on March 14th, he will have the chorus entirely ready to meet them.

Another event in which the choir will be concerned, will be the two concerts afternoon and evening, with Sousa's band in February. A big children's chorus will probably be the matinee feature, and the engagement will without question be a huge one.

The third, and the one in which every one seems just now to be taking a most enthusiastic interest is the testimonial to the father of the Tabernacle organ, Joseph Ridges. How well that event is being pushed is indicated by the correspondence that follows.

Salt Lake, Jan. 2, 1901.

Prof. Evan Stephens,
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Enclosed find \$100 for two hundred tickets for the concert. Wishing you a happy New Year, I am sincerely your friend,
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Sergeant James Warren, Third Artillery, U. S. A., who is back in this country on a six months' furlough, is in charge of the artillery detachment which is with Jacob Litt's big "Shenandoah" company. Sergeant Warren, besides being in the Philippine Islands with General Grier, was at Porto Rico with the expedition under the command of General Miles, for whom he has the greatest admiration. Indeed it is dangerous for anyone to belittle the general commanding in his presence.

A pleasant anecdote is related of Broadhurst, author of "Why Smith Left Home," which played here this week, and Bronson Howard, author of "Shenandoah," which comes to the Theater on Wednesday next. While Broadhurst was managing the Bush Street theater, San Francisco, Bronson Howard happened into the Philharmonic Theater, and the conversation between Broadhurst and Howard veered to Southern production of "The Master of Woodberry," which at the time was being done at the Baldwin Theater. Broadhurst ventured the opinion that the production in Boston's play was too prolonged and being asked his reason by

Mr. Howard for so thinking, he replied that the audience began to rustle their programs and to move uneasily in their seats.

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ban will all open their metropolitan engagements in new plays.

Mrs. Fiske does "Becky Sharp" here the 14th and 15th, and "Tess" on the 16th. Her leading man is Frank Gillmore, who plays Rawdon Crawley in the first play and Angel Clare in the second.

Maude Adams and Sara Bernhardt have both brought their New York runs to a close. Both broke the record of receipts at their respective houses. Miss Adams' ten weeks' receipts at the Knickerbocker were \$135,000. Bernhardt is said to have taken in \$32,500 a week at the Garden, or \$500 more than its seating capacity.

Mme. Bernhardt's "Hamlet" seems to have failed to create a furore in New York the past week. Some of the papers referred to her performance as a comedy burlesque, while others, being less hard on the gifted French artist, viewed her assumption of the character as a mistake. Her greatness as an actress, however, will atone for this, as it has for many another attempt in which she failed.

A well informed eastern critic says: It is more apparent now than ever that the vulgar "coon songs" are losing their hold, which lasted much longer than any craze we have known in re-

cent years. Negro acts are not going with that zest that marked their success one or two seasons back.

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The combination of young Salt Lakeers which recently rendered a skit called "Hearts and Flowers" (how the author of "The Widow Hunt" might stare at that name) in the north, are said to have had very good success, especially in Ogden, on New Year's night, they had a fine audience at the opera house in that place. Miss Arvilla Clark made her debut on the stage,

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and her work, especially her rendition of "Love is Tyrant" is specially commended.

Prof. McClellan and the many other admirers of Lemare's Andantino, "To My Wife," will be interested to learn that the composer of that beautiful selection is at present visiting the United States. We clip the following from the New York Herald:

Mr. Edward H. Lemare, the distinguished organist of St. Margaret's church, London, and considered by

many musicians the most brilliant recitalist in Europe at the present time, arrived on the Teuton yesterday.

Mr. Lemare's fame in this country rests almost wholly upon his compositions, and although this visit is of the briefest description only and of an unprofessional character, it is possible that he may be induced to give at least one or two recitals in New York before his return. He is stopping with Edward I. Horman, Jr., the organist of St. Ann's Brooklyn Heights, at his residence, No. 223 Berkeley place.

He would also be apt to feel that he ran a risk in bringing Bernhardt and Co. to this city. Mr. Pyper has just received word that the dates can not be filed, and while he regrets the fact that Salt Lake will not have the opportunity to see these distinguished artists, he says the theater will actually be in pocket by their failure to come, for they would have charged at least \$5.00 a seat, and the effect of their visit would have been felt by other companies for a long time before and after their visit.

The expected has happened. The "News" announced that when the Grau Opera company cancelled its visit in this city, the next thing we would hear was that Bernhardt had also decided not to include us in her western tour. The reason is that Maurice Grau, the only manager big enough to handle two such attractions, is manager of both, and if he became convinced that Salt Lake was unable to support such an attraction as the opera company,

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