

Music and Musicians

If we could push ajar the gates of life
And stand within, and all God's work-
ings see.
We could interpret all this doubt and
wonder.
And for each mystery, find there the
key.
But not today. Then rest content,
poor heart,
God's plans, like lilies pure and white,
unfold.
We must not tear the close shut leaves
apart.
Time will reveal the calyxes of gold.
And if, through patient toil, we reach
the land
Where three feet, with sandals loos-
ed, may rest,
Where we shall clearly know and un-
derstand,
I think that we shall say—God knew
the best.

Nothing could better evidence the
wide regard entertained for Mr. God-
dard than the spontaneous manner in
which his fellow musicians have united
in asking that they be allowed to partic-
ipate in the funeral ceremonies. Mr.
Arthur Shepherd tendered the services
of the entire symphony orchestra, and
offered to arrange Mendelssohn's fu-
neral march. Mr. Zimmermann asked
that Field's band be allowed to play in
the procession. Prof. Lund telephoned
from Provo that the shock of the news
of Mr. Goddard's death had thrilled the
entire community, and he, too, tendered
the services of a ladies' quartet
from the musical department of the
Brigham Young university. Many
members of the Salt Lake Opera com-
pany, united in expressing the desire
that the organization should in some
way express its sense of the loss the
community had sustained, and from
many other sources came testimonials
of affection and respect. Nothing that
human hands or hearts can do, could
entirely alleviate the sorrows of the
mother and wife on an occasion like
this, but surely such evidences of sym-
pathy must go far towards helping
them to sustain the weight of their
heavy burden.

In all Mr. Goddard's musical career
it may be doubted whether any associa-
tion of his life was attended with
more genuine pleasure than that which
he experienced in the Salt Lake Opera
company; to a singer of his attain-
ments, light opera was, of course,
largely a diversion, but his part in or-
ganizing the company, and in conduct-
ing the various operas which made its
career notable, was simply one long de-
light to him. Most of the meetings,
business sessions, and the rehearsals of
the principals were held in his study
in the Constitution building, and into
the preparation of the operas he entered
with a spirit almost boyish in its zeal
and enthusiasm. He seldom missed a
chorus rehearsal and it was his delight
to sit among the basses, helping the
boys conquer the difficulties of some
finale; he always worked with the ut-
most breeziness and enthusiasm, and
the way he could lift a lagging chorus
by adding the magnetism of his ring-
ing voice, was something astonishing
to listen to.

On his recent return from Europe he
frequently expressed the hope that it
would be possible to revive the Salt Lake
Opera Company, and he offered to take
his old place in selecting voices for the
chorus, and aiding the work of re-
hearsal. It will be interesting to his
many friends to recall the list of char-
acters in which he appeared, from the
organization of the Opera company till
the time it ceased giving perform-
ances, which it did at the time he
decided to go abroad.

The original organization consisted
of Messrs. Goddard, Welhe, Spencer
and Whitney; Mr. Pyper and Mr. Mc-
Clellan joined later. The first opera
given was "The Masque," Feb. 22, 1897,
Mr. Goddard having the part of the
shepherd, Pippo. Other operas which
followed were "Patience," April, 1897,
Mr. Goddard as the colonel; "The
Chimes of Normandy," November, 1897,
Mr. Goddard as the marquis, one of his
best roles; "Said," February, 1898,
Mr. Goddard as Hassan Bey; "The
Queen's Lace Handker-
chief," October, 1898, Mr. Goddard as
the king; "Trip to Africa," February,
1899, Mr. Goddard as Muradillo; "Mad-
eleine," October, 1899, Mr. Goddard as
the Baron de Grimm; "The Mandarin,"
October, 1900, Mr. Goddard as the man-
darin; "Fataleza," April, 1901, Mr.
Goddard as the Russian general, an-
other of his excellent roles; "The Wel-
ding Day," October, 1901, Mr. Goddard
as the Duke de Boulton; "Martha,"

February, 1902, Mr. Goddard as Plan-
kett; "The Jolly Musketier," the final
opera, May, 1902, in which Mr. God-
dard had only a brief part, that of the
captain of the guards, but in which he
made one of his most notable successes
singing "Friends."

A letter from Mrs. Edna Dean White-
head, who is now teaching in San Fran-
cisco, says she is much pleased with
her new home and that she has made
many friends. Among them are Mr.
and Mrs. J. W. Clawson. Speaking of
them Mrs. Whitehead says that Mr.
Clawson had at the eighth annual ex-
hibition of the Bohemian club, three
portraits, among them being one of the
Lewys family entitled "A Rhapsody,"
which attracted special notice. Mrs.
Whitehead says: "The musical atmos-
phere of San Francisco is very invig-
orating, as there is something good re-
citals on nearly all the time, including
teachers bringing before the public
their best pupils or pupils in all musi-
cal lines and teachers and artists them-
selves constantly giving recitals. So
for this fall we have had the privilege
of hearing Mrs. Fannie Francisco in
both concert and grand opera. She is
a native of California, and has a beau-
tiful voice, decidedly dramatic. In
"Lucia," she handled the mad scene
wonderfully well. She was assisted by
the Tivoli Opera company, and very
well did they sustain her. Podravski
gives three recitals at the Alhambra,
Saturday afternoon, Dec. 17, and
Monday and Wednesday evenings, Dec.
18 and 19. A great musical treat is in
store for all our listeners."

Little Katie Fordyce, a promising
child singer, is to have a benefit on
Monday evening in the Eighth ward
hall. She is a pupil of Mrs. Kate Bide-
well Anderson, who is working up the
event.

Prof. Pedersen's ladies' orchestra is
practicing the first Beethoven symphony,
with four first and three second violins,
two violas, cello and bass.

There will be a musical and drama-
tic entertainment at All Hallows col-
lege on the evening of next Wednes-
day in which the college orchestra under
the direction of Prof. Pedersen will
furnish the music, playing two recit-
tures and the music between the acts.

Prof. Ernest R. Kroeger of St. Louis
has favored Prof. McClellan of this city
with another composition of his for the
organ called Procession Indienne, Opus
88.

Willard Welhe was in his boyhood
a protegee of Ole Bull, who wanted to
take him under his immediate care in
Paris and educate him.

Miss Emma Ramsey will leave early
in January for Chicago and New York
where she will look over the opera field,
and decide what she thinks it
would be advantageous to do. Her
many friends wish her the best of
success, and regret to see her go.

Christensen's orchestra has a long
list of engagements ahead for holiday
functions, which promise to be quite
frequent until Lent cuts them short.

Bandmaster Held continues very sick,
with high fever, and is unable to leave
his bed. The band will however, give
its usual evening concert tomorrow, at
the Grand Theatre, with a popular pro-
gram, which it did at the time he
decided to go abroad.

Miss Hallie Foster, the young con-
tralto singer who made so favorable
an impression at the recent cantata
performance in the First Presbyterian
church, has a range of over two oc-
taves, and sings in the soprano register
as well as in the contralto. Her teach-
er, Mrs. King, has the highest expecta-
tion of her.

Walter Poulton, a promising young
music student of this city has recov-
ered from a protracted illness, and is
able to be out once more.

The vocal pupils of Hugh W. Dougall
will give a recital next Monday eve-
ning, at Mr. Dougall's home, 49 north
West Temple street, where the follow-
ing program will be rendered: "Arm-
or's Song," (Robin Hood), Dan C. Cou-
lam; "Benediction's Stream" (Gatty),
Miss Olive Pearson; "La Serenata"
(Tozzi), Miss Helen Bamberger; "A



HEBER S. GODDARD

In "The Jolly Musketier," the part in which he made his last appearance
with the Salt Lake Opera company in May 1902.

Russian Song, (Paladilhe), and "To
My First Love," (Loehr), Miss Ivy
Evans; "The Rosary," (Nevin), and
"Celeste" (Newcomb), Miss Winnie Ste-
venson; "Beyond the Gates of Para-
dise," Henry E. King; "All For You,"
(D'Harlebot), Miss Edna Evans; an
original song (H. W. Dougall), and "Be-
loved," (Niedinger), Miss Mary Russell.
The accompanist will be Mrs. Ethelyn
Freilich-Parkins.

The date for the next concert of the
Salt Lake Symphony orchestra has
been set for Jan. 16, and Mr. Shepherd
and his men are already at work on a
program of high merit. Mr. Shepherd
announces that several novelties in the
orchestral line may be looked for on
this occasion.

Following is the program for the con-
cert at the Grand tomorrow night by
Held's military band: "Pryor
Overture," "Raymond," Amb. Thomas
Saxophone solo, "The Angels' Be-
nando"..... Braga
Mr. C. C. Berry.
"The Musical Critic's Dream".....
..... E. A. Dix
(A modern comedy among the old
composers).

Prelude, Offertory.
Melody, "Annie Rooney," treated after
the manner of..... Mendelssohn
"Gloria," 12th mass..... Mozart
"Nocturne"..... Chopin
"Sonata Pathetique"..... Beethoven
"Johannes Brahms"..... Rosen
March from "Tanhauser"..... Wagner
Chinese dance, "Hop Lee"..... Heartz
Intermezzo, "Forget Me Not"..... Macbeth
Tenor solo, "O Song Divine".....
..... Gordon Temple
Mr. Will R. Sibley.
"Concert Polonaise"..... Besig
With variations for piccolo, clarinet,
cornet and basses.
Popular selection from "Little Chris-
topher"..... Korke

Leander Richardson's Letter

Special Correspondence.

NEW YORK, Dec. 12.—The annual
demoralization of theatrical af-
fairs prior to the holiday period
is upon us, and the playhouses
are beginning to suffer heavily from
loss of patronage. The streets in the
shopping districts are crowded with wo-
men and children and the big depart-
ment stores are so jammed that in some
instances it has been necessary for the
proprietors to appeal to the police for
assistance in handling the masses of
pushing and struggling femininity. This
condition of affairs, while showing that
business in general is in a very flour-
ishing state, is disastrous to the amuse-
ment managers, for it proves that the
luxury money of the community is go-
ing into Christmas gifts and not the
boxoffice window. There will be few

novelties in the theaters from now un-
til Christmas eve, for amusement di-
rectors fully realize the futility of mak-
ing new productions at a time when it
is utterly impossible to interest the
public. So we must be content to let
things run along uneventfully up to the
beginning of the mid-winter burst of
merry-making. The only important ex-
ception to this rule here described will
be John J. McClellan's farcical piece, "In
Newport," which is to be placed in the
Lively theater by Messrs. Klaw &
Erlanger, with interpretation by the
permanent stock company organized for
this house. This list of players includes
Peter F. Daley, Joseph Coyne, Alfred
Fisher, Lee Harrison, Jay Templeton,
Virginia Earle and a lot of others quite
well known for versatility and talent.
It is the apparent design to present
something in the nature of an amplifi-
cation of the old Weber & Fields breed
of entertainment, but not with the
music hall atmosphere—a scheme that
there seems to be a general appetite for
very light forms of stage pastime. Fol-
lowing next upon the "In Newport"
proposition we shall observe the re-
sident "Lillian" Russell in "Lady
Tazewell" at the Casino, and the direc-
tion of the fraternal Shuberts. A great
deal is expected of this piece, in which
an attempt is made to occupy the field
of pure comic opera without any of
the broad devices of musical farce. The
Messrs. Shubert are so convinced of the
public desire for their new enterprise
that they have announced an auction
sale of tickets for the first night—a
rather risky business proceeding if they
are not very sure of their ground; for
anything like a failure of the sale itself
would put a damper upon the under-
taking from which it would be hard to
recover.

The general interest in dramatic
affairs will not be fully awakened un-
til Christmas day when there will be a
general shift all along the line. Edna
May will then transfer herself and her
company to Daly's theater for a forth-
right, making room at the Herald
Square for "Woodland," which in turn
will make the New York theater for
the production of "Home Folks," a new
pastoral drama put forward by Joseph
Brooks. At the same time John Drew
will bring his exceptionally success-
ful season at the Empire theater in
"The Duke of Chillon" to its ter-
mination and Maude Adams will fol-
low him with a fine revival of "The
Little Minister" for a four weeks' se-
son. N. C. Goodwin, whose admirers
have given him cordial recognition in
"The Geopier" at the Knickerbocker,
will start upon his tour of the other
large cities upon the day in question
and Viola Allen will come to town with
the regular night and day company,
who is playing a forthright engagement
at the Majestic theater with "Dorothy
Vernon of Haddon Hall," will resume
her out of town journey-
ings and "Buster Brown," which is
said to have been accepted with wide-
spread enthusiasm elsewhere, will be
placed on show at the Majestic. These,
with a few minor matters of new-
ness, will amply serve to key the me-
tropolis up to concert pitch so to speak
and cause the managers to forget the
vicissitudes of the ante-Christmas term.

The rush to see David Warfield in
"The Duke of Chillon" is so very great
that Mr. Delasco has found it neces-
sary to announce four special matinees
in order to accommodate persons who
have been unable to secure tickets for
the regular night and day representa-
tions. These extra afternoon perform-
ances are to occur on Dec. 26 and 29
and January 2 and 5. Mr. Warfield's
next move will be to the Bijou theater,
now occupied by May Irwin and a
few spectators—for the patronage of
"Mrs. Black in Black" has gone off to
a very great extent. Warfield, however,
will undoubtedly restore the fortunes of
the Bijou, inasmuch as the hold he has
gained upon the regard of this com-
munity is amazingly strong.

When Fritz Scheff revives "Fatale-
za" at the Broadway theater she
will play the role of Vladimir, although
that is not the prima donna part. The
principal feminine character of this
opera is a particularly showy one in a
musical sense, and the piece is now
being changed to transfer the best
melodies to Vladimir, so that Mrs.
Scheff may have every opportunity to
shine both as actress and singer.

George M. Cohan, the altogether re-
markable young star of "Little Johnny
Jones," has but one more week to re-
main in New York, although he will
play in this immediate vicinity for the
next two months at least. "Little
Johnny Jones," which was written,
composed and stage directed by Mr.
Cohan, is considered the most novel and
meritorious musical comedy of the season,
and it has placed its writer in active
demand, not alone as a star com-
edian, but as an author. Klaw & Er-
langer have induced him to prepare
a new piece for their special use and
he will undoubtedly find himself with
quite as much profitable occupation in
this line as he may care to undertake.
He has certainly shown the musical
comedy authors a few things with
which they were not previously fami-
liar.

"Mrs. Wings of the Cabbage Patch"
is going into the souvenir business at
the Savoy theater where momentoes
are announced for distribution next
Monday evening. This quantity of ef-
fective comedy runs along smoothly and
successfully, outlasting all the attrac-
tions which came to town with it.

"I suppose," remarked Florenz Zeig-
feld, Jr., a day or two ago, "we ought
to be satisfied to see a packed house
every night at the Weber Music hall,
but it isn't entirely easy to suppress a
feeling of impatience in the constant
knowledge that we could fill a much
larger auditorium without the slight-
est difficulty. At the beginning of the
season we expected to make a num-
ber of burlesque productions long be-
fore the holidays, but 'Higgledy Piggledy'
is making a run of it that won't
permit the announcement of anything
else just now. It is quite the biggest
thing in the history of this structure."

The combination that has been
formed between N. C. Goodwin and
Charles Frohman, under which Mr.
Goodwin will play the principal part
in "The Beauty and the Beast" and
the "Barber" is especially felicitous
for it brings together the biggest man-
ager, and in my opinion the best actor
in this country. The character Good-
win is to impersonate a baroque in
whom pathos and humor are blended
very effectively—just the sort of role
that will suit the actor's best talents.

The building law conditions, in their
application to theaters, have unex-
pectedly placed Lew Dockstader in a
very enviable condition. The plans, which
were among the last to be filed under
the old system, were so carefully con-
sidered with the real estate upon which
the house is to be erected and another
syndicate has just discovered that it
wishes to go into the theater construc-
tion business. The new law makes it
practically impossible to build a play-
house with any earthly chance of profit,
and so the plans passed by the depart-
ment before prohibitive restrictions
went into effect, have vastly increased
in value. Mr. Dockstader could sell out
at a very heavy profit if he wished to
do so, but he laughingly observes that
what is good enough for anyone else
to buy is quite good enough for him to
keep.

If the New York public really wants
to be rid of ticket speculators the thing
can now be accomplished by reason of
a very simple system that is to be
adopted by Thompson & Dundy with
the opening of their new and vast Hip-
podrome. The managers have de-
cided to place their own men upon the sidewalk
near the various entrances to the
structure to sell tickets at boxoffice
prices, so that any speculators who
may wish to deal in advance of ad-
mission will find it impossible to compete
with themselves. It seems odd that
some manager hasn't thought of this
arrangement before now, the more es-
pecially as many of the men in the
business of handling the masses of ad-
vance buyers have been genuinely op-
posed to speculation. The chances are
that when the new plan is placed in opera-
tion at the Hippodrome many of the
persons who have been in the line of
condemnation of speculation as a sys-
tem, will be mourning piteously over
their inability to have the most desir-
able seats reserved for them at ad-
vanced rates, for, strange as it may
appear, there are multitudes in New
York who would rather patronize the
dealers than the boxoffice.

"Leah Kleeschna," the new piece by
C. M. S. McLellan, presented by Mr.
Fiske and his company at the Man-
hattan theater, is rather a comedy in
disguise to prove a popular success. Mrs.
Fiske seems to have acquired the im-
pression that the sunny side of life is
unrealistic for dramatic purposes and
that it is her mission to impersonate
heroines suffused with gloom. Doubt-
less this view is highly artistic, but it
will hardly prevail in this day and gen-
eration. "Leah Kleeschna" was writ-
ten for Lena Ashwell and Robert Ta-
ber, who were to have produced it in
London. The death of Taber, how-
ever, threw the manuscript upon the
market.

The coming of Edward Terry and his
London comedy company to the Prince-
cess theater Christmas day will be an
interesting event. Terry has for many
years been a favorite comedian in Lon-
don, playing in his own theater, but
for some unexplained reason no Ameri-
can manager until now has favorably
considered the idea of bringing him to
this country. The same situation has
prevailed in previous instances, as in
the case of Charles Hawtrey, who turned
out to be very successful when finally
presented to this public long after it
had been generally quoted that he
wouldn't do. Perhaps Mr. Terry will
follow suit and demonstrate that the
managers who passed him by as an un-
desirable property, overlooked a good
investment.

The establishing of popular prices at
the big New York theater will make
rivalry between that house and the
Academy of Music, which has long en-
joyed a monopoly in the line of fur-
nishing big attractions at low rates of
admission. It is quite likely that
there is a good field for a second enter-
prise of the same kind, inasmuch as
the Academy has been immensely
profitable, and there appears to be an
ample supply of material suitable to
such a theater.

LEANDER RICHARDSON.
Coughing Spell Caused Death.
"Harry Duckwell," a 25 years,
checked to death early yesterday morning
at his home, in the presence of his wife
and child. He contracted a slight cold
a few days ago and held but little at-
tention to it. Yesterday morning he was
slept with a fit of coughing which con-
tinued for some time and he sent for
a physician but before he could arrive,
another coughing spell came on and
Duckwell died from suffocation. He was
Globe-Democrat, Dec. 1, 1901. Ballard's
Horsehold Syrup would have saved him.
Sole and 11-10. Sold by S. C. M.
Drug Dept.

GRAND THEATRE



JOSEPH BALLANTYNE.

Successful teacher of Voice Culture
and Piano, and leader of the Ogden
Tabernacle Choir.

SHERLOCK HOLMES, PIIT AND FLINCH.

And all the popular card and box
games at
DESERET NEWS BOOK STORE,
6 Main Street.

ALL KINDS OF LEATHER GOODS AT MEREDITH'S Trunk Factory,

155 Main Street. East Side.
REPAIRING.

McConahay's
Jewelry Show
Window makes
Your Xmas
Shopping easy
41 W. 2nd So.

MUSICIANS' DIRECTORY.

S. MOLYNEUX WORTHINGTON,
Baritone.

In a personal letter, signed by himself,
Mr. Fuller Maitland, musical critic of the
London Times, says: "Mr. Worthington's
voice is of unimpaired quality, timbre is
full, rich and sonorous, and I can also
recommend him as a teacher on Mr. Ban-
tley's method, and the technique of his
art has been thoroughly mastered."

THEODORE BEST
Teacher of Guitar and Mandolin.
Studio, 1110 East First South Street.

ALFRED BEST JR.
Tenor Soloist.

Pupil of Dr. Frank G. Desmet, New
York Voice Culture, Sight Singing, and
Mandolin lessons given. Studio Room
27 Main Bldg., 2 East South Temple.

W. C. CLIVE,
Teacher of Violin and Piano.
STUDIO 619 TEMPLETON BLDG.
No. 263 First St., Phone 154-4.
Instructor at L. D. S. University.

GUSTAV DINKLAGE
Expert piano tuner and repairer. P. O.
box 83. Phone Carstensen & Anson Co.

C. D. SCHEITTLER,
602 Templeton.
Cello Pupil of Anton Hekking and Jacques
Van Lier. Berlin. Soloist at
Naraberg and New York
Conventions. Instructor of Cello, Guitar,
Mandolin and Banjo.

Repairing. Regulating.
W. W. TAGGART,
Tuner and cer of the Piano.
Salt Lake City. Residence 435 E 12th St.
P. O. Box 264. Telephone 178-4.

GEO. CARELESS,
Professor of Music.
Lessons in Voice Training, Violin, Piano,
Cabinet Organ, Harmony and Sight Read-
ing. Orders may be left at Ferguson Coal-
ter's Music Store.

CHAS. KENT,
Baritone.
In a rich mellow baritone, that teamed
with quality and strength, Mr. Kent sang
his solo and won the hearts of a
advanced rates, for, strange as it may
appear, there are multitudes in New
York who would rather patronize the
dealers than the boxoffice.

MME. AMANDA SWENSON,
Teacher of Vocal Music.
The Old Italian School.
The GARCIA Method.
Studio, Clayton Music Store, 109 Main St.

WEIHE,
644 Constitution Building.
Concerts and Pupils.

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

MRS. MARTHA ROYLE KING
Teacher of Artistic Singing.
Studio Room 255 Commercial Club Bldg.
Voice tested free every Saturday fore-
noon.

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

ARTHUR SHEPHERD,
DIRECTOR SALT LAKE THEATRE
Orchestra. Teacher of Piano and Har-
mony. Studio Room No. 5 Hooper & Bid-
redge Block, 49 Main Street. Phone 2317.

EMMA RAMSEY,
(Dramatic Soprano).
Pupil of Correll (Berlin) Acc. Inbaud
(Paris). Correct Method of tone produc-
tion and breathing. Teacher of Concert,
Oratorio and Operatic Roles. Residence 255
West Sixth North. Studio 453 Constitution
Bldg.

TRACY Y. CANNON.
Pupil of Alberto Jonas and A. A. Stanley.
Teacher of Piano, Organ and Harmony.
Studio, Room 28, Main Bldg., 1 E. South
Temple street.

FRED. HARWOOD,
Teacher of Piano and Composition.
Graduate of Broad St. Conservatory, Phil-
adelphia.
Studio, 525 Constitution Building.

HUGH W. DOUGALL,
Baritone.
Teacher of Voice Building and Artistic
Singing. Pupil of Bouhy (Paris) and
Heinemann (Berlin).
Studio: Clayton Hall, 109 Main Street.

CHAS. F. CARLSON,
Voice Culture—Art of Singing.
Certified Teacher of Harmony.
L. D. S. U. Lion House.

JOHN J. McCLELLAN,
(Pupil of Jonas, Schwanenka and Jed-
licka).
Organist of the Tabernacle.
Piano, Theory and Organ.
Studio Clayton Hall, 109 South Main St.
Phone 218-7. Res. Phone 104-7.

MRS. GRAHAM F. PUTNAM
Room 258, Studio Commercial Club Bldg.
Mondays, Tuesdays and Thursdays.
Studio, Residence 132 B. St., Wednes-
days, Fridays and Saturdays. Residence
Telephone 111-7.

MRS. LIZZIE THOMAS EDWARD.
Vocal Studio.
10 West Third North St., Phone 121-7.
Hours, 2 to 6 p. m.

J. J. TORONTO,
Piano-Porte and Church Organ Tuner.
24 E. St. Phone 155-2. Graduate of
New England Conservatory of Music,
Boston, Mass.

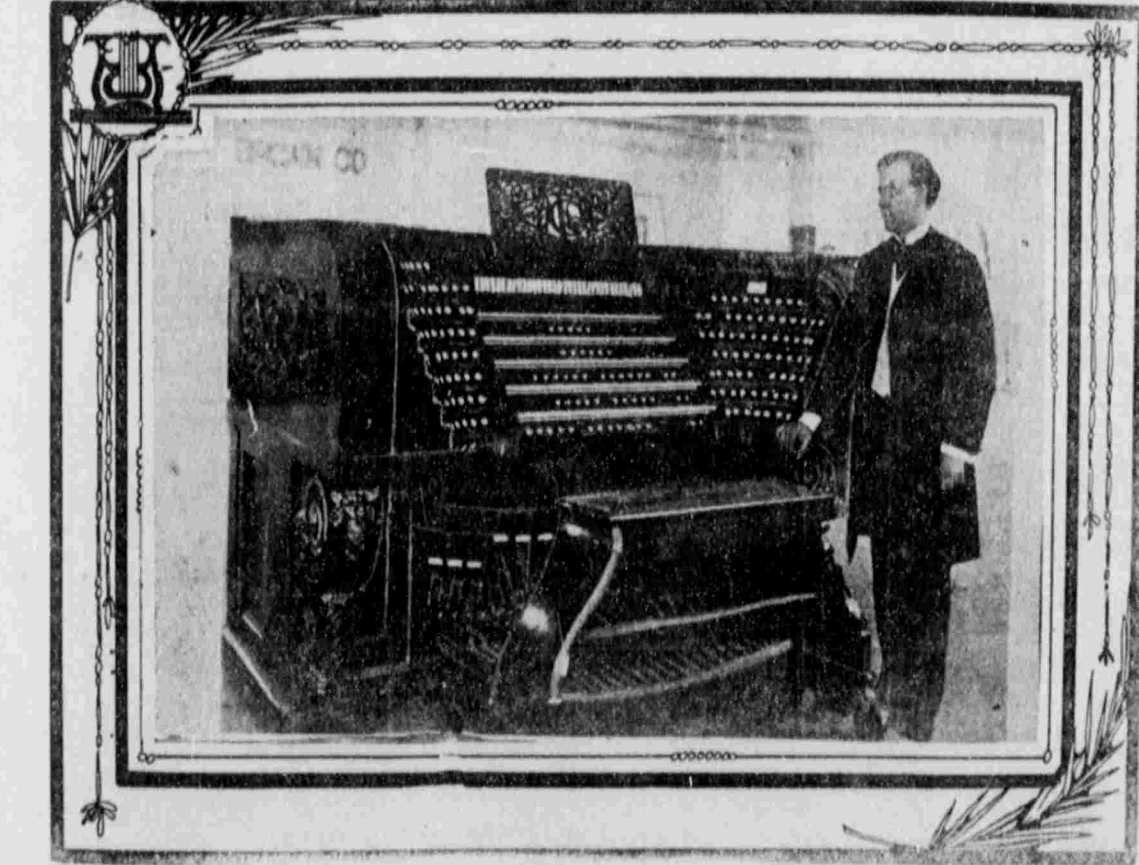
SALT LAKE THEATRE

THURSDAY FRIDAY AND SATURDAY NEXT
SATURDAY MATINEE

FIRST TIME HERE.
Henry W. Savage of ours George Ade's
Musical Salvo.

THE SULTAN OF SULU
GALAXY OF ORGEOSLY OWNED...
GRACEFUL GIRLS
MAGNIFICENT MERRY
IRTHFUL ELODIOUS
MASTERPIECE
Music by Alfred G. Wathall.

We carry our own orchestra. Same original Cast
and production which broke all New York records during
a six months' run at Wallack's Theatre and enjoyed un-
precedented prosperity for three months at the Stude-
baker Theatre, Chicago.



THE WORLD'S FAIR ORGAN.

Prof. John J. McClellan at the Console of the Great Instrument.

Probably the most emphatic of the many artistic public triumphs of Prof. John J. McClellan, was his re-
cent engagement in St. Louis when he gave two recitals upon the great world's fair organ in Festival hall. He is
the youngest organist of fame in the United States and his playing attracted the most favorable criticism from
such veteran artists as E. R. Kroeger, master of programs; Official Organist Galloway; Dr. Chase of Michigan,
Prof. E. M. Read of St. Louis, A. Scott-Brooke of California, Harrison M. Wilde of Chicago and S. Salter of New
York City.

The New York Musical Courier critic, Mr. Robert Strine, declared that Prof. McClellan "was the equal
of any living organist in registration and musicianship;" that his playing was masterly throughout, and that his or-
chestral style was more like that of Lemare than any other American artist. It should be remembered that these
eulogiums were passed upon the work of the young Utah artist while the playing of Guiliant, Eddy, Lemare and
other noted organists was yet almost ringing in their ears. So that it will be seen that Prof. McClellan has read
—or rather played—his title clear to a place among the best organists of the day. His home friends will doubtless
be interested in seeing him as he was caught by the camera of Director General Whitaker of Utah's world's fair
commission, just as he was approaching the big organ before one of his recitals. A fine view of the console and
pedals is obtained from the picture herewith produced. Both were constructed with the idea of giving the highest
possible artistic results, and this, Prof. McClellan says they do in a most wonderful manner.