DESERET EVENING NEWS SATURDAY MARCH 14 1908

Paola, Mr. James playing the Jester, derate or too admiring males, and Mr. Ward, Lawrence Barrett's While the ancient ceremon role of the hunch back. The opening at the Grand by the Giffen-Neil Stock company, of which Mr. Kyle was a member, took place Christmas eve. 1894. Old-timers re-member the great hit the company made and how it played a round of ruccesses consisting of such plays as "Moths," "Esmeraida," "All the Com-forts-of Home," etc., during that sea-con. "Moths' was the opening bill, and in the cast were Mr. Frawley as Jura, Harry Corson Clarke as the role of the hunch back. and in the cast were Mr. Frawley as Jura, Harry Corson Clarke as the young Englishman, C. W. King as the Russian, Madge Carr Cooke as Lady Dolly, Jennie Kennark as Vera, and Bianche Bates as Fuschia Leach. Mr Kyle acted the part of the young poet Correge. When the company's season ended, Mr. Kyle stayed over to remain in the second venture headed by Wright Huntington and

to remain in the second venture, headed by Wright Huntington and Victory Bateman. He has returned to Salt Lake many times since that, but says that he nev-er enjoyed himself more thoroughly than during that initial run of the first han during that initial run of the first

Grand stock company

A severa cold that may develop into perumonia over night, can be cured quick-ly by taking Föley's Honey and Tar. It will cure the most obstimate racking cough and strengthen your lungs. The genuine is in a yellow package, F. J. Hill Drug Co., "The Never Substitutors."

BRIDE OF THE CAUCASUS.

Escorted to Her Wedding With Much Music and Merrymaking.

[Henry Nevinson, in Harper's Maguzine:] The sound of low music is heard along the valley. Here comes the

heard along the valley. Here comes the bridal procession itself, a crowd on foot bearing her coupany. In front walks a merryman holding out a long wooden skewer in either hand. On one skewer are slabs of bread transfixed: on the other, fragments of cooked meat, cool-ing in the autum air. At his side trots a friend with deivning utworking and a friend with dripping wineskin under his arm-a bagpipe full of mirth. One foot of the skin is untied, and only held together by finger and thumb.

For every passer-by upon the road must drink and take his bit of bread and meat from the skewers, that, hav-ing enjoyed the kindly fruits of the earth, he may wish the bride fertility and go upon his way in pleasant mood. Behind the hospitable food and drink

Behind the hospitable food and drink comes music, most lavish of the arts, pouring itself out, as the birds sing, to all who are near enough to hear. Usually the musicans go on foot before the bride's carriage, but if they can borrow an extra cart, it is certainly easier to keep time fogether when one has not to watch the rocks upon the road, or wade knee-deep across the river beds.

Last comes the bride in bullock cart or two-horsed phaeton, shaken but glorified. Her head is dressed in Georgian fashion, Round the top of glorified. her head is a shining black ring, much the same in effect as that Zulu chiefs enweave in their hair. On each side of the face long curls hang down, usually false, for they are frankly attached to the ring, and form a large article of commerce in all Georgian towns. Over rings and curls and all floats the char-acteristic while come acteristic white gauze vell, trimmed with lace along the edge for the mother whose baby is dead. So the bride comes, and at her side sits the next prittiest girl of the village, to keep her in count-enance and divide the gaze of inconsi-

YUM ! YUM !

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gose who have not already made their reservations for

the management has decided to extend

the season ticket rate for one week more,

seats for the spring music festival will be glad to know that

festival, is well known in the east for her many artistic achievements. During the nine years which she has devoted to public singing, she has broadened in her art, until she is recognized as one the foremost American oratorio singers. Everywhere, under varied condi-tions, from single solo numbers to long and sustained oratorio roles and recishe has met with unbounded suc-There is not a prominent orches the country with which Mrs cess, Wilson has not appeared and her career is significant in the many re-engage-ments made by various clubs under whose auspices she has sung.

val.

Comparisons between Harold Bauer and Puderewski have been quite fre-quent among musicians the past week, with opinion fairly unanimous that in matter of technical execution or per-formance, there is small choice between them; but that Paderewski excels in portraiture and breadth of inter-

Both vocal teachers and pupils continue to be considerably affected by colds and consequent hoarseness, which make instruction and study rather difficult. The opinion is that these trou-bles seem to hang on longer this year than they did last. But, then, "gentle spring" is due here in just one week from today, when the sun crossses the equator, and then it is expected there will be less cause for complaint.

The Norwegian Singing club, which appeared to such good advantage as introductory to Captain Amundsen's lecture, continues hard at work under Prof. Pedersen, and will sing again for the local public at no distant day.

The ladies' chorus of the Ladies' Lit

The ladies' chorus of the Ladies' Lit-erary club, 20 voices, gave two num-bers at vesterday's session of the club, under the direction of Mrs. Wetzell. The singers were well received. There were three special organ reci-tals given this week in the tabernacle, through the courtesy of the Church au-torities, for distinguished people Mon-day and Tuesday, and for a large Ray-mond & Whitcomb party on Thursday afternoon. One Boston lady, who has often heard the Boston Symphony oroften heard the Boston Symphony or-chestra, remarked that she could hear the strings in the orchestral effects produced from the great instrument, reminded her very much of her home orchestra.



GENEVIEVE CLARK-WILSON, Soprano Soloist at the Spring Music

Festival.

go, and her many friends in this city will feel like writing congratulations. "The Rose Maiden" cantata by Cowen was given in the California Avenue Congregational church, on the evening of March 5, by the church choir of 50 volces, with four soloists, before a crowded house. There were quite a number of candidates for the solo con-traito part, including well known local talent, but Miss Wolfgang carried off the honors, and was awarded the ap-pointment. Her photograph with those of the other soloists, appears on the program. The tenor was George L. Tenney, formerly instructor of music in the' Denver Manual Training High school. The Chicago orchestra fur-nished the instrumental music. go, and her many friends in this city will feel like writing congratulations

nished the instrumental music.

The Orpheus chub is practising for the spring recitais. The club will sing at the St. Patrick's day entertainment in the Salt Lake theater on next Sat-urday evening, when this group of Irish songs will be given: "Killarney," "Minstrel Boy," "Kathleen Mayour-neon."

The work of the club shows much improvement, and the Tuesday evening rehearsals always bring out a good good attendance. Several new men have joined the club this year. The low bass part is now more like what it was several years ago when the "bull base"

Was several years ago when the "bull bass" was specially good. The club hopes soon to announce its own concerts; the subscription list is slowly gaining, and if the public will help a little, it will be given another season of good, honest, musical attrac-tions. As heretofore, the club will se-cure the best artists available, and this year will itself take a leading part in the programs. the programs.

enough of a musician to judge Wag-ner's compositions, adding: "As a poet, I esteem him highly. His poetic gifts appear to me to be insufficiently recog-rized. Had he been a poet only, he would have created an epoch as such." In Denmark, Brandes adds, opposition to Wagner has died out completely. Though seldom performed in a more than mediocre way, his works are the mainstay of the royal opera in Copen-hagen. Israel Zankwill wrote: "Today no one has any opinions about Wagner's

IN LONDON THEATERS.



Lehar, Oscar Straus. After the author of "The Waltz Dream," Edmund Eysler. In the latter we have yet another Austrian composer of light opera with whose work musiclovers in both England and America

ten by J. C. Snaith before "Broke of ten by J. C. Snaith before "Broke of Covenden" made the name of this au-thor widely known. Marie Tempest had the title role and was supported by such admirable actors as Allen Aynes-worth, Grahame Browne and J. H. Barnes, and no money or pains was spared on mounting, and detalls. But the play proved to be the same Jacobite melodrama we have all seen time and again-loval earl: fascinat-Jacobite melodrama we have all seen time and again-loyal earl: fascinat-ing, wilful, high-spirited daughter; an istocratic capitaln in love with her, and tattered Jacobite rebel rescued by her from the captain's troops. She dressed her rebel up in woman's clothes, but the gallant captain, after much enter-taining business, discovered the dis-guise. It was only to be expected that the capitvating Lady Barbara-called Lady Barbarity for her crueity to her adorers-would fall in love with the rebel and offer to marry the captain if he would release his prisoner, and it was cnly to be expected that the pris-oner would give himself up and go to be hanged rather than accept such a sucrifice.

nagen. Israel Zankwill wrote. Foday no one has any opinions about Wagner's music, no one would dare to have opin-ions about it. It has become a part of British life, like the whispering of our trees and the song of our birds."

The latest news is that Caruso is negotiating with Haumerstein for next scason, and despite his Metropolitan contract, is thinking seriously of chang-ing his allegiance. His relations at the Metropolitan have not been exactly satisfactory, and in addition he is said to be at outs with Toseanini, the music-al director of La Scala, who is to be principal director at the Metropolitan next year. principal director at the decreponda-next year. Competitive bidding for Caruso, in a spirited way, would, of course, put him out of Hammerstein's reach, for the multi-millionaires back of the Metro-politan would pay any figure to keep their star if an open challenge were once thrown at their feet.

simpler and more emotional."

By way of commemorating the twen-ty-fifth anniversary of Wagner's death, the Berlin Tagebiatt, which declares him to have been "the greatest cul-ural force Germany has had since Goethe," asked a number of eminent writers and composers for a few lincs revealing their attitude toward him-The eminent Danish critic, George Brandes, wrote in reply that he is not enough of a musician to judge Wag-ner's compositions, adding: "As a poet, L excean him highly. His poetic gifts

. . .

The Catholic choir will sing Wells' St. Cecelia Mass at tomorrow's 11 a. m. service.

. . . The music for the opening ball at Saltair, April 3 next, will be furnished by Held, with 25 men.

Owing to engagements at the Salt Lake theater, there will not be an open date for Miss Sybella Clayton's piano recital until the middle of April.

The pupils of Mrs. Martha Royle King will give a vocal recital about April 12 next, probably in the First Congregational church. A special chorus will form a feature of the evening, and the ushers will be boys.

Miss Clara Clemens, daughter of the celebrated humorist, and a talented contralto singer, has come west from New York on a concert tour, and may travel as far as Salt Lake. She has a violinist with her.

Salt Lakers are always interested in line. Schumann-Heink. They will be leased to know that she has taken out Juleased to know that she has taken out her final naturalization papers, at New-ark, N. J., and is now a full fieldged American citizen, no longer owing any allegiance to the House of Hohenzol-lern. The singer is a resident of North Caldwell, N. J., and filed her first pa-bers three years ago. She says: "I love America and am only too glad to become a citizen of this dear land. America has brought me luck, fame and fortune. Its people have always been kind to me, and I am eager for the time to come when I call myself one of you." This is quite different from the tone had air assumed by so many for-eign born artists who come to this evantry merely "for what there is in H," and after reaping a harvest of dol-lars, make naste to retarn to the gld country during the reap and and have not all of the period of the second sec erous to them, * * *

The Fifteenth infantry band has a new cook, Private Jack Lansing of K company, as the former chef did not serve up "the boiled feed" in style to suit the musical palate. Jack is re-ported as giving satisfaction. The band is to have a new solo clarinet player from the Sixteenth infaniry, and an allo horn player from the Sixth infanallo horn player from the Sixth infan-tiv shortly. A new clarinet player has been added in a former member of Heid's band named White, who was formerly a member of the Twelfth In-fantry band when stationed at Fort Douglas.

Organist E. P. Kimbali of the First Methodist church tomorrow will have been one year with the church, and in celebration of the event he is to give a special organ program tomorrow night. It is not settled yet what will be done about a choir in the future, light it hoks as though there would be "volunteer organization with Mr Kimbail in charge. teor organization with Mr. Kim-

Mins Alice Wolfgang, niece of Audi-tor C. J. McNitt of the Ore-con Short Line, has been dis-tinguishing herself in concert at Chica-

sure to be produced in English sooner or later, especially if two new light operas from Eysler's pen which George Edwardes has just secured and will present in London should turn out hits. The 'books' of these two works, by the way, are by Leo Stein, part libret-tist of 'The Merry Widow.' The first of them, 'Vera Violetta.' has scored heavily in the Austrian capital, and Edwardes means to produce it in Lon-don as soon as it can be adapted into English and a theater found. This piece deals, Edwardes tells us, with the love of a young man for a married woman and contains some unusually "fetching" numbers. The second piece by Eysler-which Edwardes has secur-ed for both England and America-has not yet been produced in Vienna, nor will it be until "The Waltz Dream" reaches the end of its career at the Karl Theater. The successor to Oscar Strauss' piece is called "John the Sec-ond," this being the name given to a valet who impersonates his master, who may be regarded as "John the First.'' It will be interesting to hear Vienna's verdict on Eysler's new opera and to learn if a second "Merry Window" or "Waltz Dream" is to be expected from the Austrian capital.

the Austrian capital.

waitz bream 'is to be expected from the Austrian capital. At this writing, London is waiting eagerly for Straus' international suc-cess, which is to be produced at the Hicks Theater. The author himself will conduct the first performance and then will go on to Paris for the pro-duction of the piece there. Meanwhile Herr Straus has finished an opereita founded on a play by Sardou, for pro-duction in Vienna, and is writing the music for the operatic version of Ber-nard Shaw's "Arms and the Man" which also will be played in Franz Joseph's capital. The translation, to which Shaw has fust given his ap-proval, has been written by Herr Jacobsen, one of the authors of the "Waltz Dream," in collaboration with a new author, Hans Bernauer. In con-versation with the writer, Herr Straus declared the piece to be "real comic opera," and said he should not be sur-prised if its success were even greater than that of "The Waltz Dream." He added that he was delighted with the reception given to the latter piece has America, but expressed himself as dis-pleased with the translation and re-gretful that music had been introduced that was not his. "They wanted more music for America," he said, "and sent me the new lyrics, but as I was unabla to write the music quickly enough, they got some one else to write it."

One of the two plays Charles Froh-man came over here to "present" was put on at the Comedy theater on Thursday evening with all the usual lavishness of a Frohman production. It was a dramatization by R. C. Car-ton of "Lady Barbarity," a novel writ-

sacrifice

be hanged rather than accept such a sacrifice. The last act, however, was a bit of a surprise, for the most hardened thea-ter-goer would hardly have expected such a theatric last-moment rescue as was provided. Lady Barbara hired thugs to capture her lover on the way to the scaffold. We didn't even see this scrimmage but only heard about it from the window through which the condemned man was eventually hauled by the head thug-to be confronted by the captain. Then there was a fight on the stage and the prisoner recap-tured, only to be pardoned a minute before the curtain came down. The audience laughed good-naturedly. Some time ago an American living in

Some time ago an American living in London and interested in stage affairs contributed to the discussion raging in the Daily Telegraph over that obsolete

the Daily Telegraph over that obsolete institution, the British censor of plays. His suggestion was that the censorship, against which the leading British dramatists are so vigorously protesting could be turned from a hampering an-achronism. Buto a hampering an-achronism, buto a hampering an-achronism, buto a hampering an-achronism be provided so that the censor would no longer be able by a cereless and irrevocable word to smash any playwright's fondest hopes and finest work. Power of appeal would make the censor think twice before banning a play like Granville Barker's "Waste" for instance, and would en-able the Incorporated Stage society and similar organizations to challenge the similar organizations to challenge the censor now and then and give him a lesson when he had failed to distin-guish between nastiness and decent onesty

guish between nastiness and decent honesty. The suggestion was disregarded at the time, for the dramatists were keen to have nothing less than the censor's head on a charger; but it is interesting to note that this week's delegation to Herbert Gladstone, the home secretary, brought up this very point again through a speech by Sir W. S. Gilber of Gilbert & Sullivan fame. J. M. Bar-rie and A. W. Phero, however, arged the complete abolition of the censor-ship, despite the fact that many or the theatrical managers favor it. The funny thing about the situation is that in reality the censor is a pro-tector of viciousness on the stage, for when once he has passed the harm less-looking written word, the actor if so disposed, can put into that word by gesture and intonation, meanings that would not be tolerated if the play had not received official sanction. And this is happening all the time in Londob in theaters that every man about town could name. CURTIS BROWN.





OWARD KYLE, who is draw-ing a stiff salary for half an hour's trouble twice a day at the Dubhaum and who draw draw a member of the famous hour's trouble twice a day at the Orpheum, and who closes his Sait Lake visit tonight, invariably winds up his evening by sauntering into the sait Lake Theater as soon as his act at the Orpheum is finished. He usually meets some old timers with whom he delights to exchange reminiscences of the days of 1894.