## WORLD'S FAIR MUSIC.

### It Will Be the Finest which Talent, Good Judgment and Money Combined can Supply.

The fact that Theodore Thomas is musical director of the World's Columbian Exposition, and that associated with him are William L. Tomlins and George H. Wilson, is assurance sufficient that music at the highest order and an excellent programme will be provided. The best musical talent of the world will be drawn upon; the halls will be provided; and whatever little half a million dollars may be expended to make the musical features of the exposition a success. Two of the halls are to receive 10,000 singers, and $100,000 have been set apart for an orchestra of 125 skilled musicians, who will be drilled by Theodore Thomas. The conclusions will be the audacious aims which will be formed the grand choruses.

The Bureau of Music of the Exposition has issued the following outline of its plans, from which it will be seen that the plans are comprehensive and promise most gratifying results:

Recognizing the responsibility of its position, the musical director groups all interest illustrations around two central ideas:

1. To make a complete showing to the world of musical progress in the country in all modes and departments from the lowest to the highest.

2. To bring before the people of the United States a full illustration of music in its highest forms as exemplified by the most enlightened nations of the world.

In order to carry out this conception of the musical part opportunity now presented, three cooperative considerations are indispensable:

1. The hearty support of American musicians, amateurs, and societies, for participation in great festival concerts of popular music and for the interpretation of the most advanced compositions American and foreign.

2. The concern in the exposition of many of the representative musicians of the world, each to convert particular aspect of his own original compositions and ideas of his country, to be upon a scale of the grand conception.

3. A provision on the part of the Exposition authorities of the means necessary for carrying out these ideas in the erection of the halls indispensable for successful performances and in the employment of the proper orchestras and chorus.

Consideration of these three lines of inquiry has taken much thought and labor to make matters clear. A bill to permit the Bureau of Music the following preliminary announcement:

The halls have been designed upon these and their construction affirm. These will be extraordinarily situated within the Exposition grounds.

1. A Festival Hall, for oratorio concerts etc., seating 150 people.

2. A Music Hall, with accommodation for 120 players, 300 singers, and an auditorium of 2000.

3. A Festival Hall, for performances upon the largest practical scale with 200 players, 2000 singers, and auditorium of 7000.

The Music Hall will contain a fine concert organ, and in Festival Hall will be place an organ for choice organ.

The appointed Commissioner to Europe who was sent to tender the invitation of the Exposition to the most distinguished composers has returned with an encouraging report which insures a series of international concerts, unprecedented in point of scope and character.

The invitation of the Bureau of choral societies to co-operate because of their love of art and the fame they have in the opportunity the Exposition will afford to show to the world the artistic level of the United States in music has brought many assurances of support. Inasmuch as it would be practically impossible for the whole chorus to take part in all choral performances, the work will be divided among choral societies of the entire country.

The musical director assures that thousands of singers and music lovers will visit the Exposition in any event, and that they will prefer to appear as contributors, thus conferring an importance upon their audition and their home not possible under any other circumstances. These forces being attracted and guided as they are to be, in combined effort, the necessary preparation for their appearance at the Exposition will afford intelligent direction to efforts that in some parts of the country are now being wasted for want of a commanding object of work.

The entire range of the performances proposed may be seen from the following tentative distribution:

First—Semi-weekly high grade orchestral concerts in Music hall.

Second—Semi-weekly high grade choral concerts in Music hall.

Third—Six series of international concerts, choral and orchestral, each consisting from four to six in Festival hall and Music hall.

Fourth—Three series of three concerts each of oratorical festivals by united American choral societies in Festival hall.

Fifth—Concerts in Festival hall under the auspices of German singing societies.

Sixth—Concerts in Festival hall under the auspices of the Scandinavian singing societies.

Seventh—A series of popular miscellaneous festival concerts by American organists.

Eighth—Twelve children's concerts by Sunday school, public school and especially organized children's chorus.

Ninth—Chamber music in overhead organ recitals.

Tenth—Popular concerts of outdoor music, to be given daily in Choral hall during the six months of the Exposition.

To successfully carry on such a series of performances as are outlined above a large corps of musicians will be needed, some of whom will be engaged for the entire period of the Exposition, others for single and some performances.

The complete success which the musical director seeks can be secured only by the loyal cooperation of individual artists, large and small, choral and instrumental societies and organized amateurs in general. Such cooperation he earnestly asks, and to subsequent papers he will hope to give the known details of organization and preparation at the Exposition will be given.

Regarding the standard of performance to be observed in all departments of Exposition music the musical director holds that while concerts from a school of an grades of attainment every musical illustration there produced must be justifiable upon artistic principles. This is to say, it must be what it honestly purports to be.

THEODORE THOMAS,
WILLIAM L. TOMLINS,
GEORGE H. WILSON,

Approved:
GEORGE R. DAVIS,
Director-General.

### Starting an Active Triumph.

The audience had cleared itself away at the entrance of the heavy transoms, and now he stood in the centre of the stage backed down with chairs and young ladies upon the crowded gallants and soldiers, who seemed to tower behind his brave and conspicuous form.

A Roman sword, edged to purple, silvered beneath the modern pressure, who raised his name to battles it to break the chains over the head of his hardly young.

The crowd shrank back. Again the burning glance of the bandit cowed from every side the world, and those who had come to meet of his grow pale. The chains were intense. The great chore knowed. All eyes were bent upon the giant figure.

The face of the third gallery was in the rows, where the Indian were standing, crept, and blanket, on a club to operation answer.—Chicago Tribune.

### A Kiss in Cross Fire.

I love old folks, they are always true. They don't seem to know the meaning of it is for his sweetheart. A four is the country of the soul for pieces of our thoughts, with such we proceed really was a free spirit we hearts have followed the whole expression of expression, yet know it's hard to be an exception of himself, to be if it was, such had been taken and the soul had had a thousand siblings, such moments of delicacy to say for all combined sentiment in the one. Why should a kiss be ashamed of his wrinkles? It is those who cannot not of which he seems fond of what he is.

Wrinkles is a man's face are a kind of autobiography, sketches handwriting the shorthand of features, in which the main stories of a man's life are set down, and one has knowing it, and to state of himself, and in the very mind of his dream. It is a language without a grammar, and only the learned sort of a lexicon, but every man can read it. It is German to the German and Indian to the Indian, the universal language of the globe, the instructive Volapuk of mankind.—G. S. Lee in Ladies' Home Journal.

### Time and Money.

The ticket was at the ticket window of a railroad, down south, and the smart clerk was a vapor his bit little because the native was an uncommonly dry drawer.

"How far is it to Wahoo?" he demanded.

"Two-eight miles," snapped the clerk.

"What's the price of a ticket?"

"One fifty."

The native began to pay through his pocketbook slowly.

"Look, sonny, hurry up," urged the clerk; "time's money in the west."

"Is it?" drawled the native, laying down the price very carefully.

"Yes, it is."

"Well," he said, handing out the ticket, "if it doesn't make my better money, then it does that I reckon some of you're gonn to get arrested for counterfeits one of these days," and he moved away, drawling his heels on the floor at every step.—Detroit Free Press.

### Versatile Polly.

A friend of mine in this city some years ago owned a versatile Polly that contributed much to her household delight and her friends' entertainment.

It was the custom of the house when her friends had partaken of the other good things of that home to introduce Polly to each person present, and the gravity of Polly's demeanor with that dignified "How do you do?" was amusing. After being used the usual Polly returned to the first person to whom she had been introduced and made some novel remark, and so followed in succession, saying something to each one of the entire company in the order in which the introductions was given.—New York Recorder.

### Why he Spoke and Not.

M. Alexandre Dumas said his dog Jerry because he was tired of seeing persons come every well in his house. There was not a company where but in the kitchen, where the cats and dogs, and they were rolled up in the process. He thought of Jerry's few things that was not if he did the others would not well. It is about my that he only sent to the humane things by Jaggers.—London News.

### Economy in Cooking.

Of all modes of plain cookery an economy is expected to be the best meal. Yet the food does from great injustice. They simply direct it and indirectly, the food upon which most fates and other attacks of the same legend, the similar creatures feeding upon the plants themselves to be gathered up some quantity by the larger ones.

### A Famous French Chef

once wrote: "The very soul of cooking is the stockpot, and the finest stock-pot is

**Liebig Company's Extract of Beef.**

J. v. Liebig

COMPANY'S EXTRACT OF BEEF. Genuine only with signature in blue across the face of every jar, and Name Yellow.

### NOTICE TO CREDITORS.

Estate of Charles Lorenzo, deceased.

NOTICE IS HEREBY GIVEN BY THE undersigned administrator of the estate of Charles Lorenzo, deceased, to the creditors of said deceased to exhibit the claims against said estate, with the vouchers thereof, if any, to the undersigned administrator at his residence in Provo, Utah, within four months from the date hereof.

Dated this 6th day of July, A. D. 1892.

MARY ALICE C. LAWRENCE,
Administrator of the Estate of Charles Lorenzo, deceased. 10

### NOTICE TO CREDITORS.

Estate of Mary Jones, deceased.

NOTICE IS HEREBY GIVEN BY THE undersigned administrator of the estate of said Mary Jones, deceased, to the creditors of said deceased to exhibit the claims against said estate, with the vouchers thereof, if any, to the undersigned administrator at his residence in Provo, Utah, within four months from the date hereof.

Dated this 6th day of July, A. D. 1892.

DANIEL JONES,
Administrator of the Estate of Mary Jones, deceased. 10

### NOTICE TO CREDITORS.

Estate of Peter Hansen, deceased.

NOTICE IS HEREBY GIVEN BY THE undersigned administrator of the estate of said Peter Hansen, deceased, to the creditors of said deceased to exhibit the claims against said estate, with the vouchers thereof, if any, to the undersigned administrator at his residence in Provo, Utah, within four months from the date hereof.

Dated this 6th day of July, A. D. 1892.

JOHN N. CATON,
Administrator of the Estate of Peter Hansen, deceased. 10

### NOTICE.

NEW YORK CITY, PARK ROW, NO. 252.

A SPECIAL OF THE REMEDIES — THE Dr. Sanden Electric Belts and Appliances are now offered to the sick and suffering on 30 days' trial. This is the most liberal offer ever made by any reputable firm. We will send our Electro-Vitalizer on 30 days' trial to any man who is suffering from nervous debility, lost manhood, or any kindred troubles, on receipt of his name and address. We do not require a cent in advance or C. O. D. We do not ask for security. We do not require the money until the patient is well and strong, and then only what he thinks the cure is worth. We have no fixed price for our Electro-Vitalizer. We leave the question of price entirely with the patient. We have no agents. We deal with the patient direct. We have no Electric Belt that we can recommend to our patrons. We have tested all the Electric Belts in the market, and find they are all humbugs. We have proved that our Electro-Vitalizer is the only one that can be relied upon to cure the diseases for which it is recommended. We have cured thousands of cases of nervous debility, lost manhood, and kindred troubles, and we can refer to our patrons in every town and city in the United States. We have no Electric Belt to sell cheap. We do not sell our Electro-Vitalizer for a mere trifle. We do not sell it for a fair price. We do not sell it for what it is worth to the patient. We do not sell it for what it is worth to us. We do not sell it for what it is worth to our competitors. We do not sell it for what it is worth to our friends. We do not sell it for what it is worth to our enemies. We do not sell it for what it is worth to our children. We do not sell it for what it is worth to our wives. We do not sell it for what it is worth to our husbands. We do not sell it for what it is worth to our fathers. We do not sell it for what it is worth to our mothers. We do not sell it for what it is worth to our sisters. We do not sell it for what it is worth to our brothers. We do not sell it for what it is worth to our cousins. We do not sell it for what it is worth to our aunts. We do not sell it for what it is worth to our uncles