



The theme of the hour continues to be the new star of song who has arisen on our musical horizon, Miss Emma Lucy Gates. The public will be interested to know that she is to make her formal debut before the great world in Carnegie Hall, New York City, on the evening of February 4 next, and that her associates on the program are to be Florio, the boy violinist, a child whom Secretary Gates sent to the old world to be educated, and who is still his protégé, and Emil Paur's famous Symphony orchestra; this organization, one of the greatest in the country, will, in all probability, furnish the accompaniment to Miss Gates' songs. She is to leave here about the middle of January, and will probably only be heard once more in this city before her departure. Prove, her home city, will turn out en masse to greet her on Tuesday evening, and there is talk of an Ogden concert later. Whether her final Salt Lake appearance (final only

was, and were required to do Bach's difficult compositions "without the sign of an accompaniment."

It will be pleasant news to Miss Gates' friends that her hard work—and only those who have been through what she has know how hard that work really was—is already meeting with a substantial return. It is violating no secret to say that she was only able to spend three years in Germany by going into debt for the necessary means, and her one ambition now is to pay off that debt and accumulate sufficient to give her education its finishing touches. Mr. Stephens of the Tabernacle choir, very generously accorded her in both her recent concerts the same terms that he gives his visiting artists—the same that Maconda received—one half the proceeds, and the young singer's rare gift has thus returned her in the two first of her home concerts, something like six hundred dollars, a sum that a few years ago would have seemed to her like a queen's ransom. We learn that her three months' contract with Major Pond is made on very advantageous terms, including, as it does, the expenses of her mother, so that it is in all ways likely

PROF. MCLELLAN'S ESTIMATE OF MISS SILENCE DALES.



MISS SILENCE DALES, VIOLINISTE.

The splendid exhibition of violin playing heard at the tabernacle last Monday evening has been a theme of conversation among musical people ever since Miss Silence Dales performed upon her beautiful toned "Stradivarius." For a young woman to so sway her audience and hold its complete attention by her fine technique, musicianly phrasing and superior bowing is a rare occurrence in these parts. Miss Dales is not a "girl violinist." She is a mature artist upon the violin, one that breathes through it, makes it a thing of life, and thrills every hearer. A more graceful bow-arm is seldom seen, in fact, this is one of her strong points, and her bowing is an object lesson to our violin students. One of the best musicians in the city, than whom no

one here is better qualified to speak, said to the writer the other day that he had never heard a woman play with such tone, delicacy, purity of pitch and fine musical feeling. To this I say I have never heard one in America surpass this brilliant young Nebraskan. Miss Dales plays upon a seemingly famous violin and brings from it all there is in it. Thoroughly mature and thoughtful, she is an artist bound to be known the world over if she continues on her upward course. I could not help remarking the other evening after Miss Gates' recital, "What a wonderful team they form, Miss Dales the singer and Miss Dales the player." All in all Miss Silence Dales is a superb artist and I am happy not only that I have had the privilege of accompanying her, but of hearing her charming work.

J. J. MCLELLAN.

music. Mr. DeAngelis was applauded and laughed at from first to last. He was surrounded by a company of capable players, a very pretty girl, Miss Eylon, the old time house, Henry Bowman, who has a part of his voice left, Charles Dungan, who acts and sings as he did in the last generation, and a bunch of bright girls and hard-working men, whose principal achievement was in a close imitation of the double sextette from "Florodora." It was just as heartily applauded, however, as if it had been entirely original. Miss Decker acted the old dame well, but we could wish she wouldn't sing.

The same bill goes tonight and is assured of a big turnout.

Everyone is looking forward to the coming of the big Italian band Monday at the tabernacle. Four concerts will be given; the first one Monday afternoon, when all the school children of the city are to be admitted free. Monday evening will be devoted to Italian music; Tuesday to German, and Wednesday to French; the big choir appearing in conjunction with the band on Monday and Wednesday evenings only, and the children's choir singing Monday afternoon.

From all accounts, the band is a close rival of Sousa's. San Francisco has gone wild over it, and how the critics of Los Angeles view it, can be judged from the following extract from a paper of that city:

No such music has ever been played in Los Angeles—nothing to compare to it. It is the kind of music which, if played enough, to enough people, would regenerate the race.

It is the kind of music that would make the unmusical musical. Every human being in Los Angeles ought to hear it.

It is the experience of a lifetime. It produces sensations that no other influence on earth can begot.

If the people comprehended what that band under the prodigious feeling and sway of Creator can do, the pavilion would not begin to hold them. The most stupendous, almost unbearable performance last night was the "Patriotic Chorus" from "Tannhauser." It was a perfect transport of expressive transcendent melody. It went straight to the depths of your soul and carried you to the sublimest heights of feeling.

No one who has ever heard the "Patriotic Chorus" and the Sextette, by Creator's genius, has ever dreamed of the indescribable ecstasy of those incomparable expressions of the heart and soul.

You may have heard them many times before, but all other renditions are feeble beside the profound, searching force and the prodigious volume of them.

People owe it to their own natures to hear this marvelous company under this marvelous genius.

Monday night Daniel Frawley's fine organization comes back to us and without doubt will pick up the thread of fine business where it was laid down some months ago. Since the old days when Blanche Bates was his leading lady, Frawley has had no organization so strong as that which he now presents. Mary Van Buren might almost be said to be a star in her own right. Harrington Reynolds, the handsome English actor, is still the leading man after Mr. Frawley himself, and the others in the company are said to be of a high grade of excellence. The repertoire will be a most attractive one, opening with a play never seen here, "Lord and Lady Algy," including "The Liars," which Henry Miller and E. J. Morgan once rendered so successfully, "The Only Way," Miller's great hit, taken from Dicken's "Tale of Two Cities," and "Brother Officers," another New York success.

The Della Pringle company, which opens at the Grand on Monday night, is noted as being one of the most versatile of the popular priced road companies. Miss Pringle is said to be equally at home in a "thriller" like "The Diamond Breaker," or in a semi-classic like "Faust." The advance sale is now going on.

Primrose and Dockstader, one and indivisible, the only and original, who played the last time they were here one of the record-breaking engagements of the theater, come again next Friday evening. The names of Primrose and Dockstader have always been



GEORGE WILSON, Who heads Haverley's Minstrels.

inseparably connected with all that is best in the history of minstrelsy and, from the reception they are receiving throughout the entire country wherever they have played, it would seem as if they had the key to unlock the proverbial chest of gold. The entertainment is said to surpass even its last season's excellence, everything being done upon a more colorful style. The company is large, includes a superb orchestra, and a score of the famous comedians, whose names would stand first on any program.

Poor Jack Haverley has gone, but his name as a trade mark still possesses value. The organization known as "Haverley's Minstrels" visits us next week, commencing Thursday night at the Grand. The engagement will possess special interest here because George Wilson, the famous black face monologist, heads the company, and reports says he is just as funny as he ever was. Other features of the organization are the Young family, in their pantomime, "The House of Trouble," and Southernland's Military Band. The usual big parade will, of course, be given on any program.

THEATER GOSSIP.

Friends of Mrs. Haverley are arranging a monster benefit for her.

The Dramatic News says that May Irwin's fortune is estimated at something over \$200,000.

Sol. Smith Russell is said to be not improving and he will hardly return to the stage this season.

Mrs. McKee Rankin and Mathilde Cottrell have been engaged for Ann Russell's play, "The Girl and the Judge."

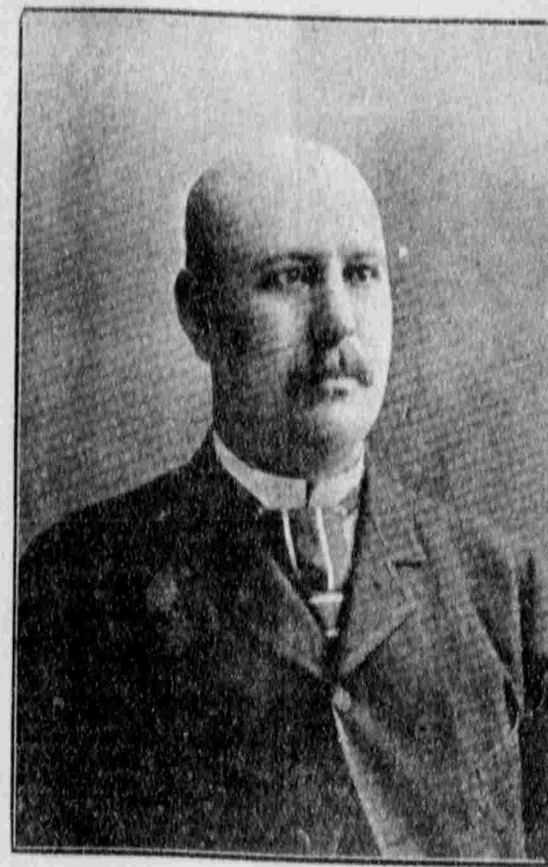
Mrs. James Brown Potter has been making large sums of money reciting "The Charge of the Light Brigade" at concerts in London.

The "Jolly Della Pringle" company's repertoire here is: Monday, "The Princess of Paris"; Tuesday, "Faust"; Wednesday matinee, "East Lynne"; and Wednesday night, "The Pulse of New York."

Miss Annie Russell and her company, which includes Mrs. Gilbert and Mr. Orrin Johnson, and to which has been added Mrs. McKee Rankin, Mrs. Mathilde Cottrell and Mr. John Glendenning, will appear in a new American play by Mr. Clyde Fitch, "The Girl and the Judge," at the Lyceum theater, next Wednesday evening. It was specially written for Miss Russell by Mr. Fitch, who has sought to provide a wholesome play and a character with traits that appeal to Miss Russell's audiences.

From all accounts Miss Kathryn Kidder has made a very great success in Glen MacDonough's new play, "Molly Pitcher." The newspapers are full of it and are not backward in praising Miss Kidder's impersonation of the Revolutionary heroine. It is said that from her entrance to the end of the play she has mastered the role, and her realization of the famous scene in the battle of Monmouth, where Molly Pitcher loaded and fired the cannon, is described as an impressive spectacle. In the lighter scenes, Miss Kidder's humor is said to be infectious. Managers Delcher and Freeman will bring Miss Kidder and her new play into New York at an early date.

OLD SALT LAKERS.



WENDELL BENSON.

Mr. Benson, the man who more than anyone else, was responsible for the building of the Knutsford Hotel in this city, and who narrowly escaped being elected Mayor of Salt Lake, is shown in the accompanying half-tone. He died here March 20, 1894, after about five years' residence in this city. During that time he was one of the most active figures in our commercial life and built up a high reputation for honor, integrity and enterprise.

Mr. Benson was born at Fremont (Mt. Desert), Hancock County, Maine, March 25, 1837, his ancestors being a hardy race of seafaring men. He removed to Boston, where he engaged in the ship chandlery trade. He lived in Chicago six years, and in 1885 moved to Omaha, where for several years he was in the real estate business, when he left to come to Salt Lake. He left a wife and one child here, but Mrs. Benson afterwards married the Rev. Mr. Hudson, and moved away.

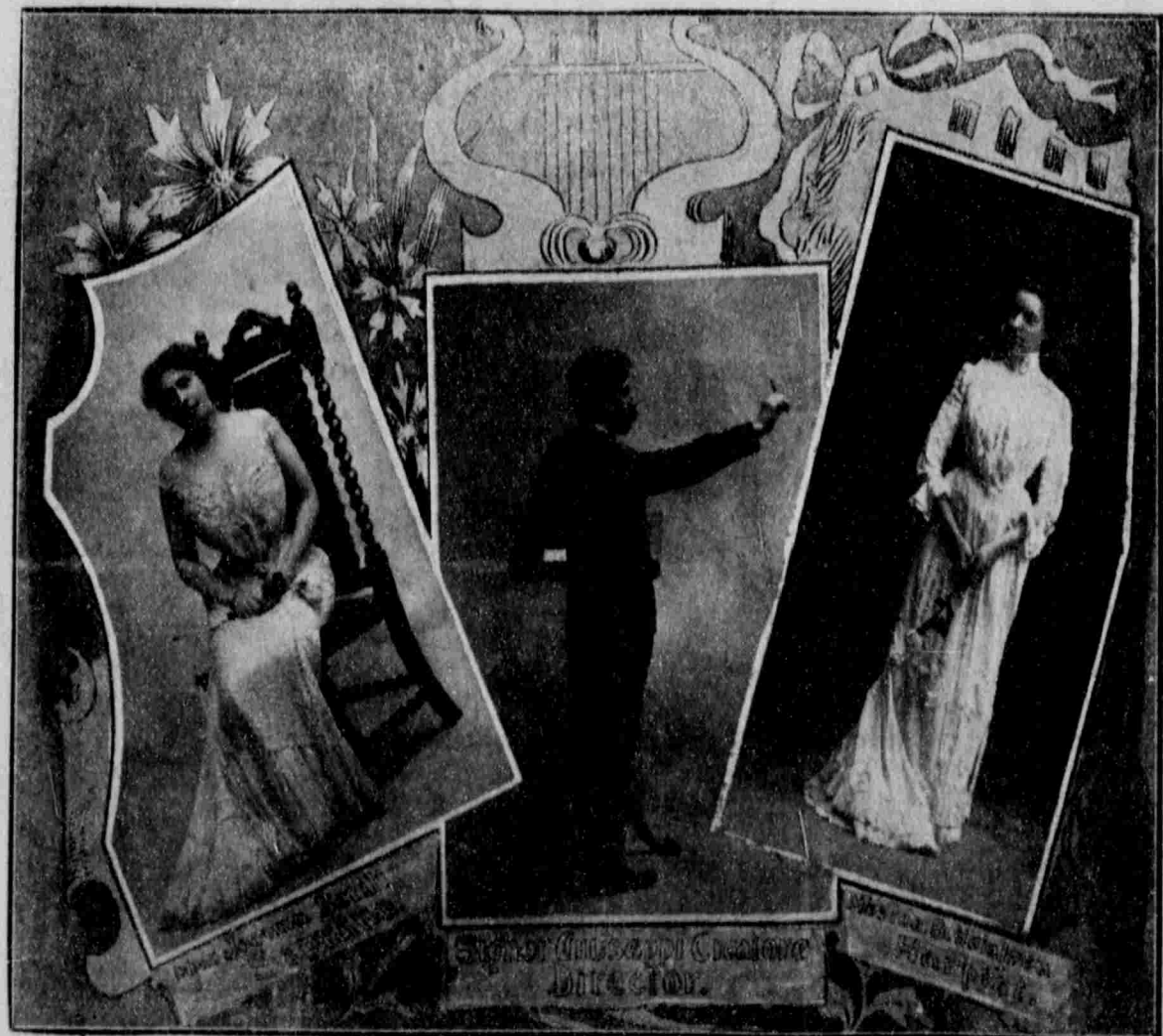
It is on his tour through the United States this season. It is said to have a golden tone of great carrying power. Miss Silence Dales owns and uses in her concerts a violin built by Alexander Gagliano of Naples, about twenty years later than the Corelli instrument. Experts familiar with both violins pronounce this instrument to be a close

second, if not wholly equal, to the older one. It needs only to be heard in her hands to tell its own story.

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