

Music and Musicians

THAT long anticipated musical event, the concert by the Conried Metropolitan Opera company of New York City, is scheduled for next Tuesday evening in the Tabernacle. The seat sale has already progressed far enough to indicate that a large audience will greet the world famous stars. Reports from other cities say the Conried singers have never been heard to such good advantage. All of them are in splendid voice, and Salt Lake may be assured of the greatest musical treat in its history.

The great orchestra of sixty pieces has also been winning much approval, and Arturo Vigna, who will conduct the Salt Lake concert, has been hailed as one of the greatest directors of the country that has been done by the company may be found in the statement from one of the Chicago papers that all records at the Auditorium were broken during the week the Metropolitan was there. The receipts were more than \$50,000. And this is true of other cities. Records have been broken everywhere.

The Tabernacle programs follow:

- Overture, "Il Barbiere di Siviglia".....Rossini
Conried Metropolitan Orchestra.
Aria, "Jerusalem" (Paulus).....Mendelssohn
Miss Bella Altieri.
Meditation, "Ave Maria".....Bach-Gounod
Mme. De Macchi.
(a) Prelude, "Le Deluge".....Santuz
Solo violin, Mr. Nathan Franko.
(b) La Fleuse (Orch. by E. Guiraud).....Mendelssohn
Conried Metropolitan Orchestra.
Aria, "La Perle du Rhin".....F. David
Miss Bella Altieri.
Aria, "Bel Raggio" (Semiramide).....Rossini
Mme. De Macchi.
Cora V. Pensiero ("Zakuscha").....Verdi
Metropolitan Opera House Chorus.
Intermission.
Rossini's "Stabat Mater".....
Dolores.
Mmes. Nordica and Homer; Mm. Dippel and Journet.
(b) Aria, "Cujus Animum".....Mr. Dippel
(c) Duet, "Qui est Homo".....
(d) Aria, "Pro Peccatis".....Mr. Journet
(e) Aria and chorus, "Eia Mater".....
Mm. Journet and Homer and chorus
(f) Quartet, "Sancta Mater Iesu".....
Mmes. Nordica and Homer; Mm. Dippel and Journet.
(g) Cavatina, "Fae ut Portam".....
Mme. De Macchi.
(h) Aria and chorus, "Infantina".....
Mme. Nordica and Homer and chorus
(i) Chorus, "In Sempterna Saecula".....
Conductor, Mr. Arturo Vigna.

It will be long before the echoes of the strains of the Savage Opera company die away from our ears. No theatrical or musical event of late years created so deep an impression in the city, and few have been greeted with more appreciation. Something of the old-time fervor that many people thought it was no longer possible to arouse in a Salt Lake audience—of sort of enthusiasm that Emma Abbott's first visit created, when she gave us a splendid round of singers, headed by Tagliapietra, Campanella, and others—was evident during all the performances, and especially after the finished presentation of "La Boheme." The patronage that Salt Lake gave the Savage company, especially in the Lenten season, a period particularly dreaded by managers in other cities, encourages the belief that we shall have an annual visit from this fine aggregation.

The visit of the Savage company witnessed a reunion of several old-time friends. Mr. Goff, the baritone, and Miss Remington, the soprano, were fellow students at the New England conservatory of music. Arthur Shepherd, conductor of the company, and his brother, who had several pleasant visits, recalling the old student days. Mr. Wegener and E. D. R. Thompson of this city were school boys together, and they, too, had a pleasant exchange of reminiscences. Mr. Sheehan, baritone, and Mr. Thompson were also friends. Miss Reta Newman, while studying music abroad, became acquainted with Mrs. Teresa Werner and Mrs. Judge Smith of Salt Lake, and was entertained by these ladies during her stay, while Lorenzo Engberg, who played the clarinet in the orchestra, is himself an old Salt Lake, his brother Ephraim being employed at Dinwoodie's.

The social committee of the University club is arranging for a musicale at the club late in the week, and Miss Berkehol, Prof. McClellan, Mr. Dougall, Mr. Weile, and other local artists are down for numbers.

Miss Berkehol scored a great hit last Monday evening, at the Agricultural college concert in Logan. She had to sing six times, so handsomely was she received.

Conductor Arthur Shepherd is at work on the program and on the scores for the next and final Symphony Orchestra concert of the season. He is on the lookout for more violins, to swell the string section.

The week has been a quiet one with all the local music houses, both in instruments and sheet music.

There is strong effort being made to have music included among the regular list of studies in the high school; the fact that this city has a wide reputation as a musical center is helping the movement.

Mrs. Wetzel has increased the number of voices in her operaetta since its first performance. The title of the operaetta is "The Crowned King of the Gypsy Queen," and it is said to be a very pretty work.

Prof. Wetzel is practicing diligently since two weeks at the Lafayette school with 57 public school children for presentation of the school cantata, "All the Year Round," at the close of the school year. The children are interested, and like the work, so that the professor is much encouraged.

The Utah Quartet, composed of Constance Hadley, first soprano; Lottie Owen, second soprano; Julia Jones, first alto; and Emma Saunders, second alto, accompanied and Ardelia Bitner, reader, gave a very enjoyable entertainment in the Congregational church at Park City.

last week before a crowded house. The event was successful in every way.

The many friends of Alfred Best, the tenor, will be pleased to learn that he sang before the Savage opera management while the company was here, and that he received marked compliments for his good work. It is not unlikely that he may appear on the list of the Savage company some time in the future. Mr. Best is to sing in the "Berg Student" at Provo shortly under the direction of Prof. Lund. He is one of the few singers who can reach the high C with ease.

Tracy Y. Cannon, whose clever work as a performer on the tabernacle organ has elicited much praise, has filled Prof. McClellan's place during his absence in Colorado. Mr. Cannon has also furnished several programs for tourists during the week, and has received many warm commendations from his listeners. Something of an injustice was done Mr. Cannon as well as other organists, in a paragraph which appeared in last week's "News," stating that the regular choir practice could not be held because no organist except Prof. McClellan could render the music properly. It should have been said that the rehearsal was postponed to allow for the McClellan's presence, as he is to accompany the choir in the concert number next Tuesday night. The choir will open the big entertainment with the famous Easter selection from "Cavalleria Rusticana," entitled "The Lord Now Victorious."

Mrs. Bertie Snodgrass is preparing for a piano recital of her pupils to be given next month, and an interesting program is being prepared.

Charles Ford, the musician and contractor, who is superintending the building of the pavilion at Lagunita, has succeeded in getting what he wanted in the matter of a shell for the musicians to play in. It is based on the model of the noted shell at San Francisco and the one at Coney Island, so that Mr. Ford is sure of having the most approved affair. He says that no matter where a listener may be sitting, he will hear equally well in one place as in another.

Bandmaster Held has decided to lower his band instruments to international or low pitch; the change will be effected as soon as possible, and the expense will amount to a stiff figure. A low pitch bass clarinet is already on the road here.

There were 10 Salt Lake musicians in the Savage grand opera orchestra, and they did so well that both the musical directors complimented them. They were: Mrs. Nordica and Homer, cello; flutes, Sims, clarinet; Carriano, cello; Youngrade and Pedersen, violins; Rordame, viola; Jepsen, stringed bass; Carlson, cymbals. The experience was most profitable to the Salt Lake musicians.

Pupils of S. Molyneux Worthington will give a vocal recital on the evening of April 6 in the First Congregational church.

There will be 40 voices in the St. Mark's choir on Easter Sunday.

Mrs. W. F. Adams, contralto, will sing "Oh Love Divine" in St. Mark's cathedral tomorrow morning and evening.

The First Baptist choir will sing tomorrow morning, the anthem, "O Be Joyful," by Gilbert; and in the evening, the anthem "Praise Ye the Lord," by Gounod.

SHARPS and FLATS.

Georgette Leblanc (Mme. Masterlinck) is singing verses translated from the Chinese and set to music by young French composers at her recitals in Paris.

Music by Tsay's younger brother, Theodore, is beginning to appear on programs in France and Germany. It suggests the influence of Caesar Franck.

Recently a committee, of which Count Hochberg and Joseph Joachim are members, was formed for the purpose of holding a great Handel festival in Berlin. The date at present fixed is April, 1906.

Engelbert Humperdinck's new comic opera, "Die Heirat Wider Willen," will shortly be produced at the Berlin Opera House. It has already been accepted for performance at Wiesbaden and Stuttgart.

Mme. Schumann-Heink, though still in her prime, says that when she retires from the stage she will establish a conservatory and devote herself to teaching, but the plan will not be carried out for several seasons.

"Bergant Bru," the musical comedy in which Frank Daniels is to originate the title shortly at the Knickerbocker theater, New York, was originally presented at the Strand theater, London, a year or so ago, where its run comes very close to 400 performances.

The latest conductor of promise to appear on the musical horizon in Germany is Gustav Brocher of Hamburg. He won his spurs particularly with a superb performance of Liszt's "Tasso," which reminded one of the critics of the time when Wolfgang Amadeus, the philistine of Leipzig with this magnificent work.

When Henry W. Savage's "Prince of Pilsen" company was playing in Philadelphia the officers of a United States training ship at League Island navy yard attended a performance in a body, and when Ivar Anderson finished singing "Fall In," that ringing call to arms the navy officers rose and saluted the colors and cheered the singer. Mr. Anderson plays the part of Tom Wagner, a lieutenant in the navy.

Few more impressive and interesting programs for a Lenten event have been announced in this country than the one arranged for the Lenten festival at the Moravian church at Bethlehem, Pa., April 12, 13 and 14. Distinguished soloists from the large cities have been engaged and the great orchestra and choir of the church will be used in connection with the productions. This church has made its music festivals famous all over the country.

Rubin Goldmark's "Hiawatha" overture was recently produced in Vienna and scored a success which it fully deserved. It is one of the best orchestral works ever composed in America. In the same city, Franz Schalk, who is also well known in New York, won high praise for his interpretations of Beethoven's Ninth Symphony and Bach's Magnificat.

The war does not seem to have put an end yet to concerts in St. Petersburg.

THE LEADING SINGERS IN TUESDAY'S BIG CONCERT.

MARCEL JOURNET,
Basso.

ANDRES DIPPEL,
Tenor.

MME. LOUISE HOMER,
Contralto.



MME. LILIAN NORDICA,
Soprano.



MME. MARIE DEMACCHI,
Soprano.

Salt Lake's greatest musical opportunity will be presented next Tuesday evening in the Tabernacle, when the entire Conried Metropolitan Opera company comes for a great operatic concert. Ever since the first announcement of this event was made all musical Salt Lake has been in a flutter of anticipation.

The seat sale has been in progress for some time at the music store of the Carstensen & Anson company and it is now certain that late comers will be compelled to put up with undesirable locations. Nordica, Homer, Dippel, Journet, DeMacchi and Altieri are to sing. Rossini's masterpiece, "Stabat Mater," will be heard in its entirety and there will be a miscellaneous program of other songs. The first number begins at 8 o'clock.

Slott is the big man there. At one of his subscription concerts, the other day, Annette Esipoff, whom Liszt and other judges of the world had placed in the list of the fair sex, played one of the MacDowell concertos. Pugno and Kocian were the soloists on other occasions. Mme. Patti's concert in aid of wounded soldiers yielded the unprecedented sum of 25,000 rubles.

It is proposed to rebuild Steinway hall, London, and provide a new room designed to accommodate an audience numbering from 800 to 1,000 people, and containing a platform sufficiently large for a full orchestra. Messrs. Steinway and Sons, of London, are the designers of the hall, which is to be available for musical purposes at a rental of between 14 and 15 guineas inclusive, there could be little doubt of its success.

Los Angeles Fellowship Choral society is said to have an enrollment of 100 members. The management has secured Louis F. Gottschalk as director. He has occupied the position of musical director of De Wolfe Hopper, Lillian Russell, Francis Wilson and others. For three years he was stage manager and musical director for Frank Daniels. He came to Los Angeles on account of the severe illness of his mother, who since has passed away.

Recently the body of Theodore Thomas, which has been in a vault at Graceland cemetery, Chicago, since the funeral, last January, was taken to Boston and buried in Mount Auburn cemetery. The burial took place privately. Mrs. Thomas accompanied the body east and was met in New York by relatives, who accompanied her to Boston. It was the intention originally to have the burial later in the spring. The plans were changed at the instance of Mrs. Thomas.

NEW PLAYS FROM LONDON.

Special Correspondence.

LONDON, March 15.—Arthur W. Pinero has written one or two letters to the newspapers recently to advocate a British repertoire theater, but with these exceptions nothing has been heard from the premier dramatist since the painful affair of "A Wife Without a Smile." Mr. Pinero, however, has not been sulking in his tent. He has been hard at work on two new plays. Both of them are now well advanced, though as usual with Pinero, there is no telling when either will be finished.

Of late, the author of "Queer" has let the aristocracy severely alone. If one remembers rightly, there was not a single titled person in "Iris." Letchmere and his sister were almost the only swells in "Lety." The characters in "A Wife Without a Smile" were all of the middle class, and so are those in the more important of Mr. Pinero's two new plays. The piece in question is in four acts. The scene is laid in the outskirts of an English provincial town, and that is absolutely all that the dramatist will suffer to be known, save that the piece has been commissioned, not by Charles Frohman this time, but by George Alexander, who may use it for the American tour which he is planning to take next season. Pinero says that his other play is "founded on a little comic idea I have had revolving in my mind recently," but there is reason for believing that nothing in the nature of dancing dolls is concerned with it. Pinero has given up his former London house in Hamilton terrace and now has a luxurious flat in Hanover Square, but most of his work is done in the country.

It is possible that the drama which Maxim Gorky wrote, or rather completed, in the fortress of Peter and Paul never was staged, but an interesting account of it has just been published in the St. Petersburg Novosti. The play tells of two friends, one of them a scientist and the other an artist, who dwell in the upper part of a house, while

below them, in the basement, a working class family, the Lewises, live. Absorbed in his experiments, studying how to create a "homunculus," the artist has been working for years at a picture by which he wishes to astonish the whole world. The workmen spend their whole life in toil, varied by bouts of drunkenness and abuse of the dwellers on the upper floor. In a way, they live no better than savages. The moral of the work is that the two elements of Russian society can never come to an understanding while there exists between them such a terrible difference in education and conditions of life.

Lawrence Stern, the author of a lively three-act farce just put on at the Strand theater, has every promise of success, is a younger brother of that brilliant American artist, Albert Stern, whose illustrations for Mrs. Humphry Ward's new novel are attracting attention here as well as in the United States. The elder Stern has lately left London, with his wife and son and infant daughter, for a prolonged stay in Munich. The younger Stern, the playwright, is now living in London with his mother.

London's boom in Shakespeare continues unabated. Lewis Waller, producer of "Henry V," has been a complete success, is getting ready to put on "Romeo and Juliet," with Evelyn Millard as the daughter of the Capulets. Miss Vita Brainin, who is a great favorite in the provinces, but rather less well known in London, will reopen the Shaftebury with a revival of "Othello." Berthold Tree will follow his present production of "Much Ado About Nothing" with revivals of "Julius Caesar," "Richard III" and "A Midsummer Night's Dream," and will also play "Hamlet." We are, in fact, to have no less than three "Hamlets" all at once, the other two being Martin Harvey, who recently appeared as the Dane in Dublin, and H. B. Irving, whose intention of essaying the role so intimately associated with his father was announced some time ago.

The younger Irving has been talking rather interestingly about his coming performance. "It may be surprising to hear," he said, "that I have no recollection of having seen my father play Hamlet. You see I was but four years old when he first played it in London and only 8 when he revived the piece as his first production on becoming manager of the Lyceum. Of course I have often talked it over with him, and know the main lines of his conception and view of the character, but I approach it without any memories of his actual performance."

"One of my own ideas with regard to 'Hamlet'—who has always been my favorite character in Shakespearean drama—is that there is a certain element of cruelty, the cruelty inherent in most weak natures, mingled with the affection and sweetness in the prince's disposition. This, I think, is strongly shown not only by his almost indifferent bearing on the discovery of his unintentional slaughter of Polonius, but also in certain passages which are usually omitted from the acting version. I am no believer, by the way, in a really mad Hamlet, and I have often thought it would be worth while to give more emphasis than is usually given to the neglect of dress and other outward signs by which the prince would naturally seek to deceive those around him as soon as he began to realize his declared intention to 'put an antic disposition on.' A man who has made up his mind to play the madman would undoubtedly act it, and that is one of the points which I want to keep in view." H. B. Irving is to appear as "Hamlet" at the Adelphi about April 1.

The news that James J. Corbett is planning to produce an adaptation of "Cashed Byron's Profession" has been received with calmness by George Bernard Shaw. "No," he said yesterday, "I have not collaborated with Mr. Corbett in any way. Do I think it odd that a prize fighter should produce a play by me? Not at all. Why should I? It seems to me Mr. Corbett is a person of superior attainments."

Last week was one of rather striking theatrical production in London, not only in Paris and Berlin. Of the lot, Americans probably will be most interested in "The Monkey's Paw" by W. W. Taggart, which is now being played at the Haymarket. This little play, which the author of "Many Cargoes" is said to have written in order to show himself capable of something besides humor, was first tried at a professional matinee in London several months ago. Then it was translated into French, and as "Le Main du Singe" was produced in Paris, where it made a real sensation. It is now being played in London as a comedy, "Beauty and the Barge," and is pleasing playgoers so much that it is sure to be done in the United States. It is a "comedy" sort of thing. An old sergeant-major named Morris has brought from India a dried monkey's paw, on which some fakir has cast a spell. The shriveled little piece of skin and bone has the power of granting three wishes to its possessor, but—here lies the gruesome part of the story—the wisher always regrets that it has done so. An old couple named White, and their son, a young electrician, to whom the major tells the story, insist on trying the monkey's paw, and against its owner's advice the elder White wishes for £200. This sum does not drop from the clouds and the son, Herbert, goes to his work at the electric light works, teasing the old people about their unfulfilled hopes. The next scene takes place on the following day. The father and mother are waiting their son's return. Instead, a messenger from the works arrives to say that he has been killed in the machinery, and in the name of the company to offer them £200 as compensation.

In the days of grief that follow the old couple forget all about the monkey's paw. One evening, a week later, however, the mother suddenly remembers that two wishes remain to them, and insists on the father wishing that the son were with them again. He does so. At once there is a knock at the door. Instantly the old people are agitated at what they have done, but the mother, her hands trembling with emotion, tries to open the door. The bolt sticks. She struggles to undo it, while her husband clutching the fatal paw, pronounces the third and last wish—that their son may rest at peace in his grave.

As his words are uttered, the frantic mother tears the door open and reveals an empty threshold.

The grim little tragedy just described was written by Jacobs with Louis N. Parker, and Mrs. Humphrey Ward also had the assistance of this facile collaborator in writing her play, "Agatha," which was given at a special matinee at Theatre de la Comedie last week. Unfortunately it cannot be prophesied that "Agatha" will be done in the United States where Mrs. Ward has so many admirers, for although more noteworthy than her dramatization of "Eleanor," the author's new piece makes but a feeble impression. Surprisingly enough it proves old-fashioned to a degree, the plot revolving round a typically ditty-hearted stage father and his attempt to force his daughter into a marriage of convenience. A touch of novelty is given to this time-worn situation by the fact that the girl secretly loves the man to whose head she is thrown, but taken as a whole the piece has few qualities beyond the literary ones to be expected in anything written by Mrs. Ward. It will be given at other special performances but is not likely to be put on for a run.

Not since the production of "The Sunken Bell" has Gerhart Hauptmann had a success as big as the success that attended by his new play, "Elga." This piece was produced at the Lessing theater, Berlin, before a distinguished audience, a few nights ago, and at the end Hauptmann had to appear before the curtain over a dozen times. "Elga" is unlike any of Hauptmann's previous works. The story, told briefly, is this: A knight, knight on his way to the king of Poland's court. He stops overnight in a monastery, where he is attended by one of the humblest of the monks. From the window of the rather weird yachting-chamber in the tower of the monastery he sees the ruins of a dismantled castle belonging to the Polish Count Starshinski, who founded and endowed the monastery with all his wealth. Fatigued by his journey, the knight falls asleep in his chair and dreams. His dream is given in the ensuing six scenes of the play which follow one another without any interruption. He sees the Count Starshinski as he once lived in the world, rich and happy in the possession of his beautiful wife, Elga, and their child. But the dream shows how the wife devoted her husband and how the nobleman murdered first the lover and then the woman and finally renounced the world. In the last scene of the play we again have the guest chamber in the monastery with the German knight awaking. He calls his servant and they resume their journey after having been served by the humble brother who is of course, Count Starshinski.

All Paris is talking of the striking opera which Alfred Bruneau has made out of Emile Zola's "Infant King." This young French composer really has performed a remarkable feat, for his work just makes being great. Despite the fact that the author worked with the most unpromising material, so far as musical ends are concerned, for Zola's "book" is not only written in prose, but is absolutely characteristic of its author—a sordid little tale of a Parisian bakery. Yet M. Bruneau's score is full of vitality, and of fresh, fine colors. The No. 10 on his way to the generally described as a wonder of real richness. The work was produced at the Opera Comique this week and will be a regular item of the repertoire there in the future.

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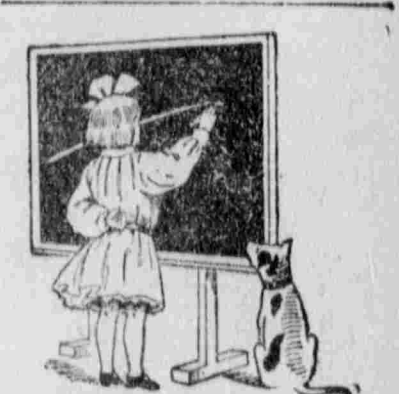
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