



MANAGER PYPER sustained a shock on opening a dispatch from New York yesterday. It was from Klaw & Erlanger, and briefly announced that Ethel Barrymore was ill and could not fill her Salt Lake dates, Aug. 8, 9 and 10. The surprise was all the more sudden, because the San Francisco papers just at hand speak glowingly of Miss Barrymore's great success in "Cousin Kate." This means that the opening event at the Theater, instead of Miss Barrymore, will be Kyrie Bellows in "Raffles, the Amateur Cracksman," on Sept. 1. While the regret will be general, that we are not to see Miss Barrymore, and while Mr. Pyper's disappointment is keen, he will endeavor to sustain it philosophically, realizing that the weather conditions are such that Miss Barrymore might have played to poor business, and then we would have had the usual spectacle of a first class company going away and spreading the news that Salt Lake was on the decline, no actor or actress was ever known to make allowance for the status of the thermometer.

The vitality that is bunched up in the diminutive frame of Maude Adams is something wonderful. Instead of playing a short season with "The Little Minister," and closing up to avoid the torrid waves, she kept right on yielding to the importunities of western and northern managers after leaving Salt Lake, until her season had been extended up to last Saturday night in Kalamazoo, Mich. There she finally made her bow.

A Kalamazoo dispatch dated Monday last says:

"Miss Maude Adams, who closed her season here Saturday night in 'The Little Minister,' called the members of her company together and made a little speech to them and gave to each a piece of jewelry—brooches for the women and stickpins for the men. The gifts were of value, being set with gems, principally diamonds and emeralds.

"Miss Adams left early yesterday morning for New York.

Miss Adams' movements next season, are interestingly foreshadowed in the following London cablegram, printed in last Monday's New York Herald:

"Miss Maude Adams is to have a new comedy which Mr. Israel Zangwill will write. Mr. Charles Frohman has arranged for the play to be ready in three months' time, and Mr. Zangwill leaves London at once to give his time exclusively to completing the work.

"The comedy is one of rural England, in four acts. It was submitted to Mr. Frohman by Mr. Zangwill in March last. Mr. Frohman also controls the English rights of the play, with a view of having Miss Adams create the part in London.

"Mr. Frohman has also renewed his contract for the English rights of M. Rostand's 'L'Aiglon,' so that when Miss Adams appears in the new Zangwill comedy here she will have 'L'Aiglon' as a second play."

The news of the death of the distinguished English actor, Wilson Barrett, contained in last night's dispatches, will shock many of his old time admirers in Salt Lake, who had no thought that he was ailing. Mr. Barrett had many warm friends in the United States, and though he had only appeared once in Salt Lake, our English contingent is so large that his visit made a deep impression. Barrett has been before the English public for years, the best known of his successes having been "The Silver King" and "Landlady." As an actor of the romantic and heroic school he stood very high both in England and America. As a producer of plays, he was equally eminent, and as a manager, his success was equal to that he attained as an actor.

E. M. Holland will have a royal reception when he comes to Salt Lake in September under the name of "The Prince of Wales." The work is full of part in almost an exact reproduction of that in which he left such a lasting impression, Captain Redwood in "Jim the Penman."

Frank Foster, now on a mission in England, has met with a great deal of favor as a baritone singer—he no longer counts himself a tenor. Mr. Foster sends the following very charming song, "Molly Milrea," words by Kate Thomas, music by George Minns; the song is inscribed to Mr. Foster, by its composer.

Mrs. Viola Pratt Gillette will sing at the regular service in the Tabernacle on Sunday afternoon. It will be most appropriate that a noted granddaughter of the great Pioneer, Orson Pratt, should lend her voice to make the service of praise more effective on the fifty-seventh anniversary of the entrance of the Pioneers to this beautiful valley.

Stephens' motette, "God of Israel," a particularly appropriate selection, will be the anthem for tomorrow afternoon at the Tabernacle. Soloists taking part in it are Miss Lizzie Thomas Edwards, soprano; Miss Mabel Cooper, contralto; Mr. Philip, tenor, and John Robinson, bass. This motette is becoming by many to be among the finest musical compositions yet written by a Utah composer. A portion of the text runs thus:

In our wanderings Thou hast led us, When we hungered Thou hast fed us, When the foe oppressed and bled us, Thou hast comforted our hearts, When the best of us wandered Earth her boundless tents surrendered, Freedom crown'd all hissing rendered O let Freedom's flag depart.

During a visit of Mrs. Viola Pratt Gillette to Mr. Stephens (her first teacher) this week they were both reminded of the fact that 21 years ago last Monday afternoon and night she made her debut on the stage at her first concert, given in Salt Lake, at the Salt Lake Theater, when, a more for then, and Alfred Peterson singing a little "Tyrolean dand entitled, "We roam Through Forest Shade."

The Madame Fish Griffin mentioned in Saturday's "News" as the soprano for the Saengerfest of the Northwest, is the lady who was in Salt Lake some years ago with the Stindell Concert company in the Tabernacle, and the name should have been Min-

nie Fish Griffin. She is an old-time and valued friend of Prof. Stephens since conservatory days, and he, as well as many musical friends and admirers she then made in this city, rejoices to find she still holds her own among celebrities of the class here taking part. To be the soprano to Shuman-Heink's alto is an honor to be coveted, to say nothing of being a chief artist under the great veteran Theodore Thomas. Success to Madame Fish Griffin!

The Tabernacle choir will greatly need a hall in which to do special training this winter. The Tabernacle is too large, and a pipe organ too ponderous for accompaniment, for really good results in training a choir body. A suitable hall and the means wherewith to pay its expenses, are among Prof. Stephens' problems to solve soon. It is a sad fact that most of our medium-sized halls, especially those recently erected, are very poor in acoustic properties, and a good one for this work is hard to find.

Miss Ida T. Whitaker, daughter of John M. Whitaker, who has been studying



MISS NANNIE TOUT, Gifted Eighteen-Year-Old Utah Singer in Court Gown Presented to Her by Queen Alexandra of England.

ing the piano for some years past, has left the ranks of the students and has taken up teaching as a profession. Miss Whitaker has been a pupil of Prof. McCellan for some years, and the latter accounts her as one of the most efficient and promising students he has ever had. It will be remembered that the young lady made a splendid impression in the rendition of a piano solo on the occasion of Prof. McCellan's pupils' recital at the Theater some weeks ago.

A number of the pupils of Mrs. Agnes Osborne will give individual piano recitals the coming fall, among the young artists being Miss Jennie Sands, Miss Alice Seckels, Miss Lulu Belle Eldredge, Miss Alma Risch and Miss Rowena Kornis.

Held's band will include in its Liberty Park program tomorrow afternoon, selections from "The Wizard of Oz" and "The Mocking Bird," two late and very interesting operas.

Arthur Shepherd has composed a prelude for the organ that promises to attract marked attention from the organists of the country. It is included in one movement, but that movement is well varied, and is in B minor. The signature varies considerably, a wide range in fact being allowed, so that there is not even the suggestion of monotony. The theme is powerful, and is noble and dramatic. The prelude opens with a pedal movement, followed by the composition, with Mr. Shepherd in the theme, and its elaboration on the manuals; and after reaching a fine climax the prelude gradually diminishes until it finally dies away in chords in B major.

of excellent contourpoint, to which Mr. Shepherd has given special attention in his studies and in which he is considered an adept. Prof. McCellan has been over the composition, with Mr. Shepherd in studying out the registration, the prelude is now complete, and ready for publication. It will be given on the Tabernacle organ at no distant day.

Both Held's band and the Utah State band will parade next Monday morning, with full ranks, so that plenty of good music is assured.

Glen Miller has sent to Prof. McCellan, a copy of the specifications of the restored and enlarged organ of Durham cathedral. The statement is in large leaflet form, with a cut of the cathedral organ on the front page. The first interior of the cathedral was built in 1833, and remained in use until 1877, when the present instrument was installed. In the enlarged instrument there are 13 speaking stops—14, with four couplers in the pedal organ; 19 with three couplers in the great organ; 15 and tremulant in the swell organ; 12 with one coupler and tremulant in the solo organ. There is a full list of combination couplers and wind pressures are such as will show off the powers of the great instrument to the most dramatic advantage. Mr. Miller is much interested in the old English cathedrals.

The Twenty-ninth Infantry band at Fort Douglas is increasing as recruits are being sent here from other posts and recruiting offices. When the battalion reached this post, the band was in excellent condition, but the regimental commander and adjutant set out to build the organizations up, and bandmaster Heric of the Thirtieth

cavalry was sent for from the Philippines. Mr. Heric was ready to come, as life in the islands had lost its poetry and charm for him, and he was glad to return to the states, and at once set to work in co-operation with the regimental officers, and now he has 22 men, with more coming. Two musicians, J. W. Blackwell and L. Sery have just joined the Twenty-ninth Infantry band from Fort Sam Houston, and are giving a good account of themselves. Mr. Sery in particular, is said to be one of the best baritone players in the army. The band is giving concerts at the Fort Monday, Wednesday and Friday at 7:30 p. m., and people are going up there in goodly numbers to listen. The band will play next Monday evening, at Liberty Park.

The Imperial Men's Quartet is steadily improving under the direction of Prof. Anton Pedersen; the singers have greatly advanced in enunciation and in unison, and sing with greater effect than ever. They are much encouraged by their progress.

There will be 250 voices in the Liberty Stake choir which is to sing tomorrow

Doehme's smile of pleased surprise called forth a round of laughter.

A London dispatch says: The brothers Edouard and Jean de Reszke have been in London for several days. Those who have heard Jean, say the lovely quality of his voice is still what it was and that his singing has more than reached the ideal of what vocal eloquence should be, but the great tenor has no longer his old command of breath and is therefore disinclined to be heard in a continuing place. A snatch of melody here and there from "Romeo" or "Die Meistersinger" is the only thing with which he indulges his hearers, but these exquisite morsels of song are still unsurpassable.

This is the way they tell it in London, says the New York Evening Post. During his recent tour in America, Edouard Reszke had to put up with a good deal of adverse criticism. Particularly was this the case in New York. It seems, too, that the composer did not readily forget what had been said about his works. While directing a rehearsal in Chicago of his "Till Eulenspiegel," he suddenly stopped the band and called out to the double bassoon player: "Why don't you play the P sharp that is marked?" Because it would sound wrong," protested the instrumentalist. "Good heavens!" exclaimed Strauss, "are you also from New York?"

It really does seem as if a new planist of the first rank has arisen. He is an American, too, although he has been 18 years away from home, and is now, perhaps, more Teutonic than Yankee. His name is Otto Voss, and his two places, recitals in London have focused on him much critical attention, the general feeling being, apparently, that even Paderewski has found a rival in this clean-cut, solid-looking young man of 28 or 29. When he was eight or ten years old, he appeared in New York a few times as a wonder child pianist, and since then has been studying in France, Germany and Austria, putting on the finishing touches with Paderewski's teacher, the mighty Leschitzky, and finally becoming the assistant of that famous producer of great pianists.

Never before have there been so many big singers of the Metropolitan company signifying their intention of going on the concert stage this year. From the list already made known an opera company of great merit could be formed. Gadske, Melba, Nordica, Eames, for the sopranos; Schumann-Heink, contralto; Van Dyck, tenor; Elpham, Edward de Reszke, Campanelli, basses. Quite an array! Just how they are all going to succeed depends upon the condition of the country next season. Theatrical men look for the slump, which the country in general does this coming year. If that be the case then more than one singer will have reason to wish himself, or herself, back again within the protecting walls of the Metropolitan.

Why do great opera singers ask so much more remuneration in New York than anywhere else in the world? An answer is suggested by the somewhat amusing account of the appearance of Mme. Calve in "Carmen." So magnificent were the receipts, which varied between 9,000 francs and 9,500 francs (\$1,800 to \$1,900 a night, that the eminent singer gave two extra performances. Commenting on this, the London Truth remarks: "At Covent Garden it will be disappointing if the receipts are not more than twice that amount. In other words, in London Mme. Calve is expected to draw a \$6,000 house. Double that, and we have the average New York receipts of a 'Carmen' night or matinee with Calve in the title role. What would become of the Opera Comique in Paris if Calve demanded 10,000 francs a night? And why, on the other hand, should she not have \$2,000 out of \$15,000 in New York, when without her the receipts would probably not exceed \$5,000? There is still a profit of \$4,000 in the manager's pocket.

THEATRE GOSSIP.

Howard Kyle will star under the management of James K. Hackett in a new play by Louis Evan Shipman.

Frohman has engaged more than 400 English actors and actresses for the coming season. He will present an unusual number of English stars in plays in the United States.

Mrs. Patrick Campbell is said to have sent an ultimatum to Charles Frohman that she will not permit any sensational methods in advertising her next season's tour of this country.

Among the professionals who are spending the summer in Europe are Margaret Anglin, Blanche Walsh, Viola Allen, Fritz Scheff, Fay Davis, Aubrey Boucicault and Lawrence O'Donnell.

Odette Tyler, who has been quietly resting at her farm in southern Virginia, is the latest recruit to the vaudeville ranks, and she will shortly make her appearance in New York.

Supreme Court Justice McCall has granted a decree of separation to Marie Booth Douglas, a niece of the late Edwin Booth, from her husband, Baron Alton, who was the leading man of Maxine Elliott in "Her Own Way" last season.

Charles W. Meakin of this city has just had a decided "boost" in the profession of having received the appointment of press agent of the "County Chairman," which opens at Wallack's New York, in the fall.

Wilton Lackaye will probably play in repertoire. "The Fall of the House of Usher" will continue him in that play for a great part of the coming season, but he also intends to appear in "Othello," "Pillars of Society," "King Lear," "Timon" and other good character parts.

Phoebe Davies is spending the summer in her home in California. She begins this fall her eighth season as Anna in "Way Down East," and now calls herself the female Denham Thompson. Miss Davies is the wife of the well known manager, Joseph Grismer.

Contracts have just been signed between Manager Edward Ackerman and Frederick Belasco, whereby Florence Roberts is to appear in a concert given on behalf of the lifeboat Saturday Fund; he conducted on this occasion, his charmingly fantastic symphonic poem, the "Dance of the Magicians." Thirty-three years have elapsed since Saint-Saens made his first appearance in a London concert hall.

Contracts have been signed with Mme. Johanna Gadski, who will make her first American transcontinental tour in concert, beginning next November at the Boston Symphony Orchestra. Gadski will give recitals in New York and Boston, and then will go direct to the Pacific coast by way of the North and western cities. She will bill 12 or 15 cities from Vancouver, B. C., to San Diego, Cal., and will return by way of the coast and the principal cities in the intervening territory.

This story is told of Zoltan Doehme, Madame Nordica's husband: On one occasion he was speaking of the vocalization of the well-known singer Van Dyck, and professional leniency was lavished in the critical sarcasm: "With most tenors, they sing along a sing along, an' once in a while they strike a note, an' you say, 'Oh!' Mr. Doehme frowned and winced. But with M. Van Dyck he sing along, an' sing along, an' once in a while he strike a true note, an' you say, 'Oh!' And Mr.

TO SING IN AMERICAN COMIC OPERA.



This fall Mme. Schumann-Heink will depart from grand opera to appear in this country in a comic opera written especially for her by Stange and Edwards, authors of the "Jolly Musketeer."

One of the first of the big dramatic offerings of the coming season in the south and west will be Frances Aymar Mathews' picturesque play, "Pretty Peggy," in which Jane Corcoran will be presented in the historical character of Peg Wadsworth. The attraction will be under the direction of Arthur C. Alston, and the full production, as used during the long New York run, will be carried.

A mistaken idea has gained currency that Harrison Gray Fiske intends to establish a "stock" company at the Manhattan theater next season. Mr. Fiske is forming a permanent dramatic organization to support Mrs. Fiske, but it will not be a "stock" company in the usual sense of the term. The company will be identified permanently with the Manhattan theater and will play in New York the greater part of each season, except for brief visits to a few of the principal cities in the spring.

The Garden theater, New York, is to open early in September with a new play by George Ade called "The College Widow." "The Widow" is to be a comedy

EUROPEAN SUCCESS OF UTAH SINGER.

EVER since the Crystal Palace was three years old the Tonic Sol-Fa association has religiously taken its choirs there to sing the year's festival songs, says Lloyd's Weekly of London. The association's singers yesterday numbered upwards of 8,000, made up of a junior choir of 6,000 children, drawn from 72 schools and classes. Three choirs came from Brighton, one from Cuckfield, Leigh-on-Sea, and Reading. The rest of the children were drawn from the Metropolis.

Thirty London choirs and a senior one from Leigh-on-Sea make up the total of the adult singers. The orchestra numbers 250 performers.

At 2:30 the children rendered their program, under the conductorship of Mr. S. Palmer Rook. The event of the festival, however, was reserved for six o'clock, when Miss Nannie Tout, as soloist of the choir of 2,000 voices, surprised everybody by her excellent work in Mendelssohn's "As the Hart Pants," Psalm xlii.

A Festival March in D brought out some fine orchestral contrasts, and in No. 6 of the program, Recitative and Aria, "Softly Singing," Miss Nannie Tout was thrice recalled before the people would let her depart.

Extra special attraction Sunday evening, July 24, at Olympia Park, producing the Little Bo-Peep Operetta. 25 children. Admission 10c.

UTAH'S MUSIC COLONY IN LONDON.

Special Correspondence. CAMBRIDGE, England, July 8.—Thinking perhaps the readers of the "News" would be interested in their friends, who are professionally, and studiously engaged in music in England, I beg to submit a few notes of observation and comment. Our London colony are very busy now as usual and making very favorable impressions wherever they have occasion to appear in public, and before those of the music profession. It is indeed gratifying to notice the advancement of our Yankee boys and girls when they go abroad, to study. English people say that "you Americans do things on such a large scale." Using other English expressions, "We are a little bit of all right," and "not half bad." At least the Yankees "show them a thing or so."

Some day England will find out she is away behind the times and will wake up. There are thousands of musicians who are struggling in London for a living. Still the Yankees "get there" just the same. And a few of the successful ones come from Utah and appear among the leading London artists. Mr. H. S. Goddard and family are in a comfortable flat at 169 The Grove, Hammersmith, London W. He has been engaged at one of the watering places part of the summer. Mr. Hugo

Gorlitz, Mr. Goddard's agent, and one of London's leading concert managers, has booked Mr. Goddard for 55 concerts during the months from July to September. Much of Mr. Goddard's success is due to his own efforts to gain recognition from managers and the English people. It is very apparent that he has impressed many people and made numerous friends. He has a number of pupils who are paying a half-guinea (\$2.50) a lesson and these have applied to him after hearing him sing. I need not mention anything about his voice as Utah people know his capabilities. Suffice to say he is adding a repertoire of new English songs to be used in his concerts both here and in America. He sails from Liverpool on October 6, for Canada, where he will sing in some of the large cities, then take a flying trip to Utah and Idaho and finally return to London about December, where he will open a studio for two days a week in the Beckstein building on Wigmore St. This will be merely incidental with his professional work. Judging from his past success his future is very bright.

"Our" Nannie Tout, having made her debut before the queen, and the English public, is now singing in concerts with the leading London artists. At one of her recent successes, the writer had the pleasure with other friends from Utah of hearing her at the Crystal Palace, in a festival concert under the auspices of the Tonic Sol-Fa association, singing the solo part of Mendelssohn's oratorio, "As the Heart Pants." She sang against 2,000 voices and orchestra of 250, and

she made the place ring when she sang "Softly Singing." The London papers give her Weber's recital, and aria "Softly Singing" selection met with an ovation equal to anything I ever heard of or witnessed. The chorus, orchestra and audience rose in a body, while the men, "Encores! Encores!" She was thrice with the last part of the aria. Enclosed are some press notices from London, including one from the "Pall Mall Gazette," which says: "Nannie Tout is a success in attracting Utah pupils to her studio."

Miss Grace Tout and her father Edwin E. Tout, are also studying with Viesti. Miss Grace has a splendid contralto voice, while Mr. Tout is a rich tenor.

Miss Judith Anderson of Salt Lake where she has been studying with Viesti, having entered the Royal Academy of Music, having passed the examination in harmony, was permitted to take an advanced course in the examination other study, so with her vocal she has chosen. Prof. Viesti is studying her, touching her to the chin, said, "You have a very beautiful voice, very good musical ability, and more still, you are pretty." Altogether, he told her, she is a graceful complement for their singing, saying he would like to visit Utah.

Miss Anderson sang for us at Farleigh while on her way to Germany. Her voice was very fine then, but now there is noticeable improvement and the prospects are still encouraging. The Saints and Elders of London listen with pride and pleasure to the generous voice of our "Mormon" boys and girls, who sing to them from time to time. Much good is derived from artistic singing in our meetings.

Miss Annie Phillips of Logan has entered the Royal College of Music, and will begin her course next term. Miss Margie Tout is studying the cello, and promises to be a very clever performer on that instrument. Her voice rivals even Nannie's in strength and sweetness of tone.

Leaving London, let us look into the studio of Brother George Minns of Ely, Cambridgeshire, and we will see him at the leading composer of Great Britain, teaching piano, vocal music and harmony, and when time and inspiration present themselves, he is busy composing new music for anthems, organ songs, songs, etc. Though he is a very busy man, he finds time to search out and register for genealogies of families of the Latter-day Saints. He has set to music the poem, "Small Things," by Bertha E. Anderson of Salt Lake, and also to the lyric "Molly Milrea," by Kate Thomas of Salt Lake. Besides these two solos, the writer has two more manuscripts of sacred solo, all by this gifted composer. Prof. Minns is employed to sing at Ely cathedral, his voice being a lyric tenor. He has been successful in winning many prizes for compositions of different kinds of music in England.

FRANKLIN P. POSTER.

SALT LAKE TIME TABLE

Salt Lake & Los Angeles Railway

Time table in effect May 31st, 1904.

GOING-LEAVE SALT LAKE	RETURNING-ARRIVE SALT LAKE
No. 2, 10:15 a.m.	No. 1, 11:30 a.m.
No. 4, 2:30 p.m.	No. 3, 1:30 p.m.
No. 6, 4:30 p.m.	No. 5, 3:30 p.m.
No. 8, 6:30 p.m.	No. 7, 5:30 p.m.
No. 10, 8:30 p.m.	No. 9, 7:30 p.m.
No. 12, 10:30 p.m.	No. 11, 9:30 p.m.
No. 14, 12:30 p.m.	No. 13, 11:30 a.m.

FARE FOR THE ROUND TRIP 35 CENTS.

*Sunday, last train leaves Salt Lake at 9:30 p.m. J. E. LANGFORD, Lessee.

Lagoon TIME TABLE

In effect May 30, 1904.

Leave Salt Lake	Arrive Lagoon
9:30 a.m.	7:30 a.m.
10:30 a.m.	8:30 a.m.
11:30 a.m.	9:30 a.m.
12:30 p.m.	10:30 a.m.
1:30 p.m.	11:30 a.m.
2:30 p.m.	12:30 p.m.
3:30 p.m.	1:30 p.m.
4:30 p.m.	2:30 p.m.
5:30 p.m.	3:30 p.m.
6:30 p.m.	4:30 p.m.
7:30 p.m.	5:30 p.m.

Extra trains on Sundays and holidays at 9:30 a.m. and 3:30 p.m.

Last train leaves Lagoon Sunday, 9:30 p.m.

Fare for round trip 25cents.

J. B. BEAN, Passenger Agent.

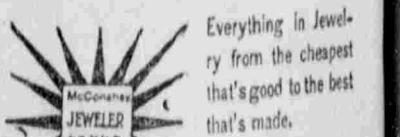
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