



FLASHLIGHT PHOTOGRAPH OF LEONCAVALLO AND HIS ORCHESTRA AT REHEARSAL IN CARNEGIE HALL, NEW YORK.

MUSIC AND MUSICIANS

THE overshadowing musical event of the season is the appearance of the famous Leoncavallo, with his great orchestra and singers, at the tabernacle next Thursday afternoon and evening, Thanksgiving day, certainly no more notable way to celebrate the holiday could be found than in attending one of these concerts. The orchestra and the strong line of Italian singers will devote themselves to giving two of the great composer's works, "Iris" at the matinee and "Fugliacci" at the evening. Of course, both renditions will be in Italian, but we take it that the librettos will be provided so that people can enjoy a thorough presentation of these famous operas. The railroads are giving excursion rates to Salt Lake for this event, and Manager Piper's enterprise in bringing such an aggregation to Salt Lake, ought to be rewarded with two royal turkeys.

Monsieur Bellati, principal baritone with Leoncavallo, is the only member of the organization who has ever been in America before. He sang for two years with the Metropolitan Opera company under the Grau regime, and later spent a season at New Orleans. The seat sale for the Leoncavallo performances begins at the Clayton Music company's store Monday at 10 a. m.

Word comes from St. George that the Dixie country now has the opera fever. During the second week in December "Puccini" will be rendered by local talent, Joseph W. McAllister being in charge, with Cecil Gates as pianist. Miss Leslie Scott, Mr. Sam Judd, Jr., Miss Bessie MacFarlane, and Leo Pickett will have the leading roles. The chorus is said to be a strong one, and already other southern cities are offering the enterprising St. George singers inducements to visit them.

"Embalmed music," "cold storage music," "canned music," are the complimentary terms applied to talking machine scores now.

John Phillips-Souza has just celebrated his fiftieth birthday.

Vincent D'Indy, the distinguished French composer, is out with a statement that American musicians should be educated in this country instead of in Europe, and that migratory artists are so much strength lost to the United States.

A men's chorus will be organized, 4 p. m. tomorrow, at 536 Constitution building, by the male pupils of Charles Kent.

Since Prof. W. A. Wetzel became superintendent of music in the public schools the size of the school population has about doubled, and still he is expected to cover the field as thoroughly as he was able to do when he began. Prof. Wetzel finds this impossible, and an assistant is absolutely necessary. If the amount is to be adequately covered, the board of education will be asked to provide for the much needed assistant.

There are still hopes of raising the guarantee necessary to have Salt Lake stop over in Salt Lake on his western trip; but the result is uncertain.

The Bogotia Sextet company will appear in the Assembly hall next Monday night under the auspices of the Mutual Improvement Bureau, its second number of the winter series. The star of the company is Mrs. Hannah Cummings, the soprano, and sister of Mrs. Ella Cummings-Wetzel of this city. The singer is an artist by birth and training, first as a pianist and then as a singer, and not a few critics consider her at the head of American sopranos. In the oratorio field she is held to be unrivaled, and has sung with all the leading orchestras in the country, including the Boston Symphony. The eastern newspaper critics all speak of her in the highest terms.

Henry P. Russell, director of music in the Providence, R. I., public schools, has written Prof. Wetzel a letter congratulating him on his new musical pamphlet for the guidance of school teachers, and says, "There is nothing like definiteness for the grade teacher to follow, and results are sure to come. I enjoyed your being with us this summer, and trust we may see you again next year."

Edward Kimball and Walter Poulton, well known local piano instructors, have removed their studios to the music room over the Beesley Music company. There is quite a group of teachers up there now, the others including Fred Midgley, Alfred Best and Mr. and Mrs. Carlson.

The Salt Lake Theater orchestra has



BALL PLAYER'S DAUGHTER GRAND OPERA SINGER.

Miss Geraldine Farrar, the daughter of a baseball player, will be heard with the Conried Metropolitan Opera company this winter. She returns to America from Berlin where, at the Royal Opera, she has been not only successful, but a great favorite.

Her father is Sidney Farrar, who was first baseman of the Philadelphia National League club in the eighties. Her native town is Melrose, Mass. During her stay in the United States Miss Farrar will appear as Madame Butterfly, in Puccini's opera of that title. She will create the title role in Puccini's "Manon Lescaut." She will sing Juliette, Marguerite, Elsa, in "Lohengrin," and Elsbeth, in "Tannhauser."

been playing with marked success. Sir Edward Elgar's "Pomp and Circumstance" march. It is claimed that this fine work can best be performed by orchestra.

Arthur Shepherd will play the "Sonata Eroica" of MacDowell at the coming benefit concert.

Col. Higginson, manager of the Boston Symphony orchestra, is in the habit of presenting perfect instruments to such members of his orchestra as have inferior ones; and the result is perfect tone in performance. A member of the Salt Lake Symphony remarked yesterday, in this connection, that he wished some of the rich men in this state would do something of that kind for the Salt Lake orchestra.

The Catholic choir is practicing Laches' festival chorus for presentation on "Christmas." The choir will sing Gounod's "Benedictus" at tomorrow's 11 a. m. mass.

Mme. Swenson will have 20 of her pupils in the festival chorus.

The new \$4,000 pipe organ for the Lehi tabernacle arrived Thursday, consigned to the care of the Clayton Music company, and Manager Daynes at once wired the Kimball people to send a man out to install it. The instrument has 15 stops and over 1,000 pipes, and will be all set up in two weeks.

A pipe organ of nine stops has been shipped to this city from Chicago for exhibition in local music warehouses.

The pupils of Hugh Dougall gave a studio recital this afternoon in the Templeton building. The vocalists acquitted themselves with credit.

The piano trade for the week is reported very good out of town, and fair in town, while the sales of sheet music border on the phenomenal. Dealers are apparently swamped with orders for talking machine records, one large local house reporting three orders covering 4,000 records in two days. There is evidently a great Christmas trade about to open up in this line of goods.

It was at first feared that the machines would injure the sale of small instruments, and for a time it seemed as though this fear was well founded. But

provide opera for all the year around for the first time in London.

A committee representing the professional, business and social elements of New York has decided upon a testimonial benefit for Henry Clay Barnabee and the widow of Mr. Barnabee's old associate, William H. McDonald. It will be given on the afternoon of Tuesday, Dec. 11.

An operative reform amounting almost to a revolution is to go into effect in Paris on the first of January, 1908, when a new manager of the Opera is to be chosen for a period of seven years. Heretofore the director of the Grand Opera has been a privileged individual, with few duties or responsibilities. The city handed over to him a magnificent palace of music, fully equipped, and \$120,000 a year to run it with, pretty much as he chose. Everybody paid homage to him, in social as well as musical circles, because of his holding the destinies of thousands of men and

women in his hands. Decorations were showered on him in such abundance French and visiting foreign magnates that a ordinary thing like the ribbon of the legion of honor was hardly noticed. Heretofore every manager has found it easy to retire after some years a rich man. All this is to be changed. The successor of Pedro Gailhard will be obliged, in the first place, to furnish the sum of \$100,000 as a guaranty. He will have to mount every year eight new operas or ballets by French composers, besides keeping on the boards the classical masterpieces, changing the list from year to year. The leading roles in the older operas must not be assigned to certain singers exclusively, and new artists must be allowed three public appearances before their fate is decided. The artists engaged must not be permitted to give lessons for money within the opera house. The manager must further keep the auditorium in good condition, renew some of the old scenery, and give two free performances every year, one of them on the 14th of July.

SKIT ON CHICAGO MAKES PARIS LAUGH.

Special Correspondence.

PARIS, Nov. 16.—Have you ever been to the "Grand Guignol"? The odds are against it, for this Paris theater—which is not "grand" at all, but a mere box of a place—has yet to be visited to any extent by foreign sojourners in the gay city. Be it explained, then, that the "Grand Guignol" exists simply and solely to supply thrills, no place that is not gruesome in one way or another being considered by the astute management. Moreover, all such pieces are kept as short as possible, three or four of these condensed tragedies being presented at the Guignol in one evening. Thus one can be harrowed to his heart's content in exchange for a five franc piece.

It was at the "Guignol" that "Au Telephone," the weird little drama that was acted in English as "Heard at the Telephone" was originally done, as also "After the Opera," the thriller in three scenes which Gladys Unger is said to be adapting for use by Arnold Daly. Such powerful little pieces, splendidly acted, have speedily turned the "Guignol" into one of the best paying houses in Paris, but never in its history has it had a more popular "bill" than the four extraordinary plays which are now being given, one after another, and over which all Paris is excited.

Especially the second, which is named "An Adventure in Chicago," and which, as might be inferred from the recent packing-house disclosures, it is humorously treated, however, and therefore something of a departure on the part of the Guignol's management, but as it is to compensate their patrons for the loss of any thrills, the other three pieces in the quadruple bill are even gristlier than common. In one a man is hanged in full view of the audience; the entire action of another takes place about the corpse of a jockey killed on the race track.

As for "An Adventure in Chicago," it is really terribly funny, though a trifle upsetting to folk with delicate stomachs. Good Monsieur Boudois, who is in the civil service, has invited his touchy chief, Balastrin, and also the haughty Madame Balastrin to a luncheon party on the success of which his promotion depends. One-armed Cousin Cesarine has been asked, too, because, though unused to excited circles, he is a bit of a humorist. But the pastry-cook has forgotten to send a party which was to be the piece de resistance of the meal. The only thing to do is to buy a fatted one from the grocer—only, mind it is a good brand! The tin comes marked "Bloodfeud." "That sounds all right," says the host. "Open it, and the guests can come in to lunch." They do, and the repast begins. "A piece of this party, made by Madame Boudois with her own hands." The Balastrins toy with the party to look superior, but soon warm to it, and have a third helping. It is a really remarkable party, with a sort of "I don't know what" taste about it, as the French say.

Thus regaled, the students and even Cousin Cesarine, burning to tell the story of his lost armpit. It was in Chicago. He was stopping a runaway horse

heroically, when an electric car whisked by and out his arm clean off. A brute of a dog was passing, in delightful touch this, which convulses audiences caught it, and ran! He ran after the dog, but has never seen his arm to this day.

And the worst of it was that on the hand he wore a curious diamond ring. A stifled scream from Madame Balastrin, who is choking. Patted on the back, she brings up a curious diamond ring. "Cesarine looks at it. 'My ring at last! How can I thank Madame?' But Madame is ill, every one feels queer and Balastrin is beside himself with qualms and rage. 'What! Give delicate persons like themselves a dirty arm to eat in a party?' But now Cesarine is angry. 'A dirty arm?' he roars. 'You have insulted me. I have been a remarkably clean and healthy man. Withdraw, or we must fight at once.'

Balastrin apologizes, but Cesarine declares that the only real apology will be to sit down to lunch again. Ring the bell for Celestine. "Celestine, you may have the rest of the party for yourself. 'As Monsieur is too good!' Curtain, while the French spectators chuckle with delight, and the foreign onlooker thinks how very French it all is. Probably this delectable trifle will not be adapted for the Anglo-Saxon stage. Nor will the others, which are far too gruesome, especially the first where an ex-convict, now a wealthy banker, who has 'peached' on his three pals and sent them to New Caledonia, is 'strung up' on his own office wall by the returned trio. How the hanging—which is done on a chandelier—is managed, no one in the audience seems to know, for the curtain falls leaving the victim kicking at the end of the rope—his legs well clear of the stage. The other piece, with the dead jockey lying in state throughout, is a ghastly study of the cynicism of the race-track.

Meanwhile Paris is again discussing Sardou, whose famous play, "The Good Villagers" is just being revised for the fifth time. This piece was written no less than 45 years ago, but its vitality is far less amazing than that of its aged author, who seems to grow younger with each of his years. Like his friend, "Sardou," he is a perpetual lesson in energy. Some of his recent rehearsals at the Balits were at 9:30 in the morning, and when Jean Coquelin, the popular son of the great Coquelin, arrived a quarter of an hour late, the veteran dramatist was there to put him to shame. "You lie, young man," said Sardou, who had probably been up so long that he had forgotten his breakfast.

Sardou lives at the theater, rehearsals times and has been caped constantly, during the past week, hurrying to the Balits in a cab. On his head was the wonderful square "topper" which is an inseparable part of his costume. Round his neck the legendary white foiled, and in his mouth the equally characteristic black cigar. Sardou, by the way, has been much pleased at the success of his play, "Les Merveilleuses," which has been given with newly written music by Dr. Hugo Felix.

HAYDEN CHURCH.

MUSICIANS' DIRECTORY.

MISS ESTELLE JENSEN

Teacher of Piano

Pupil of Mr. Carl Faelten of Boston.

Studio at 240 E. South Temple Street.

MRS. ANNIE SPENCER-MILNE,

Elocution and Dramatic Expression.

Pupil of Alfred Ayers, S. H. Clark, Bertha Kunz-Baker, Maud May Babcock, Henry Gains-Hawthorn, Mary A. Hood.

Home Studio 1917 E. 2 So. Bell 2315-y.

EFFIE DEAN KNAPPEN,

Voice Building and Physical Development.

Studio, 66 Templeton Building.

L. A. ENGBERG,

Teacher of Clarinet.

Pupil of Mons. Lefebvre, Paris.

Studio, 5 Engdahl Court, Second East.

Between Second and Third South.

MARY OLIVE GRAY,

Pianist and Teacher.

Recent Pupil of GODOWSKY in Berlin.

Studio 46 South Main St. Phone 733-z.

J. J. TORONTO,

Piano and Pipe Organ Tuner.

24 A St. Bell Phone 1511-y. Graduate of New England Conservatory of Music, Boston, Mass.

GEO. CARELESS,

Professor of Music.

Lessons in Voice-training, Viola, Piano, Cabinet Organ, Harmony and Sight Reading. Orders may be left at Fergus Coalter's Music Store.

MRS. H. G. MAESER,

Pianoforte Instructor.

Residence and Studio, 241 So. 8th East.

Tel. 331-k.

MISS MATTIE READ

Pianist and Teacher.

Pupil of Godowsky and Teacher of Godowsky method. Studio at 760 East 1st So.

MISS NORA GLEASON,

ORGANIST AND DIRECTOR.

ST. MARY'S CATHEDRAL CHOIR.

Studio, 131 E. First South St.

Bell Phone 1633-z; Ind. Phone 1251.

GEORGE E. SKELTON,

Teacher of Viola.

(Graduate from Trinity College, London.)

References and Studio: Room 2, Board of Trade Building.

JOHN J. McLELLAN,

Pupil of Xavier Scharwenka, Alberto Jonas and Ernst Jedlicka.

ORGANIST OF THE TABERNACLE.

Piano, Theory and Pipe Organ.

Both telephones—Studio, Clayton Hall.

Pupils should apply mornings before 10.

MISS CECIL COWDIN,

Pupil and Assistant of Willard Welthe.

VIOLIN INSTRUCTION.

Constitution Building, 524.

WEIHE,

54 Constitution Building.

Concerts and Pupils.

ARTHUR SHEPHERD,

DIRECTOR SALT LAKE THEATRE

Orchestra, Teacher of Piano and Harmony.

Studio, 60 Templeton Building.

Redge Block, 49 Main Street.

WM. C. CLIVE,

TEACHER OF VIOLIN AND PIANO.

Studio, 60 Templeton Building.

Res. 562 First St. Tel. 1554-x.

EMMA RAMSEY MORRIS,

Dramatic Soprano.

Pupil of Corelli, Berlin and Archambaud.

Paris Phone 2093-x.

ANTON PEDERSEN

Studio of Piano, Violin and Harmony.

550 Commercial Club Bldg., Tel. 241-z Bell.

HUGH W. DOUGALL,

Baritone.

Teacher of Voice Building and Artistic Singing. Pupil of Heilmann, Berlin, and Nuremberg and New York.

Conventions, Instructor of Cello, Guitar, Mandolin and Banjo.

C. F. STAYNER,

Voice and Piano. Best known methods. Lessons at pupil's residence. Address Beesley Music Co.

C. D. SCHETTLER,

Cello Pupil of Anton Hocking and Jacques Van Lier, Berlin. Soloist at Nuremberg and New York.

Conventions, Instructor of Cello, Guitar, Mandolin and Banjo.

SQUIRE COOP,

Pupil of Godowsky and Busoni.

Piano, "Coaching in Vocal Repertoire," Studio, Deseret National Bank Bldg., Rooms 15 and 16.

MME. AMANDA SWENSON

Teacher Vocal Music

The Old Italian School.

Studio, Clayton Music Store 106 Main St.

MRS. GRAHAM F. PUTNAM,

Pupil of MacDowell, Oberlin University.

Instructor in Piano and Theory.

Miss Edna Edwards, Assistant.

Studio, 135 E. First South Street.

Bell Phone 4479-red.

C. F. STAYNER,

Voice and Piano.

Best known methods. Lessons at pupil's residence. Address 1021 East Brigham Street.

O. BERKHOEL'S ORCHESTRA

Furnishes music for dances and entertainment. Violin lessons, reasonable terms. 635 South Main Street, in rear.

MR. FRED MIDDLEY, Violinist,

And

MR. ALFRED BEST, Tenor,

will receive pupils for violin and voice at studios over Beesley's Music Store.

Will not be marred by the fear that your gift may not wear well, if it be a

KNABE

THE

WORLD'S BEST PIANO

Terms to Suit Your Convenience.

BEESLEY MUSIC CO.,

46 So. Main.

Will not be marred by the fear that your gift may not wear well, if it be a

KNABE

THE

WORLD'S BEST PIANO

Terms to Suit Your Convenience.

BEESLEY MUSIC CO.,

46 So. Main.

Will not be marred by the fear that your gift may not wear well, if it be a

KNABE

THE

WORLD'S BEST PIANO

Terms to Suit Your Convenience.

BEESLEY MUSIC CO.,

46 So. Main.

Will not be marred by the fear that your gift may not wear well, if it be a

KNABE

THE

WORLD'S BEST PIANO

Terms to Suit Your Convenience.

BEESLEY MUSIC CO.,

46 So. Main.

Will not be marred by the fear that your gift may not wear well, if it be a

KNABE

THE

WORLD'S BEST PIANO

Terms to Suit Your Convenience.

BEESLEY MUSIC CO.,

46 So. Main.

Will not be marred by the fear that your gift may not wear well, if it be a

KNABE

THE

WORLD'S BEST PIANO

Terms to Suit Your Convenience.

BEESLEY MUSIC CO.,

46 So. Main.

Will not be marred by the fear that your gift may not wear well, if it be a

KNABE

THE

WORLD'S BEST PIANO

Terms to Suit Your Convenience.

BEESLEY MUSIC CO.,

46 So. Main.

Will not be marred by the fear that your gift may not wear well, if it be a

KNABE

THE

WORLD'S BEST PIANO