



The eyes of all musicians and music lovers generally are fastened on Monday night's concert at the Tabernacle, when Miss Emma Lucy Gates will make her debut. She has appeared in one or two private gatherings since she returned from Berlin, and her success has been instantaneous. Her friends freely predict that she will make a decided hit Monday evening. This will probably be the only chance Salt Lake will have to hear her, as she has been engaged by Major Pond for an eastern concert tour during the winter.

Following is the program in which she will appear Monday evening:

PART I.
Chorus, "Springtime"..... E. Stephens
Tabernacle Choir.
a. Ave Maria, "Missa Solenne"..... Mascagni
b. "Sing Sweet Bird"..... Ganz
Miss Emma Lucy Gates.
Violin solo, "Rondo Des Lullies".....
Mr. William E. Weihe.
a. Jewel song, "Faust"..... Gounod
(Italian).
b. "Nocturnal, song"..... Liebling
(German).
Miss Emma Lucy Gates.
Organ solo, "Stradella Overture".....
J. J. McClellan.

PART II.
a. Cavatina from "Barber of Seville"..... Rossini
(Italian).
b. L'Anneau D'Argent (Silver Ring)..... Chaminade
(French).
Miss Emma Lucy Gates.
Violin solo, Selected..... W. E. Weihe
a. "Nymphs of Sylvians"..... Rembeys
dedicated to Madame Melba—French.
b. Ballad, "The Last Rose of Summer"—Irish Melody.....
Miss Emma Lucy Gates.
Chorus, Opening Chorus from "Norma"..... Bellini
Tabernacle Choir and Organ.

Next Thursday, Thanksgiving Day, the brilliant opera of "The Wedding Day" will be revived with its charming choruses, its enlarged orchestra, and its wealth of rollicking humor. The big impression made by this opera at Conference time is still so fresh in the public mind that no description of it is needed. It had quite a phenomenal run for local work, having been seen eight times in Salt Lake, once in Ogden, once in Provo, and once in Logan, but its closing performance was witnessed by a house almost as large as any of the opening ones, and as Thanksgiving is counted as one of the best theatrical days of the year, the Theater management feels confident of continuing the old time prosperous records. Mr. Spencer, Mr. Goddard, Mr. Pyper, Mr. Graham, and Miss Clark, Miss Fern, and Miss Dwyer, will be seen in their original roles, while the scenery, costumes, etc., will be just as before. The advance sale opens Tuesday and the ticket rate will apply to the matinee as usual.

The Grand has another busy week in store, commencing Monday, six night performances and three matinees being the offering. The first half of the week will be occupied by "The King of the Opioid Ring." A phase of Chinese life that is so little known here is the theme of the play. The horrors of an opium joint and the unpopularity of a Chinese theater, with its clashing cymbals so dear to the Chinaman's heart, are seen and heard. A Chinese wedding, a most peculiar ceremony, takes place, the bride's costume surpassing in elegance and beauty anything in our way.

"Rudolph and Adolph," a comedy in which Dan and Charles Mason are starring this year, opens at the Grand on Thursday afternoon, and runs the remainder of the week. Both actors are well known by the public. The role entrusted to Dan Mason is that of Rudolph Dinkenspieler, a horse doctor with a harmless penchant for the society of young and fascinating ladies. He becomes acquainted with Adolph Dinkenspieler, a ladies' tailor, played by Chas. A. Mason, and purchases a half interest in his business so that he might "measure 'em round and round." The advent of the horse doctor who cannot forget his original occupation and methods, in to the establishment of the ladies' tailor, gives rise to a number of entanglements which are said to be both new and very funny.

Hi Henry closes his wonderful Salt Lake season tonight, Friday to Mr. Mulvey's surprise. The Friday afternoon matinee yesterday drew a big house, and last night's house witnessed another jam, people being turned away. In spite of the weak first part, Henry's show will go down in the records of the Grand, as one of the big winners of the season, the strength of the vaudeville numbers more than overbalancing the vocal shortcomings.

Margaret Barry, the dramatic reader, will give two interpretive recitals in the Assembly Hall, Thanksgiving afternoon and night. Miss Barry's programs will be miscellaneous, and will include the big scenes from "Edmond Rostand's 'Cyrano de Bergerac,' Shakespeare's 'King John,' 'Winter's Tale,' 'As You Like It,' Victor Hugo's 'Les Miserables,' and poems of humor. Miss Barry has appeared in all the big cities of this country and has met with great success. She is the possessor of letters of congratulation from such eminent gentlemen as President Roosevelt, Hon. Bourke Cockran, Hon. Henry M. Waterson, James Whitcomb Riley, Richard Harding Davis, Mark Twain and others.

THEATER GOSSIP.
Manager Pyper has booked Rose Coghlan for an early date at the Theater.

Sir Henry Irving opens at the Illinois Theater, Chicago, Monday evening, December 2.

Willie Collier in his big New York success, "On the Quiet," comes to the Theater in the near future.

Blanche Walsh seems to have made a genuine hit in "Janet Meredith." Salt Lake will have the pleasure of seeing the original in the role, Mary Manning. Miss Walsh's tour being confined to the south.

Peter Dailley, whose "Champagne Charlie" venture was a failure, is going into vaudeville, and with the support of two or three people will presently play a sketch in the Chicago Opera House circuit.

"The Hidden Hand," a lurid play which will be a great favorite with

MUSIC NOTES.

Maconda, who comes to the Tabernacle soon, is receiving a series of ovations in the East.

James G. Peakes, the famous old basso who appeared in Salt Lake with the early opera companies years ago, died in New York last week.

Prof. Stephens is now daily closeted with the list of 300 choir singers, going through the agonizing task of picking out the lucky 250 for the California tour. The list will be announced next week, and the professor will then flee to the mountains.

Los Angeles people are greatly disappointed that the Tabernacle choir tour does not include that city. Mr. Stephens says they will have to wait till the new road is built, when he promises a special tour.

It is being whispered about in San Francisco that "society" is remaining away from the opera, and that Graus's season there is in danger of scoring a financial failure, or at least only a fair success. Even Sybil Sanderson, a California girl, drew but half an audience after her first appearance.

The application of David Belasco to secure an injunction against Harrison Grey, Elsie, manager of the Manhattan Theater, New York, to prevent the production of Mrs. Burton Harrison's new play, "The Unwelcome Mrs. Hatch," at the Manhattan, was not granted last Wednesday by Justice Lawrence of the supreme court. Mr. Belasco in his affidavit claimed that he had originated the story of the play, and that he had employed Mrs. Harrison to write it. In detail he described his alleged frequent visits to Mrs. Harrison's residence and his alleged work in the development of the play. This affidavit was disputed point blank by an affidavit of Mrs. Harrison's, in which she detailed in an amusing way the slight association she had had with Belasco.

A San Francisco dispatch says of Sembrich's appearance there: Last night Mrs. Marcella Sembrich made her appearance with the Grau company in the role of Vittoria. In "La Traviata" her reception was enthusiastic, and after one of her chief arias men and women rose in their seats and cheered. All the newspaper critics today accord her the highest praise.

Col. J. H. Mapleson, who died in London on Thursday, the 14th inst., had a wonderful career in the world of music. He is well-remembered here as the manager who brought us Eitka Gerster back in the eighties, and gave us a taste of opera, in the rendition of "Lucia," which will linger with us as long as memory survives. The New York Herald of recent date contains the following interesting sketch of Col. Mapleson's career:

Few faces that appeared in New York year after year as the musical season came round were better known than was that of Mr. J. H. Mapleson. His military appearance—he was over six feet in height, with a florid complexion, gray moustache and blue eyes—bore out the familiar appellation of the "Colonel," which he carried as the commanding officer of a London volunteer regiment, the Tower Hamlets, and justified his enrollment in the Twenty-second regiment of New York. Socially he was a merry raconteur, full of anecdotes and reminiscences of singers and things operatic, and who was there of note with whom he had not been brought into contact in the extraordinary course of his professional career. He was rarely in error as to names, dates and circumstances, of forty and fifty years ago, and could speak of Malibran, of Mario and Grisi as readily as he could of the latest opera. He was rarely in error as to names, dates and circumstances, of forty and fifty years ago, and could speak of Malibran, of Mario and Grisi as readily as he could of the latest opera.

The "Bohemian Girl" was Colonel Mapleson's production. So was a greater opera, if not a more popular favorite. The impresario was in Paris in 1851 with Signor Arditi. An opera called "Faust" was being about from manager to manager. Mapleson heard a performance at the Theater Lyrique, was struck at once with the beauty of the music and secured it for production in London, the publishers being only too glad to let him have the work for nothing and promising a bonus after a certain number of performances. The cast for its performance at Her Majesty's consisted of Mlle. Tiehl, as Marguerite; Mme. Trebell, Siebel; Signor Guglielmi, Faust; Lafor, Stephano, and Santley, Valentin. The opera might even then have fallen flat, owing to the backwardness in patronizing a new work, had not Mapleson resorted to a ruse and, after buying up the tickets, announced that in consequence of the enormous demand for seats the opera would be repeated five times. People thought they must go at all costs, and an enormous success was achieved.

HIS SEASONS AT ACADEMY OF MUSIC.
America was to become the stage of Colonel Mapleson's operatic ventures first in 1875. He took a lease of the Academy of Music and for eight seasons gave his Italian opera there. After the opening of the Metropolitan Opera house, in 1883, the rivalry of Abbey and Mapleson proved financially disastrous to both and Colonel Mapleson gave up the fight, though he was to return and undergo some other checkered fortunes till the collapse of his company at Boston on his last visit, in 1896.

Mapleson's Busy Career.

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He introduced "Carmen" to the American public in 1873, and his first list of artists included Mme. Gerster, who became a great favorite; Mme. Minnie Hauk, Mme. Lablache, Signor Campanini, Del Puente and Galsani. In subsequent years he brought over Signor Mile. Ballo, Mme. Marie Rosa, and for three seasons Mme. Patti.

Of the troubles of an impresario the colonel had many a full peck. To win, to control, to bring to performance, sometimes after pursuit and threats of legal action, recalcitrant prima donna and signore was a task which left him little leisure in his long career. His orchestra would strike, or his chorus grumble, but Colonel Mapleson generally surmounted these incidents that seem inevitable to the operatic manager. After many a reverse, Colonel Mapleson up to the last was enthusiastic in his idea of promoting an American opera company, but he expressed his sense of the difficulties he had met with when he said, "Now the stars get all the money, the chorus little, the manager less, and the public are forced unmercifully." He blamed the public, who suffered his fine cast in "Carmen" to play to two hundred dollar houses, when he had to pay \$2,000 a week for the orchestra.

SOME SINGERS AND SALARIES.
Some of the salaries he paid his leading artists in 1879 are worth recalling in view of the sums said to have been given last season in New York.

M. Jean de Reszke, he said, he brought over with him before he became a tenor at \$4 a week, while Patti got only \$200 a night. To Mme. Gerster he paid \$600 a week to Mile. Hauk \$200. Signor Campanini received \$3,000, Mme. Sinio

\$7,000, with expenses; Frapoli and Mme. Patti \$600 a month; Signor Del Puente \$150 a week. The average cost of raising the curtain was \$2,000, and the average nightly receipts were estimated at \$4,500.

For American singers he had a great predilection. He believed that American soprano "head the world," and always will, for the reason that they possess a quality of voice to be found nowhere else, and unite ambition and pluck. He found, however, in America a prejudice hard to overcome against the reception of American singers unless they had come with reputations gained abroad. But he brought out as many as thirty-two prima donna among them being Kellie, Cary, Emma Juch, Nordica, Zelle de Lussan, Marie Van Zandt, Minnie Hauk and Marie Engle.

One of Colonel James Henry Mapleson's sons is Colonel Henry Mapleson, who followed his father's profession as director of Italian opera in London, New York and elsewhere. Another son is a resident of New York.

"HOW SOON WE ARE FORGOTTEN."
A later issue of the New York Herald contains this dispatch, which no one who knows the height to which Mapleson once arose, can read without a feeling of sadness:

London, Tuesday.—The funeral of Colonel J. H. Mapleson, the operatic impresario, yesterday at Highgate, in the north of London, was a sadly neglected ceremony. A solitary carriage, containing a brother and a brother-in-law, followed the hearse.

Not one of the great operatic artists either attended or sent a floral token; and only a few private and family friends were present at the interment in Highgate cemetery.

Ellen Terry on Maude Adams

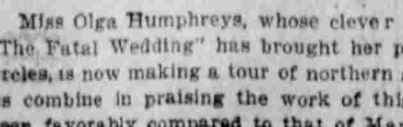
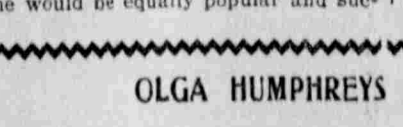
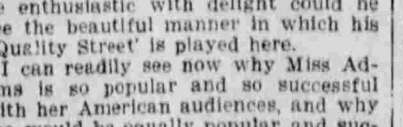
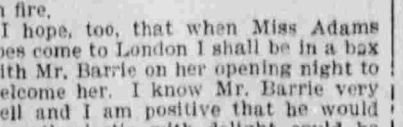
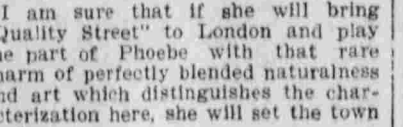
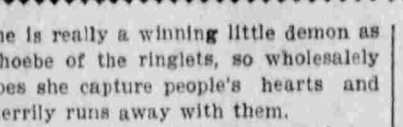
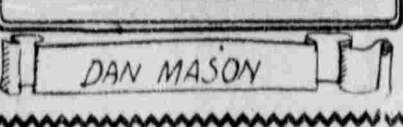
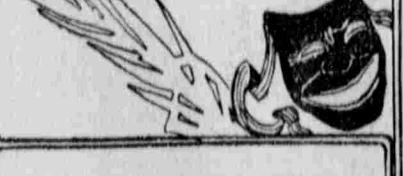
Miss Terry, England's greatest actress, writes this of Maude Adams, in the New York World:

I feel very glad that I came over from Brooklyn to see Miss Maude Adams in Mr. Barrie's play "Quality Street." It is worth a much longer and more difficult journey than that to see so charming and matchless an actress and so pretty and delightful a play.

As for Miss Adams, she is quite a darling and I love her! She is tremendously fine and perfectly remarkable in this play. I might say

successful anywhere else, especially so in London. It is because she is a skilled actress, and quite unlike anybody we have on the stage over there, or, in fact, for that matter, that you have here. She has an individuality that is unduplicable, and that is at the same time irresistibly winning. Add to this the sweet and overwhelming charm of her exquisite, subtle art and you have a combination that could not fail to conquer.

We have no actress in England that is like Miss Adams—no one that could be said to compare with her. I am absolutely certain that she would be a great "go" in London.



verse which has served as a text for his play:

"The lilacs are her pretty thoughts,
Her shoulders are the May
Her smiles are all forget-me-nots,
The paths her gracious way,
The roses that do line it are
Her fancies wafting round,
Tis sweetly smiling lavender
In which my lady's gown'd."

Mr. Barrie would find Miss Adams' Phoebe the exact, dainty creature his pen drew, with the added charm of the most remarkable personality on the English-speaking stage to give it further recommendation to his favor. Miss Adams is so fresh, so new, so splendid. Her art is refreshing and fragrant. Everything about her is so individual, so enchanting, that I must repeat what I said at the beginning—that she is a darling and I love her!

After seeing her in "Quality Street" and enjoying every moment of her acting, I can picture her regular merit as Lady Lathom, and I imagine that she must have been irresistible in it.

It helps me also to comprehend her

She is really a winning little demon as Phoebe of the ringlets, so wholesomely does she capture people's hearts and merrily runs away with them.

I am sure that if she will bring "Quality Street" to London and play the part Phoebe with that rare charm of perfectly blended naturalness and art which distinguishes the characterization here, she will set the town on fire.

I go, too, that when Miss Adams does come to London I shall be in a box with Mr. Barrie on her opening night to welcome her. I know Mr. Barrie very well and I am positive that he would be enthusiastic with delight could he see the beautiful manner in which his "Quality Street" is played here.

I can readily see now why Miss Adams is so popular and so successful with her American audiences, and why she would be equally popular and suc-

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OLD SALT LAKERS.



THOMAS A. LYNE.

This picture shows the famous old tragedian in his favorite role of "Pizarro." The history of Thomas A. Lyne is almost the history of the birth and early development of the taste for drama among the Mormon people. He was a favorite actor in Nauvoo with the Prophet Joseph Smith, and "Pizarro" was often played there in the Masonic Hall. He organized a company which played up and down the river, and Hyrum B. Clawson was one of its members. After the erection of the Salt Lake Theater, Mr. Lyne came to this city on the invitation of Manager Clawson. From this time (about 1862-3) for the next 10 years or more, he was one of the theatrical towers of the community. Mr. Lyne was born in Philadelphia in August, 1806, and in 1829 appeared at the Walnut Street Theater in "William Tell." He was a star before Charlotte Cushman had made any mark, and he supported that lady in her early days. He also played leading parts to the elder Booth, and the principal characters to Miss Ellen Tree before she became Mrs. Charles Kean. He was installed as dramatic teacher and reader to the company in this city and his experience and scholarly methods exerted a strong influence upon the players under him for many years. "Virgilius," "Damon and Pythias," and "Pizarro" were his favorite roles. He retired from the stage many years before his death, which occurred in this city in May, 1890, at the age of 84.

verse which has served as a text for his play:

"The lilacs are her pretty thoughts,
Her shoulders are the May
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Rooms 25-6 Constitution Building.
- GEORGE E. SKELTON,**
Teacher of Violin.
(Graduate from Trinity College, London).
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Graduate of Trinity College, London.
Conservatory of Music, Boston, Mass.
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- ANTHONY C. LUND, B.D.,**
Graduate of Royal Conservatory of Music, Leipzig, Germany.
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- J. A. ANDERSON,**
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