

MUSICIANS

choir will sing tomorrow morning, Housley's anthem, "Abide with Me." Mrs. Sanborn, who has been officiating as organist since the death of Prof. Radcliffe, is giving great satisfaction, and the members of the choir are speaking of her good work in musical circles.

Fred Graham has been to Coalville to arrange for musical recitals in the more important Summit county towns some time during March, the same to be under the auspices of the authorities of the Summit state.

The Masonic Quartet sang Thursday afternoon at Mrs. Stanton's funeral, the anthems "One Sweetly Solemn Thought," "Asleep in Jesus," and "Dance of the Four Seasons." The personnel of the quartet includes Mrs. Moore, Miss Berghol, Fred Graham and Willard Squares.

The Tribune recently set out to become the organ of the local musical element, and made a great splash, splash and dash about what it was doing to do for music in Salt Lake. The display was spectacular, like the rush

potpourri from "La Boheme" and "Rigoletto," have been sent for from England. Mr. Held will also order the score of the "Henry VIII Dances."

Miss Daisy A. Wolfgang has been regularly engaged as contralto in the First Presbyterian choir, where she has been singing with such success of late. She has a rich, sonorous and heavy voice which is of special value, and is so much desired in general choir work.

Miss Constant King of Boise is spending the winter in this city, so as to study the organ under Prof. McClellan. She is making fine progress.

Hugh W. Dougal is preparing for a pupil's vocal recital to be given in the Y. M. C. A. auditorium on the evening of Tuesday, Feb. 26. He is also preparing for a recital to be given in the Congregational church at Ogden, when he will be assisted by Miss Irene Kelly.

St. Mark's choir has already begun studying the music for the coming Easter Sunday.



PROTEGEE OF MME. CALVE.

Mme. Emma Calve, the prima donna, who is making a concert tour of the west, has discovered a young girl contralto, Lois Feurt, for whom the madame predicts a brilliant future. After her concert in Portland the diva held a reception at her hotel, and Miss Feurt was presented. At Mme. Calve's request the girl sang selections from her repertoire with such exquisite charm that the great Carmen's eyes filled with tears of emotion and, clasping the girl to her breast, said: "You have the voice, you have the temperament, you have the physique, you will be great!" The girl is only seventeen years of age, and as yet has had little training. As her parents are not rich enough to provide Lois with a thorough musical education, Mme. Calve has agreed to formally adopt her.

During the visit of the Savage opera company, Miss Pearl Pratt, daughter of Mr. Laron Pratt of this city, sang for the manager, who complimented her on having a voice of exceptional quality and who advised her to cultivate it diligently. Prof. McClellan, who has accompanied Miss Pratt on the tour, is equally warm in his praise of the young lady's tones.

It is learned that Ellery's Italian band which has been playing all winter at Venice, in southern California, is likely to appear in this city next month, as Colonel Ellery is trying to arrange for six concerts in the Salt Lake Tabernacle beginning March 19. The general opinion is by no means a stranger in this city, he has been here with his band three times. But somehow, each time, there was stormy weather, or a group of special attractions at the theaters, which prevented the attendance which would otherwise have made the concerts a financial success.

The Orpheus club were in the confusion of uncertainty yesterday when this paragraph was written, on account of the inability at the time to harmonize the date for the proposed concert, the last of the month, and the dates on which prominent soloists from the east could be here. However, it is believed that a way will be found out of the difficulty a little later.

Miss Helen and Lola Mitchell, piano pupils of Miss Ethel Nettleton, gave a recital at Miss Nettleton's residence, 340 East Third Street, last Tuesday evening, before 20 invited guests and friends of the young performers. They acquitted themselves with credit, gave evidence of achievement in the immediate future, Miss Daisy A. Wolfgang, the contralto, assisted on the program with several vocal numbers.

The First Regiment band boys are working for full dress uniforms, which they expect to receive from the state.

Miss Katha Berkhoff and Mr. Douglas will appear in the Y. M. C. A. auditorium on the evening of the 21st inst., in Lehmann's Song Cycle.

Copies of the Washington Post and this city give glowing accounts of the recitals given by the band in the cities, Miss Roosevelt and her husband, Congressman Longworth, being in attendance at the Washington performances. The Post says that the numbers on the program which received the most applause were "At the King's Court," "The Diplomat" and "The Man Behind the Gun." Also, "The performance was decorated with the performance, a large number going on the stage at the close to pay their respects to the composer." The Richmond paper refers to Sousa, as "The Unconquered March King," and says he was given a great ovation. "The excellent and robbed critics of criticism," saying again that his band will be joining the band and Prof. McClellan by playing the D minor symphony scored for orchestra and organ, but it for the concert wind band. As given by the Sousa band and the Tabernacle orchestra, the performance would attract wide attention and interest.

The First Congregational church

Mrs. C. V. Cutler will sing a soprano solo in the First Presbyterian church tomorrow morning.

Held's band will present at the coming hand concert the Minuet and Gavotte from "Il Pagliaccio," Meyerbeer's "Pacelliant," and selections from "The Queen's Lace Handkerchief," Strauss' opera. Band scores of

SHARPS AND FLATS.

Mme. Emma Calve, after completing her western tour, will give her only concert in New York City in Carnegie hall on the afternoon of Washington's birthday.

The Germans are preparing to celebrate the fiftieth anniversary of Schumann's death, next July, with Schumann festivals. Only several of them are to occur in May.

Mme. Emma Calve has signed a contract with Heinrich Conried prolonging her season at the Metropolitan Opera House. She will go with the company on its trans-continental tour to San Francisco, and will then go to Europe for a summer vacation.

Mme. Charlotte Maconda, one of our best-known and most popular sopranos, has recovered from her recent indisposition which necessitated her cancelling her California tour. Mme. Maconda will make a three weeks' tour with the Theodore Thomas orchestra in May.

Joseph Hoffman has cabled to his manager, Henry Wolfson, that he will not come to this country this season, the success of his recital in Paris on Jan. 23 having been such that he has decided to accept an offer for a long tour in Europe to begin at once.

Manuel Garcia, the famous impressionist who produced Mozart's "Don Giovanni" in New York City in 1925, recently celebrated his one hundred and second birthday. He is still hale and hearty, and is traveling about Spain, enjoying life like a man half his age.

Professor and Mrs. Humpferd, on their arrival in Berlin, expressed themselves as highly pleased with their American trip. The composer declared that both the United States and its people are highly interesting and that he was charmed with the warmth of his reception.

Rudolph Aronson, who has returned to this country, obtained what he considers the most remarkable cornet players in the world, Paris Chambers, an American by birth and training. According to Mr. Aronson, Chambers is so far ahead of all other cornet players as to place him in a class by himself.

Blanch Ruby, an American singer, sang at the Mozart festival in Salzburg, Germany, on Jan. 27. This is an honor most coveted by German and Austrian singers, and the selection of Miss Ruby tells its own tale. She is now a resident of Munich, where he is perfecting herself in singing German Lieder.

The municipality of Vienna, with substantial aid from the emperor's private purse, is building a "music and concert house," which is to provide



THE LATE PROF. MILLER.

Mr. Miller, besides being One of the Force in the Music Department of the Brigham Young University at Provo, Was a Valuable Member of Prof. Shepherd's Salt Lake Symphony Orchestra.

quarters for the seventy musical societies of the city. It will contain one large and several small concert halls, and many sort of rooms for other musical purposes.

A pleasant job awaits MM. Boito, Orvieto, Giacomini, and Stacchetti, who agreed to act as judges in the matter of the libretto contest, arranged by the Italian publisher, Sonzogno. Two prizes were offered, one of \$5,000, the other of \$3,000. The number of MSS. received was 555.

Henry W. Savage has sailed for Europe, to remain until after Easter. While abroad Mr. Savage will engage some new singers for his English grand opera company for next season, when he will make an elaborate revival in English of Wagner's "Ring." He will also obtain some Italian and German additions to the repertoire of the company.

Rome at last has an orchestra—a genuine, grand orchestra, permanent as well as municipal. It was made by adding instruments of the violin family to the municipal band, which theretofore had only woodwind and brass. During the opera season the band is open to engagements by managers. The rest of the time it gives concerts, at low prices, in various parts of the city.

Leoncavallo, the famous Italian composer, will conduct here next season a series of opera-concerts. His "Pagliacci" is to be rendered in complete form with artists selected by the maestro in Italy (the orchestra and chorus, however, to be chosen in this country). In addition to "Pagliacci" orchestral excerpts from Leoncavallo's "Chatterton," "Zaza," "La Boheme" and "Young Fazio" are to be interpreted.

Harry Bulger, comedian in Henry W. Savage's production of the Pixley and Luder opera, "Woodland," has just signed a five years' contract with Savage, by the terms of which Bulger will be starred in a new musical comedy next season. The manuscript of the play has reached Bulger. It has not been named as yet, but is by Pixley and Luder, the authors of "Woodland," "The Prince of Pilsen" and "King Dodo."

Fred C. Whitney, who was Lillian Brandt's manager in her tour of the comic opera, "The Rose of Alhambra," has severed his managerial relations with her, and in consideration of her cancelling a five years' contract with him, she has agreed to make a present of all the scenery, costumes, properties and other paraphernalia involved in the production. Miss Brandt is still on tour with the opera in the middle west, under the personal direction of her husband, Mr. Whitney alleges that he has sunk \$35,000 in the venture.

NEWS OF THE LONDON STAGE.

LONDON, Jan. 26.—"Nero," as produced last night at His Majesty's theater, proved to be something worth remembering. After Stephen Phillips' "Paolo and Francesca," "Heros," and "Ulysses," one knew, of course, that the new play would be on a higher plane than the ordinary stage production—that it would be a sincere and capable effort to present a big subject in verse worthy of the best traditions of the modern stage. But circumstances conspired in favor of "Nero" and the result is from several viewpoints one of the finest new works that have been submitted to the approval of the present generation of playgoers.

Recent historians have brought out evidence modifying the old notion of Nero as the personification of the pig, utterly given over to all that was degraded and disgusting, and have pictured him as a victim of his own imagination, a man whose mind was so full of sensuality, good will and lust for new sensation, artistry and swiftness, good blood and bad, had perpetual combat. And this was the Nero Phillips chose to portray, putting in his mouth at times words that rose to nothing short of magnificence, and making him at all times interesting, and often almost sympathetic; a poet on a colossal scale, a megalomaniac, a dreamer of vast and terrible dreams. Such a subject would stimulate a large-minded poet if anything would—and it has.

Then, the voluptuous Rome of Nero's day makes a gorgeous opportunity for a stage-manager, and in that direction—however divided opinion may be concerning his acting—Tree is a consummate genius. With the assistance of Percy Macquod, the artist and decorator, the stage pictures of the palace of the Caesars and of Nero's palace at Baiae are marvels of beauty without tawdriness; the crowds that throng the stage at times are models of their kind, and the costumes are wholly admirable.

Also, the character fits Tree in many ways. Nero's very artificiality, his constant striving for effect, his continual self-analysis, his genuine love of what is artistic, are all qualities with which the famous proprietor of His Majesty's theater would be in sympathy. The result is a characterization so fine in conception and conscientious in detail that it would be narrow-minded to call it otherwise than great. All of these reasons combined to make the performance one of the most notable within the present writer's 20 years' experience of play-going. One little matter remains to be mentioned,

GOOD SHORT STORIES

By Smith D. Fry.

WASHINGTON.—Aunt Henrietta Hanly was visiting in one of the ambitious New England towns where one of our citizens had caused to be erected a library building to perpetuate his name. All the wonders of the surrounding country and all the "points with pride" within the town, had been shown to her by kind relatives. One evening when the windows of the library were seen shimmering through the trees of the park, they took Aunt Henrietta to view the library. They explained every nook and cranny to her, and finally she asked:

"Why are those statues over the doors. Are they in memory of mayors of the town, or who?"

"Those are not statues, Aunt Henrietta," explained Daisy Bennett. "They are busts of distinguished people. Tint over the main entrance is a bust of Shakespeare. This one to the right is Hawthorne. This one to the left is Henry Clay. This one over here is a bust of John Milton. This one," exclaimed Aunt Henrietta as she darted off to get a closer view.

"That ain't John Milton," she said very positively when they came up with her.

"Oh yes, Aunt Henrietta," said Daisy. "That is a very excellent bust of John Milton. It is the work of a superior artist, and is known to be an excellent likeness, too."

"Well, it is possible that you may be right, but a young lady never forgets the face of a man she has loved. That likeness may have been taken in his old age. But when I was 16 years old, he was not quite 30, and he was pastor of our church, and I fell in love with him. He told me that he loved me, too. But John Milton was called to a city church, and he never came back for me. Well, I'm glad to see John Milton's bust anyway. He must have distinguished himself."

It had been announced by the telephone operators that the mail train was an hour late, and the gathering at the village store-restaurant began to lull the gossip of the week. Finally the village sexton bulged to the fore, and he listened to his tale of woe. He said:

"Digging graves don't pay well, and it never will pay. Some folks seem to think that a grave digger ought to be paid for digging graves. I was once a man who was quite rich, I was in no hurry about sending in my bill. I never bother the rich. But of course I have to go after the poor, right away. One day not long ago I met the widow, and she asked me for her bill. I said, 'Well, I had to hire a man to help me because the frost was in the ground. Then I attended the funeral, and did everything necessary for the burial, and I guess I will have to charge you about \$5.'"

"That's just like robbing his grave," she whimpered. "I could have had it done at the grave yard on the other side of the town for \$3."

"Well, I let her off for \$3. Here's another example. A woman died last April, and I buried her good and proper. Sodded the grave afterwards, and growing dove afterwards. The widow is a well-to-do man, and really expected some appreciation. But appreciation will never come to us grave-diggers I s'pose. He came for his last week's bill, and when I told him it was \$10, he flew up into the air and shouted:

"I'll pay that bill this time; but mind you, I'm done doing business with you. I am to be married next Christmas, and when I get married I will have to leave you. I might as well come to you with the next job. But now I won't."

And that reminds the narrator of a man who had seven wives and had them all buried in one cemetery lot. After the seventh one

had been buried, he went to a dealer in tombstones, and asked him to make one small monument suitable for all of his seven wives. When he went to the cemetery to view the completed work, he found a simple little marble shaft with his own name at the bottom, on the base. On one side of the shaft he saw the names of the dear departed, in regular proper order. On the other side, he saw a figure 7, and beneath it a hand, with the index finger pointing to the figure 7. Being unable to discern the meaning of the cryptogram, he sought the stone cutter, who asked:

"Haven't they all gone to heaven?"

"I truly believe that they have."

"Then there's seven up," explained the artisan.

You have all heard of the excitable negro preacher of Richmond, Va., who declared "De sun do move." On one occasion Jackson was urging his hearers to "Tine de army of de Lawd," and he repeated his exhortation, "appeals again and again, until one old black mammy called to him:

"I 'seed jine de army of de Lawd long time ago."

"You has, has yo'?" shouted Jackson. "What ch'ch has you jined in de army of de Lawd?"

"I 'seed jine de Baptist ch'ch," said old mammy.

"Deen yo' hain't jined nothin' but de navy of de Lawd," was the awful warning of the preacher.

One of the children of Israel had been surgically treated for appendicitis. On the sixth day afterwards, the resident physician of the hospital called on him, told him that he was doing nicely and was practically out of danger, although in need of great care for some weeks to come. The patient then asked:

"Doctor, would you mind telling me, vot Ies' appendicitis vot you took away from me?"

Now the resident physician had a little Marmoset pet monkey, and just then, the monkey hopped up and down the foot of the bed. The doctor smiled as he said:

"That is the appendicitis running along the foot board."

"Is dot so?" he exclaimed in surprise. "Dot is a ferry lively appendicitis dot it? If he hadn't been took out he would have killed me, doctor, ain't it?"

"Yes, you were in bad shape, or we wouldn't have operated on you. Well, you're doing nicely, and I'll come in again to see you this afternoon."

The monkey remained on the bed, and finally began running up and down the iron railing. The patient was nervous, and he cried:

"Oh, you dear little appendicitis, don't be so funny. Don't you see dot your mother is a sick man, yet?"

Mike Malone was the stalwart porter of a hotel in the Mississippi valley, much frequented by traveling men. He knew his business well, and made no mistakes, until a new hotel clerk came there with his Chicago ways and words. He gave orders in a manner which bothered Mike for half of the time, they were so terse that he didn't understand them. One evening after dinner, the new clerk rang for him, and when he came, ordered: "Fire number 40."

A few minutes later Mike knocked at the door of No. 40, and when an elderly gentleman came to the door, he said:

"You're to be fired. Will ye go peacefully?"

"You are to build me a fire, my good man, not fire me out."

"The clerk said you're to be fired, and out you go," so he collared the old man and ran him down stairs. Before he got him out of doors, the proprietor appeared, and rescued one of his oldest customers.

The new clerk was then fired.

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