# MUSIC AND MUSICIANS

THE date for the testimonial concert to be tendered to Miss Edna Evans, has been set for next Friday evening at the Salt Lake theater. Miss Evans leaves the following Monday for Europe to continue her musical studies, and her friends have prepared a fine program in her honor. Among the younger singers of the city none is more popular than Miss Evans, and a well filled house ought to greet her next Friday. Arrangements have been made to leave tickets at all music stores, which may be exchanged at the theater box office when the seat sale opens on Thursday morning. A very attractive program has been prepared, which includes the most prominent musicians of the city, as well as some of Miss Evans' younger friends. The program will be as follows:

Quartet, Spinning Song from "Martha" ..... Flotow
Miss Irene Kelly, Miss Hazel Barnes, Mr. John W. Summerhays, Mr. Hugh W. Dougall.
Baritone solo, "Hosanna" ..... Granier
Mr. Horace S. Ensign.
Contralto solo, Page Song from "Les Huguenots," ..... Meyerbeer
Miss Hazel Barnes.
Harp solo, selection from "Il Trovatore," .....
Miss Josephine Morrison.
Tenor solo, "If With All Your Hearts," from Elijah," ..... Mendelssohn
Mr. John W. Summerhays.
Baritone solo, aria from "Carmen," ..... Bizet
Miss Edna Evans.
Violin and piano duet, "Humoresque" ..... Vieuxtemps
Messrs. George Skelton and Squire Coop.
Soprano solo, aria from the "Barber of Seville," ..... Rossini
Mrs. Emma Ramsey Morris.
Bass solo, "Had a Horse," ..... Korbay
Mr. Frederick E. Smith.
Quartet from "Rigoletto," ..... Verdi
Miss Irene Kelly, Miss Hazel Barnes, Mr. J. W. Summerhays, Mr. Hugh W. Dougall.
Accompanist, Mr. J. J. McClellan.

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Prof. Torrens, Mrs. Torrens and Miss Gertrude Kastohim, their charming pupil, whose contralto singing has created so excellent an impression wherever she has been heard in Salt Lake, leave for their home in Chicago, Tuesday. Monday evening Mr. and Mrs. Torrens will be guests of honor at an informal reception tendered by President Goshen of the Salt Lake Symphony orchestra and the board of directors of that organization. The event will take place at the Congregational church, and a brief program of music will be rendered, the participants being Miss Kastohim, Prof. McClellan, Prof. Skelton and Mrs. H. M. Dinwoodey, a pupil of Prof. Torrens, under whose tutelage she made her appearance with the Thomas orchestra in Chicago last season.

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Th last number of "Musical America" contains an interesting interview with Marcus Kellermann on the subject of Americans going into opera abroad. Incidentally he includes a Salt Lake singer in his complimentary remarks by saying:

"See about the American singers in the Berlin opera? They're a great success, and such singers as Griswold, Rose, Maclennan, Gates and others are fit to occupy high positions on any stage."

Mr. Kellermann adds that American singers should not go to Germany unless they have enough to support them two or three years, as he says there are no opportunities to earn money by singing in churches, for that musical work is done by volunteers, who charge nothing for their services.

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An orchestra composed of some of the younger talent of the city is steadily winning favor among the patrons of music. Each performer is a Salt Lake youth, no one being over 19 years of age.

The members are: John Rosell, Vaughn Clayton, violins; Lawrence Reading, flute, David Jensen, clarinet; Thomas Goimm, William Wood, cornets; Geo. Davis, trombone; Ernest Jones, drums; and Daniel Vincent, piano. Vivian Done is leader and manager.

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Last week's band concert at Liberty park was the final one of the season, and the six years' contract with the city has now expired. Held's band was not paid in cash by the city, but was given concessions in the way of privilege to sell popcorn, peanuts, soft drinks, ice cream, etc., to the hungry-thirsty crowds. The band say they came out just about even on the contract.

The music has been a source of great pleasure to thousands of people who flocked to Liberty park. Mr. Held has aimed to maintain a good standard both of program and performance, and that he has been successful is evident from the public interest manifested.

* * *

Miss Josephine Morrison of Seattle, whose harp playing has won her much favorable comment, has decided to make Salt Lake City her home, and has opened a studio here for teaching.

* * *

Miss Rita Jackman of this city, who was one of Mr. Jonas' most promising pupils in Berlin, is now teaching the piano in a number of cities south of Salt Lake, as far away as Nephi, as one of the instructors of the Columbian Conservatory of this city.

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Mrs. Graham F. Putnam, the pianist, has returned to Salt Lake and opened a studio.

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Edward P. Kimball, the organist of the First Methodist church for the last two years, has resigned his position, his new duties as organist at the Orpheum theater requiring too much of his attention to meet the requirements of organist at the church. The Methodists are sorry to lose Mr. Kimball, for he has served them faithfully and well, having given satisfaction in every particular. At the Orpheum Mr. Kimball at the organ will supply the class of music usually furnished by oboe and bassoon, making a decided addition to the orchestral instrumentation.

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The Utah singers at the Seattle fair were much interested in the new great organ of the local First Presbyterian church, one of the largest in the country. This instrument includes an echo organ, with carrillons, and saxophone stops, also a 15-inch wind pressure. There are five manuals, or keyboards.

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The Ohio Men's chorus is to leave for Europe Oct. 15, to attend the great Eisteddfod to be held in London a little later.

EDNA EVANS.

The Popular Salt Lake Vocalist Who Leaves For Paris Next Week to Pursue Her Studies.

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The Jewish Temple choir is now composed of Mrs. Corinne H. Hammer, Miss Edna Dwyer, Robert H. Siddoway, and Charles Kent, with Miss Pearl Rostchchild as organist.

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New York letters state that a streak of hard luck has befallen Mr. M. T. Brines since he left Salt Lake. The Shubert Opera company that he was to join started off on the road considerably sooner than was intended and Mr. Brines was wired to hasten east. But as he had stopped with his wife to visit friends in Michigan, the messages failed to reach him. The company could not wait, so another tenor was secured, and when Mr. Brines reached New York his position had been filled. However, his friends here are certain he will have no difficulty in finding another opening.

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Musical America has the following paragraph of local interest: "While J. J. McClellan and E. P. Kimball, organists of the Tabernacle at Salt Lake City, were on a vacation with the choir, Tracy Y. Cannon had entire charge of the daily organ recitals and rendered some notable programs. Among these the most interesting was that performed on Saturday, Aug. 14, when Mr. Cannon played the prelude to "Lohengrin," Traume; "Evening Star" from "Tannhauser," all by Wagner; Cradle Song, Schnecker, and Old Melody, Cannon."

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Held's band will continue to give public concerts every Saturday evening, while good weather lasts, on the balcony in front of the Amusen building, on Main street.

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The manufacturers of talking machines are continually experimenting with a view to improvement. The latest in this line is the devising of a boy substitute for the horn, which not only does away with that attachment but also almost eliminates the scratching sound made by the needle.

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Thos. E. Giles of this city has gone to Vienna with Godowsky to remain until next year. Then he goes to Paris to study the organ under Widor until next fall when he will return home to open a studio here.

* * *

Miss Erma Stewart sings the offertory at tomorrow's 11 a. m. service in the Catholic cathedral. At the vesper service J. H. Esser will be the tenor soloist. The violin soloist will be Edward Fitzpatrick who shortly is to leave for the Boston conservatory for two years' study. He is to give a concert next week which will surely be largely attended.

* * *

Arthur Pedersen leaves next Sunday for New York, where he has an extended engagement with the New York Philharmonic orchestra. He will also study piano and harmony under competent teachers, and on the whole the young man expects to make great progress the coming year.

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Prof. Weitzell has arranged to push the music work in the public schools for the full term. He is much pleased to find the number of teachers unable to teach music smaller than ever before. Consequently he will have fewer obstacles to overcome.

## SHARPS AND FLATS

Victor Herbert has promised to deliver the grand opera he is writing for Mr. Hammerstein by the middle of next February. Spanish local color will prevail, the scene being laid in Santa Barbara, California, at the period of 1830. The libretto was written by Mr. Reading of San Francisco.

On the subject of fame, Henry T. Finck agrees with Pope, who never lost a chance to point out the emptiness of that most abstract of all human possessions. Speaking of composers, Finck philosophizes: "If you write for fame, you deserve to fail. Fame is the emptiest of all bubbles, not worth pricking. What good does it do the composers of the past that they are famous now? Few of them had fame—or, at least, reaped any reward from it—while they lived. And they would not have fame now, had they aimed at it." Finck adds that "notoriety is quite a different thing," as exemplified by the profits of Max Reger and Richard Strauss. Pope used to say of great men that they were "damn'd to fame."—Courier.

A portrait of Johann Strauss, the waltz king, forms the frontispiece to the August number of the London Musical Times, which devotes eight columns to a biographic sketch of this great master of classical dance music. The opening paragraph follows:

From a musical point of view, Vienna is the true home of the waltz—"those irresistible waltzes that first catch the ear, and then curl round the heart, till on a sudden they invade and will have the legs." "A single Strauss waltz," said Richard Wagner, "surpasses in grace, refinement, and real musical substance most of the products of foreign manufacture which we often import at such great cost." And was it not Hans von Bulow who publicly advocated the inclusion from time to time of a Strauss waltz in the programs of symphony concerts? Why not? Such genial strains would provide a welcome antidote to much modern music that is without form and is void of melody.

In a church choir in Stafford, England, there is a man who has sung there for 74 years. But even with this record he is not the oldest chorister still in active service in England, according to the London Mail. This distinction belongs, it seems, to one George Arnold, who has been a member of Holy Trinity church, Fosham, Sussex, for more than 80 years. Mr. Arnold joined this choir in 1829, and still sings in the chancel behind his grandson, who is also a member of the choir.

Even this, however, does not constitute the record, for an old list gives the name of a John Sablons, who in the year 1814 joined the parish church choir at Snaresbrown, and was still in active service there as a chorister in 1898, when he had just celebrated his ninetieth birthday. Eighty-two years is certainly a record hard to beat for length of service in one choir.

Stage fright is a subject of perennial interest to musicians because most of them suffer from it, and often their best-laid plans "gang agley" because of it. But there is one aspect of it to which attention has not been called. The greatest artists almost always suffer from stage fright, but in their cases it usually precedes the performance and soon disappears. Lilli Lehmann "suffers tortures of anticipation," Lillian Nordica "feels tempted to run away when the fateful hour appears," and Marcella Sembrich speaks of "the dreadful times" she has "before almost every performance." But as soon as the work has begun in earnest the nervousness vanishes. Why? Because great singers have a habit—a habit which is the main secret of their success—of concentrating their mind entirely on the music, forgetting themselves as well as the audience. Just as a trained mountain climber, to avert dizziness, thinks not of the deadly precipice, so the singer or player must learn to control his attention. It is an instance of exercising will power.—N. Y. Post.

### TRACY Y. CANNON.

**One of Salt Lake's Prominent Teachers of Piano.**

Mr. Cannon is a pupil of the famous teacher and pianist, Alberto Jonas, from whom he took a special teacher's course. Mr. Cannon acted as one of Jonas' assistants during his last year's stay in Berlin. He studied organ with the great French organist, Alex. Guilmant, and has been frequently heard in the Tabernacle organ recitals during the past summer. Mr. Cannon will commence his fall term of teaching at his studio in the Templeton building next Monday.

ANNOUNCEMENT

Hugh W. Dougall announces that he has reopened his studio and will accept a limited number of new pupils. Voices tested free. Hours 9 to 1. 2 to 5:30. 611-12 Templeton Bldg.

ANNOUNCEMENT.

Miss Pearl Rothschild has returned from her studies in Chicago with Prof. Liebling and will register pupils at her studio, 212, 7th East, Monday September 13 from 3 to 6.

# Five Millions the Cost For Our Grand Opera

FIVE million dollars is the price we will pay for our grand opera this season," according to John Warren in the Bohemian for September. Mr. Warren, who was associated with Ernest Goerlitz in the latter's concert agency last season, and who has managed the tours of many musical celebrities, has peculiar facilities for gaining first-hand knowledge on the subject of which he writes.

"Mr. Dippel furnishes us the cue in his recent statement that the Metropolitan's salary list for this season will reach $2,000,000. Mr. Hammerstein never indulges in figures, but his companies are quite as large and expensive. The New Boston Opera company and Mr. Pinsuti's company at the Academy of Music, if it survives the season, will bring the year's salary output for opera in this country up to a total of $5,000,000. Less than 5 per cent of this sum will go to American singers, although America will be represented in our opera houses by such high-priced artists as Geraldine Farrar, Mary Garden, Olive Fremstad, Lillian Nordica, Louise Homer, Jane Noria, Ricardo Martin, Allan Hinckley and Herbert Witherspoon. The orchestra players, who manage to see to it that no money gets into foreign pockets that might get into theirs, walk off with 19 per cent of this sum. Five per cent will go in administrative salaries.

"The remaining 86 per cent will be pocketed by Italian, French, German, Russian and Scandinavian singers, conductors, managers, coaches, stage directors, choristers and ballet dancers. These foreign artists are notoriously averse to spending or investing their money in this country. They will have nothing to do with American securities. Allow for the doubling of this enormous salary list within the next five years and we will be confronted with an annual withdrawal of $8,000,000 from the wealth of this country. The situation is somewhat relieved by the success of our American opera singers in Germany," is the writer's conclusion.

# Harry Corson Clark on English Stage Customs

HARRY CORSON CLARKE has been back in New York long enough to fully appreciate his experience as a member of an English company. The day after he returned he said he was delighted with the treatment he had received. Now he is even more delighted, in a reminiscent sort of way.

"Think of it," he says, "when I joined The Dollar Princess I found they had furnished everything I needed. Everything, mind you—shoes, stockings, underwear, collars, a valet, and free laundry. I couldn't spend a cent for anything I needed on the stage. Don't think I was an exception. The same thing was done for everybody in the company, principals and chorus. What would some of the American managers think of that? The chorus people get only two pounds a week, and they save half of it—if they want to. They live in lodgings in the various towns—every fellow has his favorite place to go—and when we would arrive at a town the chorus men would hike for their diggings, each with his golf clubs and his football costume as part of his personal baggage.

"And the traveling! There's another point some American managers might object to. We made our jumps on Sundays by special train. Each compartment was posted with the names of the people to occupy it, and we had the same compartment every week. Some flowers Mrs. Clarke left in the train one Sunday night were still there the next Sunday. Some kind soul had put them in water, and although they were withered, the evidence of loving care was there. They had a restaurant car on the train, and at lunch time we were all served in our compartments—free. Do you wonder I liked it?

"They are dear people—so polite, so dignified, and such good fellows, from stage hands to managers. Before we went to England Mrs. Clarke said: 'Remember that the civilization over there is several centuries old, and don't you try to change their habits.' I didn't. But I did get the people in our company interested in the history of the places we visited. They became conscious that Richard III. had assembled his army in Nottingham and that Sir Henry Irving died in Bradford. We made up excursion parties and saw the country together. They were all so friendly to the only Yank in the company.

"With all the low salaries in England, the actor can save more and live better than he can here. And they think nothing of a trip to South Africa or to Australia. When any of them spoke to me about coming to America I advised them to stay at home. To me, acting in England was a delight, both in the music halls and in the big musical company. And I wish the servants in New York could learn to be as polite as they are in England."—Mirror.

# The Mission Theatre Enters Vaudeville Chain

ONE more theater flings its banners to the breezes in Salt Lake in the opening of the new Mission on east Third South. The theater will be the home of 10, 20 and 30-cent vaudeville, and will be one of the extensive chain of houses conducted by the noted New York managers, Sullivan & Considine.

Before signing the contract, Manager Jno. E. Clark made a trip to San Francisco, Los Angeles, Portland and Seattle, where he found every one of the Sullivan & Considine houses crowded at daily and nightly performances. The high class of attractions which the company sends out to its chain of theaters was a surprise to him, Mr. Clark says, and he and his associates feel that they will meet with equal favor in Salt Lake. The contract, just made, during the time it runs, involves almost $160,000, and carries with it a guarantee that all the regular Sullivan & Considine programs will be rendered here.

The new Mission theater is a six-story structure, and the building alone cost in the neighborhood of $100,000. The building and land are owned by J. P. McGath, the local capitalist, who is interested in the Mission Theater company, of which Mr. Clark is president and general manager. Others connected with the company are Judge Powers, George W. Morgan, Frank Gustin and Architect Dart. The company leases the theater and makes the contract with Sullivan & Considine for the presentation of the weekly programs.

Sullivan & Considine claim that they are now booking twice as many acts as any other vaudeville agency and are paying as high salaries as either Keith & Proctors, Morris or Martin Beck. Fifty-three houses are now under their direct control, and many others under the course of construction. Among them is the new Majestic of Seattle, conceded to be the finest vaudeville house in the United States. Other houses are going up in Milwaukee, Kansas City and St. Joe. Four more theaters have been signed up in Chicago, and with the completion of the Mission here, Sullivan & Considine will have the longest chain of theaters in the United States.

The acts the Mission will receive will come direct from the Los Angeles theater of Los Angeles and will go from here to Denver, where they will play the Majestic.

Ground was broken for the new play house last April, and it was the intention to complete it in time for the September opening. Many delays in both steel and other materials caused almost a suspension of work for nearly two months. However all of the steel work is now placed and, beginning today, the big concrete mixers will be put to work. It is hoped to have the concrete walls up and ready for the roof in three weeks' time. From then on it will be inside work and will progress rapidly.

The opening date for the Mission will occur sometime in November, and it is stated positively that everything will be running no later than Dec. 1.

Many surprises will await theatergoers when they enter the new theater. It will be a model of comfort and convenience. Excellent opera chairs, placed sufficiently far apart to insure comfort, will be the first thing to greet the eye, and the management say there will not be a poor seat in the house.

In style, the Mission will be designed after the San Gabriel Mission of California, and will be rich in its simplicity. Dark carpets and drapery will be used throughout and the lighting of the house will be something of a novelty.

Absolute ventilation appliances will be installed which will give a complete change of air every few minutes. The exits will be another feature. It is the aim of Manager Clark to be able to completely empty the house in three minutes in case of any emergency.

The stage of the Mission will be adequately large and will be able to handle any production.

A. F. Shepard a New York scenic artist, has been working all summer upon the scenery and curtains of the Mission and they promise to equal anything heretofore shown in Salt Lake. A complete orchestra has been assembled under able leadership, and good music is at all time assured.

Following are a few of the many headliners that will be seen during the coming season.

Albini the wizard; Bessie Allen; the five juggling Jordans; Prentice troupe; the famous London Music hall artist, Anita Primrose; Signor Franz; May Wards Dresden Dolls; Tom Duggan; Eva Westcotte in the "Butterfly Wife;" Little Hip, the smallest performing baby elephant in the world; John L. Sullivan; George Wilson; Mlle. Doherty's Poodles, (18 of them); Nita Allen & Co. Mabel McKinley; Nadje; Scheda, the Polish violinist; Leo Cooper; Mason & Franks, and many others equally prominent.

One reel of absolutely new first run motion pictures will be given each week. Experience in the motion picture business has taught the management what the public want. The moving picture booth will be enclosed in a steel and concrete box and entirely separated from the rest of the theater.

Since the original plans were drawn the Mission has been enlarged and it will have a seating capacity of 1,200. Two performances each evening will be given, the first at 7:30 and the second at 9:15. For the first performance all seats will be reserved and at the second they will be filled as they become vacated.

Since Manager Clark and his associates gave up their lease on the Lyric theater, they have been quietly working to induce the Sullivan & Considine people to include Salt Lake in their chain of houses; with that object in view they secured the Mission theater, and they feel very sanguine over the results. Their old motto was to conduct a house that would live up to the name of "The Theater Different" and they say this will continue to be their aim in future.

# SALT LAKERS IN GOTHAM.

(Special Correspondence.)

NEW YORK, Sept. 5.—Everything and everybody is "Hudson-Fulton" celebration mad; it is the sole topic of conversation, and streets, houses and city monuments are all pressed into service for the illuminations. So for eight nights there will be no darkness on Broadway or Fifth avenue, as night will be turned into day from 8 p. m. to 6 a. m. Artist Jack Sears has a huge cartoon for September Judge on the "Hudson-Fulton" affair, which is accounted among his best efforts.

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The August Judge comes out with another cartoon by Artist Sears, on the prolific subject of "Mother" employed by him in previous illustrations; so well was it thought of that Editor Brisbane wrote him a personal letter, asking for the original drawing, around which he has written an editorial.

* * *

In the opinion of many of Mr. Sears' friends, his talents also lie in the direction of modelling. Several busts and miniature statues which have engaged his attention lately, show gifts of a high order; in one in particular that he has reproduced from memory of an old man, of rugged features and characteristic poise, the likeness being perfect in every detail—Mr. Sears shows his ability in that line of work.

* * *

Last week's Life has two of George Barratt's drawings, both clever works; one cannot help noting the great improvement daily in this young artist's pictures. "I Wish Love was Blind," his latest, is as good a thing as Life has published for some time; everyone is glad to tender congratulations to the Utah artist.

* * *

Last Tuesday evening, Mr. and Mrs. R. C. Easton entertained for Miss Beatrice Anderson, sister of Mrs. Wesley Early, who has been visiting her relatives here since last May. Miss Anderson left for Chicago the day following, on her way home to Los Angeles, stopping at the Seattle fair for a week and San Francisco for a few days.

Miss Anderson has only been a member of the Utah colony a few months, but she has made friends of every one here and the regret is general that she must leave for the west, the poor health of her mother, Mrs. Anderson, forms the reason for her departure before the holidays. Mr. and Mrs. Easton assembled as many of the Utah people as possible to meet, and say farewell to the young lady the evening before her going.

* * *

The sudden death of Mr. Peter Heddell, son-in-law of Elder Lawrence Garrick, who stayed over on his way from Europe to visit with his daughters, was a great sorrow to the family. The funeral was conducted by Elders Dinwoody and Folkman, assisted by other elders here, at the home of the family in Hackensack, N. J. Elder Garrick leaves for his home in Oregon this week, and would like to take his family, who are living here with him to his home in the west, if their business can be arranged satisfactorily.

* * *

At the Cumberland hotel on West Fifty-fourth and Broadway, Elder Guy Thatcher and wife are staying for a few days before sailing for Europe on the Lusitania, Wednesday the 8th. Elder Thatcher goes to Holland as president of the Netherlands mission. It is no new field for Mr. and Mrs. Thatcher, and they have many friends in that mission and throughout the German mission also, who will gladly welcome them back, both are leaving many relatives and friends on this side who will follow their labors with interest and sympathy.

* * *

Mr. D. C. Ure of the Eagberg Shade Manufacturing company, who has been here for some time, leaves for Indianapolis and other western towns Wednesday of this week, having accomplished the business that brought him east. Mr. Ure has been a regular attendant at all church services, taking part several times and in many ways showing his interest in the religious work here.

* * *

Last week Miss Sadie Foss of Farmington, Utah, arrived in the city from Maine, where she has been visiting her mother's people in Saco, and northern New York. Miss Foss has met with some very interesting incidents during her travels east, having stayed for a day at the old home of her grandmother in Maine and meeting many of the Woodruff and Foss families in that region. Washington and Chicago will be seen on the way home, Miss Foss leaving the coming week.

JANET.

**Daily Saltair Bathing Trains.**
9:30, returns 11:45; 2 returns 4:20.

**Expert Kodak Finishing.**
Harry Shipler, Commercial Photographer, 151 South Main, second floor.

Go to Wandamere Saturday night.

## ORGAN RECITALS AT THE TABERNACLE.

MONDAY, SEPT. 13.
Tracy Y. Cannon, organist.
Offertoire in A Minor ..... Salome
Elegy ..... Gibson
Berceuse ..... Bizet
Berghild's Dream ..... Grieg
Mormon hymn "O, My Father" .....
..... Arranged by performer
Hosanna ..... Widor

TUESDAY, SEPT 14.
Tracy Y. Cannon, organist.
First movement from Fourth Organ Sonata ..... Guilmant
Cantilena ..... Marchetti
Traeume ..... Wagner
Cradle Song ..... Schnecker
Old melody ..... Arranged by performer
Fanfare ..... Lemens

WEDNESDAY, SEPT 15.
Edward P. Kimball, organist.
Offertory in E ..... Batiste
Melody in F ..... Rubenstein
Prayer ..... Kloepp
Melody in G ..... Hammerill
Old melody ..... Arranged by performer
Postlude in E Major ..... Hammerill

THURSDAY, SEPT. 16.
Edward P. Kimball, organist.
Fantasia in A Minor ..... Hammerill
Meditation ..... Baldwin
Offertory in D Flat ..... Kimball
Op. 22, A Flat ..... Batiste
Old Melody ..... Arranged by performer
Damascus Processional (from "Naaman") ..... Costa

FRIDAY, SEPT. 17.
J. J. McClellan, organist.
FRENCH PROGRAM.
Allegro from Organ, Symphony No. V ..... Widor
Adagio ..... Guilmant
Capriccio ..... Lemaigre
Old Melody ..... Arranged by performer
Offertoire ..... Batiste

SATURDAY, SEPT. 18.
J. J. McClellan, organist.
(Special Request Program.)
Requests must be mailed to organist at the Templeton building before Thursday evening. Doors open at 12 noon.

Mrs. W. S. Lewis commences the opening of her piano studio, 520 Sec. & Trust Building.

**ANNUAL YELLOWSTONE EXCURSION,**
**September 16th.**
Via Oregon Short Line. Round trip from Salt Lake for complete five day tour of the Park, including rail and stage transportation and accommodations at the first class hotels in the Park, $45.25. See agents for further particulars. City Ticket Office, 201 Main Street.

**A-Y-P EXPOSITION RATES,**
**Via Oregon Short Line R. R.**
$39.60 from Salt Lake to Seattle and return; on sale daily commencing June 1st. Ask agents for further particulars.

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Professor of Music.
Lessons in Voice Training, Violin, Piano, Cabinet Organ, Harmony and Sight Reading. Orders may be left at Fergus Coalter's Music Store.

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Pupils received in Piano, Organ and Harmony. Studio 613-16 Templeton Building. Studio phone, Bell 2591. Residence, both phones, 522.

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