Dramatic and Lyric.

Home Talent Awakes Again—Eddy Coming—The Crimson Scarf and Tears Idle Tears—The Musical Critic—A Wail From the Gallery—Modjeska's Farewell.

Every now and then the home talent with whom Salt Lake is more crowded than any other city of her size in the Union, wakes from a sort of Rip Van Winkle doze, and enters the arena of public amusement. It usually happens, too, that it all enters the ring at the same time, as if there were a sort of infection in the surroundings. The awakening period is here again, and our House Domestic Club, our Gleeful Good Guys stagers, and last, but not least, our Tabernacle choir take floating with their respective announcements early and attractive programs.

Monday evening the 26th inst., the Tabernacle choir will open the great building with a special allusion to the person of the great organist, Dr. Eddy, who will give one of his complete programs, such as he rendered at the great Festival Hall at the World's Fair, our good choir lifting in two selections. Mr. Eddy being on his way to the Montana Fair, Mr. Stephens evening himself to catch him "on the fly" as it were.

It is an open fact as American gems have shown to an enthusiastic audience, although quite a few of the world's great organs of every one American being perhaps more often sold in that than anywhere else, yet it is the world's verdict of shining consummate excellence to be found (unless a wonder) to become easily popular here in its native land. Mr. Clarence Eddy is an exception all foreign critics stamp him "the king of instruments," (the plus organ) as the musicians of his profession, he has conquered the greatest organs in Europe as an artist, and has succeeded in making men himself and his favorite instrument popular, even where organ music was not popular, and the phrase "Eddy" is a household word in the phrase "Eddy." This phrase has in the possession of more than ordinary genius, to be able to reach the hearts of the classic and yet so popular it within the enjoyment of the masses. Gilmore was such a genius. He could delight audiences with classic music when others could not awaken the least interest in it, such must be the special talent of Mr. Eddy when he plays, I could imagine the people crowded to hear him give one another weekly organ concert, with an entirely different program increased and not repeating a single number. The French government invited him to appear in Paris as the representative American organist at the Exposition of 1889, where he was glory for himself and its country by playing on the great organ in the Sacred Trocadero. A similar honor was conferred upon him by placing him on the list of great organists to appear at the World's Fair in Vienna, and later his appointment as the official organist at the World's Columbian Exposition was but a fitting continuation of honors. A very few organists of world-wide fame have been paid so chief vaults, and with a number of musical people at Sixteen, have joined the nightly harmonies and witching melodies of our own great organ—of which we are not yet half proud enough. But the people, the masses—even the genuine music lovers, have never had the opportunity of hearing it burst forth under the magic fingers of a genius like Eddy. We have listened to some of the greatest acknowledged masters of the works, and of the piano, but never to one who could be called a master of the "king of instruments"—a complete orchestra of itself. We are promised, however, that Mr. Eddy is to break the spell that has so long bound our great old organ in a thousand dollar sugar, and that his playing will make people who thought they knew all about the capabilities of the instrument wonder that they have been in for the first time. Mr. Stephens said his stagers are hard at work on their part of the program.

Following close after the Tabernacle event will come the opera of the Crimson Scarf at the Theater—a production which has caused more talk in local musical circles than anything since the same center people gave the Mikado and Patience. To that number is now added the Gleeful Good Guys, whose Miss Jennie Winnard, Mrs. Jessie Hawley Woodrow, the inimitable Hymen, the sweet-toned Pepper, Mr. Young, Mr. Woodrow and Mr. Clark, can make up a cluster of principals that our amateur stages would have hard work to equal. Prof. Krause is having the same enthusiasm of a rare musician, a Dr. Dulcis, and he will make a quartet leader of his orchestra on this occasion, if he can be enlarged and will assist entirely of which musicians with Willard Weihe at leading violin. As the opera only lasts between half an hour and a quarter and an hour and a half, a certain stager will be rendered by the House Domestic Club, who have been for a few years, who have been so long absent from the stage, Mr. H. M. Wells, Edna Cowles Rhoades and Lottie Gallagher in the principal parts. The piece in which they reappear is one of the Lecocq type of the day called Tears, Idle Tears, and is entirely new to Salt Lake. The first of the operettas event is February 26, in the Tabernacle and also vocal, by special invitation, later, on the 27th, Saturday, but in the 27th and Monday in March 3rd.

After nearly little and street decline time, Manager Bennett finally announce the title of the new piece which will be produced by the Amateur Entertainers in the Opera House, Colonel Cole's Opera House the subject, as the successor of Hudson. It is an entirely new version of the beautiful story of Alaska from the pen of Mr. Tighe, and is entitled Alaska or the Tale of a Wonderful Idol. For the last three months, and now by night and by day with our long disembodied lovers, rehearsing the production, the work was being carried on at Manager Bennett's, as have been all the Chicago Opera House stage properties. Powerful Improved and a large array of scenery are engaged for music, dance and pantomime and scenery, and the Dreyer will be the work of J. Chapter Gossette, the author of Dreyer's, Mr. Harry Meredith, The Gem, Wabash, Paris, Ill., and other successful cities. W. H. Bennett is writing the music. Dreyer, Dorothy, Pat Sullivan Lockwood Pain, Jennie Jones, has sung for the occasion, which will be accompanied by Alice, or Lenore, Miss Dorothy Allen, or Lenore, Miss Dorothy Allen, Miss Dorothy Allen, Miss Dorothy Allen