WO hundred copies of the beautiful work, "The Songs of Hiawatha" have arrived, and the Tabernacle choir devoted about half an hour in getting a brief introduction to it at the Thursday night's rehearsal. Prof. Stephens characterizes it as the most tenderly beautiful musical work he is familiar with, and not since the Choral Society of 1889-90 was working upon the famous music to the "Light of Asia." has he had a complete work in hand so congenial to his tastes; especially is this the case with the number called "The Death of Minnehaha." Even after the rehearsal, he and Prof. McClellan and a few enthusiastic members, could hardly tear themselves away from the book and organ. The Festival Chorus, now being or-

ganized from the leading vocalists of the city, will take up this work at their meeting on the first Monday night in the new year, and both this body and the tabernacle Choir under the direction of Prof Stephens will make this and Handel's "Messiah" their entire study for the remainder of the winter.

The coming of Anton Hekking with the Salt Lake Symphony Ohchestra next Friday afternoon, is the event of events among musicians. A big advance sale is reported the stalls, loges, and preferred seats bringing \$1.50 on account of the extra attractiveness of the bill. The orchestra will play several numbers, but Mr. Hekking will, of course, be the feature. He recently played with the Symphony Orchestra in Montreal, Canada, and the Gazette of that city in its ritique speaks in most extravagant fashion of his virtuosity. The planist who accompanied Hekking was scored rather severely, something that will rather severely, something that will hardly attach to the Salt Lake perfermance, inasmuch as Mr. Shepherd sill preside at the accompanying in-

Miss Emma Lucy Gates, who is a number of the MacDowell club of New member of the MacDowell club of New York, is taking an active interest in the forthcoming concert in aid of the MacDowell fund. Miss Gates was pro-posed for membership in the club by the well known plantst. Engene Heffley, who is an ardent admirer of Mac-Dowell's genius.

Fred C. Graham, who is in charge of the Festival chorus, announces that many lovers of music are availing themselves of the season ticket rate, and subscribing for the entire festi-val of three performances. The organ-ization of the chorus is almost com-pleted and the membership will be printed soon.

Mme, Melba says she prefers to be on the stage when she dies, as she considers that an appropriate ending for a professional career.

Mme Calve is not to retire from the stage, and says that notwithstanding the fact that she is to marry, she will

The many Salt Lake friends of Senor Jones will be pleased to learn that he recently gave a plane recital in Berlin with a program entirely made up of Schumann's compositions. The local public was was much pleased, and gave the performer an encouraging recep-

There is a demand in the east for formal training for music teachers, and the musical press is in favor of it. The hew movement to stamp out fakirism in weal instruction especially, is gaining ground, and promises to become gen-eral.

The local music student world will be gratified to learn of the coming return a this city of Miss Constance King of salmon City, Ida. Miss King was for same time one of Prof. McClellan's most proficient piano and organ pupils. Indiana to have given a recital of her was to have given a recital of her own, under his direction, in the taber-lacle, when she was unexpectedly called home to Idaho. Miss King has many friends and admirers in Salt . . .

A number of people are complaining because the tickets to the MacDowell benefit recital are to be \$1, when only "home taient" is to appear. The management in reply calls attention to the fact that this is a benefit, a purely charitable affair, and the services of artists, among the best in the city, are to be given gratis. Moreover, where to be given gratis. Moreover, where ean musicians superior to Salt Lake "home talent" be found in this part of

Bandmaster Held has ordered \$3,000 worth of band instruments, and the consignment will be here in the course of the month. The instruments will be blaced on exhibition when they arrive.

There is local call for the services of so many instrumental musicians that there are not a few occasions in which musicians have to be brought in "from the provinces," This has been a great season for professional instrumentalists.

Dealers report the sheet music trade as "humming." with the bulk of the call for the so-called popular music.

The Unity church quartet of this city will go to Ogden tomorrow afternoon, with a number of Salt Lake Unitarians,

to participate in the evening service of the Ogden Unitarians. The quartet includes Mrs. Browning, Miss Neilite Mahan, Mr. Paul and Mr. Mahan. The party will be accompanied by Rev. Dr. Utter of Denver.

Dealers continue to send out talking machine records as fast as they can get them. Records that are not to be sold until February, are now being received.

There is a marked demand for mouth organs, or harmonicas. One music house reports the sale of 1,000 per month.

The new organ for the Ogden taber-nacie arrived Thursday, filling three cars, and is now being installed. The Specification cars, and is now being installed. The specifications were drawn up by Prof. McClellar. It is considered that this instrument will answer for the Ogden tabernacle as well as the great instrument in the Salt Lake tabernacle does for that auditorium. There are 30 speaking stops, and the entire instrument is well balanced.

Mrs. W. A. Welsell, returned Thurse.

Mrs. W. A. Wetzell returned Thursday from a trip south and east with her eister Shanna Cumming, who sings this evening in Denver. On the completion of the engagement with her eresent management, the singer will the up oratorlo work.

ERE is a pretty little Yule-tide story that you'll like to hear

about Maude Adams. It serves excellently well to introduce her to you, at this Christmas season of the

While the wonders of "Peter Pan" and the "Never, Never, Never Land" were holding the childres of New York spell-bound last year, Miss Adams' big heart yearned to give the little ones of the tenements something of the same pleasure.

This ambition seemed to come likewise to certain mysterious members of her audiences, whose hearts were also big and sympathetic and whose pocketbooks appeared to be just as large and responsive. One day the boy office of the theater received an order for 1,000 of the best seats in the house, and 20 crisp hundred-doliar bills were given in payment by the messenger boy.

One thousand tickets! Who was the unknown kind fairy that had ordered them? The question is unanswered to this day, but at the very next performance, 50 of those tickets were presented at the theater door.

With the 50 tickets came 50 wideeyed, roughly-clothed youngsters from the settlement, escorted by a chaperone who seemed to have her hands very much occupied. A stranger theater party was never ushered into a New York theater. Down the broad, center aisle the children trooped in silent wonder. The audience turned, stared and smiled or frowned. But the children seemed unaware of the stir which they were creating. Down even to the first row of seats they made their way and awkwardly filed in to the tier of chairs. They were from the tenement district.

For three hours the most appreciative portion of Miss Adams' audience was those children of the slums, who, for the first time in their lives were seeing the inside of a theater and drinking in the endless wongers of the "Never, Never, Never Land." It was indeed a Christmas present in a life-

ty was duplicated by another and another, until the thousand tickets had been utilized by the "Peter Pan" delegation from the New York tenements. There is more than a suspicion, however, that the beaming young woman who danced on to the stage as "the boy who wouldn't grow up" could tell, if she would, much that is mysterious in these wholesale Christmas presents. But, be this as it may, Miss Adams was not content in having the tene-ment children come to her. She made up her mind to also go to them. Into the back room of the big set-tlement house on Broadway she gath-

The next night and the next the par-

ered a score or more of restless young-sters, some with the black, flashing eyes of Italy, some with the Irish freckles, and some with the unmistak-able stamp of the Jew; but they were all children and loved with a child's heart and saw with a child's eyes,

And as they listened, the enthusias-tic little actress told them of the won-derful story of "Peter Pan" and the bend of lost boys and the wicked pi-rates and Indians of "Never, Never, Never Land."

"Do you believe in fairies," she asked, and when the tale of the mystic land of hobgoblins and spirits was told and "Peter Pan" had taken the absorbed audience with him on his wonderful flight, there was a chorus of— "You bet we do!"

Miss Adams turned away, can were creating. Down even to the first row of seats they made their way and awkwardly filed in to the tier of chairs. They were from the tenement district, but the kind fairy who had brought them to see "Peter Pan" was deter-

ISCUSSING some of Dr. Brandes' whether Ibsen had any individual model for the character of Hedda Gabler herself. But the fact is that in this, as in all other instances, the word 'model' must be taken in a different sense from that in which it is commonly used in painting. Ibsen undoubtedly used models for this trait and that, but never for a whole figure. If his characters can be called portraits. Even when it seems pretty clear that the initial impulse toward the creation of a particular character came from some individual, the original figure is entirely transmuted in the process of harmonization

with the dramatic scheme,
"It would be futile, therefore, to look

reminiscences of Ibsen, William Archer writes in the London Tribune: "It does not appear"

ISCUSSING some of Dr. Brandes' "Ibsen had no doubt heard how the wife of a well-known Norwegian composer, in a fit of raging jealousy excited by her husband's prolonged absence from home, burned the manuscript of a symphony which he had just finished. The circumstances under which Hedda burns Lovborg's manuscript, are, of course, entirely different and infinitely more dramatic; but here we have merely another instance of the dramati-zation or 'poetization' of the raw mater-ial of life. Again, a still more painful of life. Again, a still more painful acident probably came to his know-dige about the same time. A beautiful nd very intellectual woman was mar-ied to a well-known man who had been addicted to drink, but had entirely con-quered the vice. One day a mad whim seized her to put his self-mastery and seized her to put his seif-mastery and her power over him to the test. As it happened to be his birthday, she rolled into his study a small keg of brandy, and then withdrew. She returned sometime afterward to find that he had broached the keg, and lay insensible on the floor. In this anecdote we cannot have recognize the germ, not only of of a definite prototype of Hedda; but Dr. Brandes shows that two of that lady's exploits were probably suggested by the anecdotic history of the day.

broached the keg, and lay insensible on the floor. In this anecdote we cannot but recognize the germ, not only of Hedda's temptation of Lovborg, but of a large part of her character."

Corner Stones of The Drama."

THE REAL HEDDA GABLER.

ENRY ARTHUR JONES, the English playwright, delivered a lecture on "The Corner-Stones of the English Drama," in Sanders' theater, Harvard university, a few days ago. Mr. Jones flayed the spirit of Puritanism for its opposition to the letter of the sum of the spirit of the sum drama, and declared that Oxford solve and aspiration." would allow nothing but dead ideas to enter its gates. He thought America had a brighter future in the than had England. Mr. Jones said in

What are the causes of the present pitiable condition of the Anglo-American drama of today. We hold the world's prize for drama. Why are we lagging behind in it, where by right we should lead, the other nations at our heels?

The fundamental reason is to be found in the character of our race. We are a dramatic race. We are also a deeply religious race. Religion easily runs riot to fear. After the mellow pomp of the Elizabethan ago religion ran riot in England. We owe the imbecility of our drama today to the insane rage of Puritanism. The feeling of horror and fright at the theater is even today widely prevalent among religious classes in England and America. Attendant on this primary cause are other secondary causes, which I introduce in the order of their import-

1. The divorce of the English drama from English literature, of which it is indeed the highest and most difficult form, and of which it should be its chief ornament.

2. The general absence from the English theater and from modern English plays of any sane, consistent or intelligible ideas about morality. 3. The divorce of the English drama

from its sister arts; its disposition from any assured place in the intellectual and artistic life of the nation. 4. The absorption into popular amuse-

ment. 5. The want of a training school for

actors. 6. The elevation of incompetent ac-

tors and actresses into false positions

as stars, whereby in dearth of any general level of experienced and competent all around acting the possessor of a pretty face or a fine physique is able to dominate the situation, and to rule what plays shall be produced, and how

they shall be cast and mounted.

7. A widely spread dependence upon translations and adaptations of foreign plays in the absence of any general care as to what a nationi drma should Mr. Jones then enumerated the corner stones of the drama as follows:

I. The recognition of the drama as the highest and most difficult form of

literature, the establishment of definite and continuous relations between the drama and literature.

2. The acknowledged right of the dramatist to deal with the serious prob-

3. The severance of the drama from popular entertainm of it as a fine art. ular entertainment; the recognition

4. The establishment of those rela-tions between actor and author which shall best ald the development of the

drama.

Mr. Jones said in conclusion that if he could express his "fervent wishes to a country to which he is so deenly indebted," he would say: "Especially foster and honor this supreme art of Shakesneare's, so much neglected and misunderstood in both countries; endow it in all your cities; hulld handsome, spacious theaters; frain your actors, reward your dramalists, sparingly with fees, but lavishly with laurels; bid them dare to paint American life sanely, truthfully, searchingly, for you. Dare to see your life thus painted. Dare to let your drama ridicule and reprove your follies and vices, and

IN A TWO-PHONE TOWN.

'Hello, Central. Main ----, please." A pause of a few seconds. 'Hello, Do you want Mr. Brown?"

"Wait a minute."

The person who is calling then gets the number desired. It is a system used by both telephone companies after 11 o'clock at night to protect some of the patrons in the residence districts who have been annoyed by people calling them up late at night, only to find, on answering the phone, that the person calling made a mistake in the number and it was Mr. Jones they wanted

"No, this is No. ---, Mr. Jones' resi-

son wanted when certain numbers are called for late at night.

"I was called out of bed three times late last night only to find on answering the telephone that the person call-

ing had the wrong number," an east side man said this morning. He had called up the office of the Star to tell his troubles. "I complained to the chief operator about it and she arranged it

so I will not be disturbed except by persons who really want to speak to me. I want my other fellow sufferers to know about it."—Kansas City Star.

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Mr. Jones has been awakened just the same and by the time he stumbles over a few chairs in getting back to bed, he is ready to say all kinds of things about the person who called and even goes so far, sometimes, to ac-cuse the telephone operator of making the mistake. EFFIE DEAN KNAPPEN, Voice Building and Physical

Development. Studio, 605 Templeton Building. mistake. It is to avoid just such unpleasant things as this that some of the pat-rons of the telephone companies have L. A. ENGBERG. requested that the operator inquire particularly about the name of the per-

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MAUDE ADAMS' CHRISTMAS PARTY. instead of Mr. Brown. A girl is employed in the office of the chief operator at night to protect certain patrons as much as possible from annoyance. For instance, Mr. Jones has been annoyed by being called out of bed late at night to answer a telephone. This is what he probably hears:

"Is this No. —, Mr. Brown's residence?" mined that nothing in the theater was too good for them. AN ODD XMAS THEATER PARTY. "Oh, I beg pardon, I have the wrong



BONCI MAKES AMERICAN DEBUT.

The New York opera season is now in full blast and the rival tenors, Caruso, who is holding forth at the Metropolitan Opera House, and Bonci, who has been gladdening the hearts of music lovers at the Manhattan Opera House, have left little to be desired in the realm of song. Bonci, the newest comer, recently inaugurated the Manhattan Opera House season in "I Puritani," which has been followed by "Don Giovanni" and "Faust."

Putnam will give a recital next Friday to be in complete charge of the re-evening, in her studio.

The High School Cadet band is making such gratifying progress that the youthful musicians expect shortly to be able to appear on parade, and play for

The New York cartoonists are having a good deal of fun at Caruso's expense, and the Press recently printed a picture representing the Yorkville police court trial in operatic form, the monkey house being represented by one of its Simian denizens. The justice, the policemen, the distinguished prisoner, the attorneys and interested female spectators—and the monkey, too, are all engaged in very much robusto song. Another cartoon shows a large billboard with two bills. One reads "This week, Caruso, Yorkville Police Court, admission free." The other bill reads, "Next week, Caruso, Grand Opera house, admission \$20." The legend below reads, "Take Your Choice," while Hammerstein, the Manhattan opera impressario, and opposition of Conreid, is parading by the billboard, exclaiming, "Aint it a shame?" The European papers are all talking about Caruso's performance in the New York monkey house. The Paris journals affected to treat the af-

Paris journals affected to treat the affair as a joke, the Italian papers are in-dignant at his being fined, and the Ber-lin press believes it sees his finish as a public favorite.

SHARPS and FLATS.

Reginald de Koven and Stanislaus Stange are at work on a musical play which the Shuberts will present at one of their New York theaters during the

"Monna Vanna," Maurice Mater-linck's drama, is to be made into an opera and is to be produced at the Opera Comique, in Paris. The musical setting is to be c mp sed by Henri Fevrier, who wrote "The Blind King,"

Peter F.Dailey has joined Lew Fields' all-star company. Peter has a song, in which he relates that "For Shake-speare I'm not achin'; I only want my Bacon"—which is quite Peterdalley-

London has a number of small concert halls—he Steinwy, Bechstein, Eolian, E.a.d, Boadwood—but these five toget er seat only about 2,000 persons, Queen's hall sents 2,500, but is acoustically unsatisfactory, and the huge Albert hall is much worse. A new hall is now being built in Great

An untoward incident occurred dur-An untoward incident occurred dur-ing the third act of "Fedora" at Covent Garden, London, The heroine and her lover were singing in the garden when the latter (Signor Zenatello), in walking backwards, fell into a rocking-chair. This turned over, and the lover per-formed a somersault.

Pianists are often accused of taboring the works of other living pianists; but there are exceptions. One of these is Mr. Archy Rosenthal, who devoted the whole program of a recent London recital to works by living fellow pianists. Three of his selections were Paderewski's "Theme Varie," a sonata by Carlo Albanesi, and a movement from MacDowell's Sonata Tragica.

Still another volume of Wagner letters is to be issued shortly in Berlin by Alexander Duncker. The editor is Carl Glasenapp, the many-volumed Wagner biographer, who drew his material from the great mass of MSS, preserved in the Villa Wahnfried, at Bayreuth. The letters cover the period 1832 to 1874. In one of them he writes: "I will not return to Germany, not if I were pardoned a thousand times."

With his share of the royalties from his musical successes, "M'lle Modiste" and "The Red Mill"—written in conand "The Red Mill"—written in con-junction with Victor Herbert—averag-ing \$700 weekly, Henry Blossom will henceforth devote his talents to the writing of plays of serious purpose. "The Story of a Country Town," a work on which he is now engaged, will be the first product of his new ambi-tion. The piece, which is to be pro-duced by Charles Dillinghem next sea-son has been given the title prefix. on, has been given the title prefix, 'Miss Philura,"

ment in the Salt Lake tabernacie does for that auditorium. There are 39 operas the world over must be envying operas the world over must be envying operas the world over must be envying the condens a trip south and east with this creating in Denver. On the completion of the engagement with her take up oratorio work.

The piano pupils of Mrs. Graham F

Mme. Nordica will give her only New York concert this season on January 8, at Carnegie Hall, assisted by the ens, at Carnegie Hall, assisted by the entire Philharmonic orchestra of 110 players, under the direction of Mr. Safonoff.

Mme. Nordica will sing Beethoven's "Ah Perfido," the "Love-Death" from "Tristan and Isolde," an aria from "Die Goetterdaemmerung" with orchestra, and group of songs with piano accompaniment. The orchestral numbers for this concert are Biggi's Overture. for this concert are Bizet's Overture "Patrie," and the fantasie "Romeo"

by Tachaikovsky. Mr. Henry W. Savage, who has made such a gallant fight for opera in English, ought to be pleased with this paragraph in a letter to H. E. Krehbiel written in 1888 by Beethoven's best blographer, A. W. Thayer, and printed in the New Music Review: "I have for long, long years, been in constant warfare with my German friends upon the question of the possibility of the English language being adapted to music, and my constant assertion that on the and my constant assertion that on the whole it stands next to Latin and Italian is always met with a smile if not with ridicule. Because they cannot pronounce it they will not admit that anyone can. But I have noticed that Germans able to understand the text are invariably converted by hearing an oratorio or two in London or Boston. Perhaps with a zealous war-rior or two like yourself the time may come when 'my warfare shall be ac-complished.'"

What are the ten greatest songs? M. V., writing to the New York Herald, makes this reply, and calls them songs that never die:
"Several of my friends discussed songs yesterday evening and the question arose, 'What are the ten greatest songs?"—songs that have stirred the human heart, songs whose rhythm and melody are for all time. Each made out

numan heart, songs whose rhythm and melody are for all time. Each made out a different list and each agreed on several compositions. We put the lists together and evolved these:

"The Star Spangled Banner," The Marseillaise, 'Die Wacht Am Rhein, 'Song to the Evening Star,' from Tannhauser,' 'Salve, Dirarra,' 'Salve, Dirarra,' 'Salve, Dirarra,' 'Salve, hauser; 'Salve Dimora,' from Tann-bauser; 'Salve Dimora,' from 'Faust;' 'Das Preislied,' from 'Die Meistersin-ger;' 'The Lost Chord,' 'Old Black Joe,' 'Miseree,' from 'II Trovatore,' and 'God Same the Queen.'

'Among patriotic compositions 'Dixie' 'Marching Through Georgia,' and others were mentioned, but it was agreed that 'The Star-Spangled Banner' supereded them all.

The musical critics of London the other day gave a farewell dinner to their colleague, Joseph Bennett; but that did not end his career. He is at that did not end his career. He is at it again, though aged 75, and has not learned wisdom with years. Thirty years ago he used to implore London-ers with tears in his eyes to take his word for it that Wagner's music was absolutely worthless. He has lived to see Wagner worshipped almost as Handel and Mendelssohn used to be. Handel and Mendelssohn used to be. But he has found a loophole for one more shot at his old enemy. In an article on "Symphonies Old and New," he says: "No doubt many composers are kept outside the Eden of absolute music by the fiery sword of Richard Wagner, who issued an edict to the effect that symphonies, post Beethoven, were impossible. It must be said for the great master of Bayreuth that he spoke after experiment, and knew the exact strength of the impossibility."

HE RE-WROTE IT.

Last summer a young Catholic priest of Denver spent a portion of his time at a pleasure and health resort not far from this city. Keeping a restaurant there was an old German woman, whose ability to write English was exceedingwoman and she used to ask him to write her letters for her. He had a deep write her letters for her. He had a deep sense of humor, and, just to have a little fun, he would frequently construct the letters about as Lew Dockstader or George Ade might have written them. One day the old woman came to him with a request for a letter. It was to go to a friend in St. Louis, who, several weeks before, had sent her a fine piece of lace. The priest was in his usual facetious mood when he began writing the letter. He literally fixed it up to suit himself. When he had finished it the old German woman asked that it be read to her. The priest began to read. began to read.

"The lace was very fine," the letter began. "Since I have been wearing it I have received seven proposals of marriage. It—"

marriage. It—"
The old German woman became excited. "Holt on, dere," she said. "Tage dot oud aboud der proposals."
"Why?" asked the priest, smiling pleasantly, "It won't do any harm."
"Veil, you see," she replied, "I don't wear dot lace no blace only where myself an' der washerwoman can see it."

TENRY ARTHUR JONES, the | deformities. Dare to let it mark and

"Mr. Brown who lives at No. ---?" "Wait a minute."

ber and it was Mr. Jones they wanted





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fectly voiced instrument I have ever had the pleasure to hear, with

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a marvelous quality of tone. - J. J. McCLELLAN.