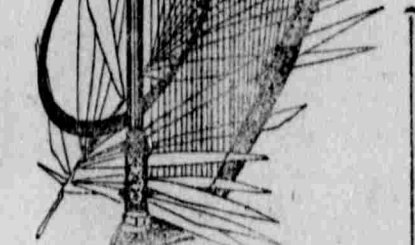


MUSICIANS



MISSERS. GOSHEN, Shepherd and Spencer of the Symphony orchestra directorate, sent out several hundred letters during the week, appealing to lovers of music to come to the aid of the organization and to enable it to keep its reserve fund intact. It is an open secret that the Hocking concert was given at a heavy loss. The society has about \$1,000 out of interest, and the aim of the directorate is to pay off the debt caused by the recent concert, without touching this reserve. The responses have already begun to flow in, and it is pleasant to know that they are coming in generous fashion.

The next appearance of the orchestra will take place early in February.

Miss Emma Lucy Gates left for New York Friday morning to take up once more her course of study with Madam Ashforth. She has been following the instructions of her teacher in taking a good long rest before she makes her final plunge into professional life. Her plan is to remain in New York studying all winter, and then to go abroad. She will carry some strong letters of recommendation to German managers, and expects to make her appearance in one of the many opera houses in that country, devoted to the production of standard opera.

Chaplain John T. Axton of the Eighteenth infantry sends friends in this city a program of the musical exercises held Christmas in the Fort Leavenworth Post chapel, the instrumental music being furnished by the full regimental band. The selections, both vocal and instrumental, were pretentious, including "Parsifal" music and orchestra singing. Army officers report Chaplain Axton as a very efficient and popular officer, who looks sharply after the spiritual welfare of the men.

Hugh Douglas will sing tomorrow in St. Mark's cathedral.

Local music houses report remarkably heavy sales in sheet music, with tastes varying from ragtime to the religious, and in fact with these extremes predominating.

Prof. Pedersen reports the All Hallows college band as playing better at the recent college entertainment than ever before.

Edward Kimball, pianist, Alfred West, tenor, and Fred Midgley, violinist, went up to Bountiful the other evening, and gave a concert to the audience there, filled the great ward house. The affair was as successful artistically as it was financially.

The Catholic church will repeat much of their Christmas music tomorrow. The performance of this music in these churches, as well as in the tabernacle, and the First Presbyterian, has been the subject of favorable comment during the week, and it is evident that the cause of good church music is making satisfactory progress in Salt Lake.

The Orpheus club is taking a vacation at present; but after the holidays, it will reconvene for active work, and prepare for the first concert of the season.

The talking and music machine has become such a permanent proposition now that it has a literature of its own, and regular periodicals of considerable size are published in its interest.

Gadski was given an encore recently, at the Metropolitan Opera House, and even then the audience was hardly satisfied. As encore finds, Americans stand easily at the head of the class.

The tendency of city school boards to treat the study of music as a luxury, is rebuked by Dr. Frank E. Rix, superintendent of music in the New York public schools, who holds that its importance is not realized, and not enough time is given to it. There is no subject in the curriculum so important," he says. "It makes use of all the faculties, accuracy, judgment, concentration, self control and will power. Music is the only subject in which you can do no faking." Dr. Rix is meeting with marked success in his work.

A local piano instructor of prominence cautions ambitious students against attempting anything in the way of violence in forcing their hands, in order to get them limber, as there is danger of straining the cords of the fingers, on which may result in serious difficulty.

In the season just closed, and these are to be followed by 28 performances of German operas in February. The favorites during the latest season were "Madama Butterfly" and "Carmen," which had, respectively, ten and nine performances.

Reginald De Koven's new romantic opera "The Student King," which opened Christmas night at the Garden Theatre New York, contains a chorus of 28 selected male voices. When it is taken into consideration that the usual light musical production sets by with a male chorus of eight or ten, the size of "The Student King" chorus will be appreciated.

Mme. Schumann-Heink has just taken out insurance in a New York company, in the form of ten 5 per cent gold bond policies for \$10,000 each. Eight of the policies are for the benefit of her eight children. The policies were taken out on the 15-year endowment plan. At the expiration of that period or at her death the bonds will have a total cash value of \$130,000.

Giacomo Puccini, the composer of the fascinating Japanese opera "Madama Butterfly," and also composer of "La Boheme" and "Tosca," sent a cablegram to Mr. Savage in which he said: "You have sent me more royalties from your American production of 'Madama Butterfly' than all the other impresarios in the world. By this I know that you have succeeded. Thanks and sincere congratulations."

A new light opera entitled "Cupidia," in two acts and three scenes, will soon be ready for a hearing before New York managers. The libretto and lyrics are by Charles H. Door and Frank L. Freeman, and the score by Signor D'Annunzio, a brother of the novelist and playwright, Gabriel D'Annunzio. Signor D'Annunzio was formerly municipal bandmaster and opera director in his native town of Pescara, Italy, but he is now a resident of New York. The locale of the new opera is America and it is of the present time.

Mr. Henry Russell announces that Mme. Nordica's debut with the San Carlo Opera company will be made according to present plans, in "Tokon" Jan. 24 or 25, at New Orleans. Her contract, he said, calls for 50 performances.

Utah Musicians in Berlin, Willard Andelin's Big Contract.

Special Correspondence.
BERLIN, Dec. 18.—With the middle of December upon us we find Berlin in the midst of the greatest musical whirl she has yet experienced. With an average of six concerts nightly and four great houses playing grand opera continually, an extra one giving three performances a week, together with two lighter grand opera houses, furnish a program that is little less than appalling. We don't know where to go first. The

be extinguished and the piano closed while the audience realizes for the first time that the concert is over. Besides Godowsky we have had to date de Motta, Ganz, Jonas, Schussel, Saint-Saens, Bohmann, Bertram, Reissner, Alice Ripper, Terese Carono, Tagliapietra, daughter of Carono, and Ristler. Ristler of Paris played the entire list of 25 Beethoven sonatas, an enormous task, and done without notes. It was done in eight evenings covering a period of three and one-half weeks. This is the first time such a feat was ever

attempted in public and gives us an idea of what modern brains are capable. At the close of the last concert M. Ristler was given a rousing ovation. The violinists have not given us any particular cause for dismay as yet. We have already heard Ysaie, Kreisler, Kubelik, Misses Elman and four or five dozen lesser stars. Ysaie played twice with De Motta at the piano once, and the orchestra with him next time. Kreisler gave our orchestra a concert in Beethoven hall. Kubelik was secured for one concert by the Mozart hall management. This one concert proved to be such an enormous success that they decided to give one more. Kubelik made a much better impression than when previously here, and was royally received.

The Mozart hall is a new concert hall, opened in October in the fashionable westend. It has its own orchestra and chorus, the same as the Philharmonic. The hall has a seating capacity of about 1,500, and is a beautiful building. The decorations are very elaborate, and of course, consist of art pictures of famous musical subjects. The orchestra and chorus are well paid, as two "sold out" houses do much towards advertising a new place. Some of the very best artists have recently been booked for concerts here, and the Westenders are overjoyed, as it means at least a half an hour nearer home for most of us Americans are nearly all Westenders. Over at the Imperial Opera we find Weingartner still at his post conducting the orchestra fund concerts. He lost his case and must remain two more years unless a compromise is reached. Weingartner is a wonderful conductor, who works wonders with an orchestra. His greatest work is the stupendous Ninth symphony of Beethoven, and he is said to give the best rendition ever known of this great work. At his ten concerts this season, he is performing the Ninth Beethoven symphonies, having only one

of his concerts without a work by this master. In Weingartner's eyes there is no one like Beethoven, and to appreciate hearers of Beethoven there is no one like Weingartner. An interesting and exciting musical event of the season to date was the production of Strauss' "Salome," at the Royal opera. "Salome" is the greatest musical success yet recorded in the history of music. No symphony, opera, or musical work has ever achieved to such fame in the same period of time. Produced at Dresden Dec. 8, 1905, it made a deep impression and caused some indignation, both of which have worked for the salvation of "Salome." "Salome" is today sung in three languages, and is contracted for production in every opera house of any note on both hemispheres. Such a record is phenomenal even for our time of swift development. All other works, including the great Wagner dramas, have been, at the most temporarily, perceptibly paled by the glow spread from this newest wonder, in its meteoric flight across the musical horizon, and as it rises as some of its predecessors, Bellini's works, for instance, remains to be seen.

The weird story, much more so when related, than when witnessed on the stage, together with the almost superhuman musical setting, is a work that will bear good and hard study. The peculiarities are another thing to be noticed. No overture, no chorus, no intermission, and of only 1 hour and 38 minutes' duration, all these items go toward making a unique production. A short arpeggio on the clarinet with a minor chord from the wood winds and the curtain is up with the opera well on its way. Dragging—not "see. Everything gliding with that ease here, and that burst there, just to fit every incident in the story. On hearing that the orchestra would be reinforced and contain 125 men, we all expected to hear some terrible crashing. A glance into the orchestra pit relieved us of this fear, as we soon perceived that the chief additions were French horns and strings. The security of the orchestra itself is intensely fascinating, yet strangely horrible, and where a word falls to impart the correct idea the music stands out perfectly clear, and is not in the least mistaking its meaning.

Strauss is nothing if not precise and accurate, uses good judgment and is absolutely conscious of every move

made. Although he has musical enemies and receives some adverse criticism, he is the one man that has entirely exhausted the means of producing effects with a modern orchestra, with a claim that no new combination of tone or effects can be produced until our present orchestra is radically altered. One of his musical opponents is commenting on "Salome," said that Strauss and Wilde were both at one time geniuses, but that both had become so fond of mind that "Salome" was the natural product of their respective minds—laughable. He adds, "Show me a musical work of true character and I'll show you the true character of the man—give me Richard Wagner and Parsifal." He had evidently forgotten "Tristan." Even with "Fenestrer" a general success and the tremendous following of "Salome," these are not of symphonic writers. He is still to Germany what Saint-Saens is to France, strictly a symphonic composer. Forty-two years of age, he is rather young for one to estimate to what period he will attain as a dramatic or symphonic writer.

With three operas to his credit (one as yet unproduced) and with a probable opera every five years, the greatest living master of the orchestra is destined to leave a legacy of which the musical world will be very proud. The premier here was a brilliant success. Seats sold as high as 100 marks (\$25; originally \$3.75). Directors and managers from all over Europe were here to see how the work would impress Berlin. M. Gallard of the Paris grand opera saw the production and was delighted. He will soon give it a Paris hearing with Alno Akte as Salome. Andre Messager, manager, director and composer, also of Paris was here. M. Messager is a conductor in Paris, manager of the Covent Garden Opera, London, and a composer of some note. His "Le Deux Pigeons" (ballet) and his comic opera, "Veronique," what perfectly favorable signs. At the second performance the German crown prince and princess were in attendance. The first night cast included Destinn, Krauss, Fiedliger and Hoffmann. Destinn did the best work of her career. She has the entire opera from 20 measures from the beginning until the end and did it beautifully. Destinn is one of the greatest, if not the greatest, dramatic soprano in all Europe today. She has a strikingly brilliant voice of exceptional range and beauty. To easily describe her I could say if you would hear Destinn with her voice just blooming as it was two years ago when I arrived here, hear Arvilla Clark now. The comparison is a good one, not overdrawn. Both

ladies are of about the same physique and voices of the same timbre; it would be easy to mistake one for the other. Destinn soon to the Metropolitan in 1908. She is always a big card at Covent Garden. Krauss is well known in New York, as he was with Mr. Conrad for two seasons. Plaischinger is also well known at home, and will return to the Metropolitan next year. All were strong in their respective roles as the Strauss music certainly inspires orchestra and singers as it does the audience. The trying part where several notes are taken one-half tone sharp, was beautifully done by Destinn, and she was the companion of Strauss in shining the honors.

"Salome" is booked for 30 performances this season.

If some additions do not soon arrive our little Utah colony will almost cease to be a colony. The latest departures are Miss Arvilla Clark and Mr. Willard Andelin. Miss Clark left Liverpool last week with President Grant and family, and Mr. Andelin left last evening for London. He will sail from Liverpool in a few days and will soon be on American soil. Mr. Andelin returns to America with much more than an ordinary music student from Utah has accomplished, at least in the way of recognition. He has in his possession a contract calling for 300 appearances in Berlin for which he will receive a very good sum. This, after only two years of work, is remarkable, and is a great compliment to him as a singer.

Mr. Andelin is the first Utah student to sign a European contract, and when realizing that this contract is for operatic performances and in the greatest center in the world, Utah can justly feel proud of this gifted son. Mr. Andelin, Herr Andelin, as he will be known for two years beginning next September, will appear here in the large and magnificent, newly opened Lortzing opera house, singing "Undine," "Faust," "Zauberflote," "Undine," "Fiesco," "Hochzeit," "Der Freyschutz," "Der Wildschütz," and others. His teacher refused two offers to send him to Vienna and Dresden, and he will then take a vacation, spending his time resting before the heavy season begins. We all wish him success and hope Utah will take the opportunity presented and have his wonderful talent, and Mr. Andelin may decide to give a few concerts at home and if he does so he will certainly have crowded houses.

The first of the year we will all regret to see the departure of Col. N. W. Clayton and part of his family for Italy. The genial colonel thinks Berlin is grand, but would rather be here in Salt Lake, and he will be in winter. Mrs. Clayton and probably three of the family will accompany him. Lawrence, acting as chauffeur, Mr. Clayton has a magnificent 1906 light colored Buick touring car and will make the entire trip by automobile. A party consisting of Col. Clayton, daughter Sybella, sons Charles and Edward, and Miss Lila Jost returned from a trip through Switzerland, France, and southern Germany. They had an enjoyable trip and were particularly charmed with the music of the country, especially San Rafael and Monte Carlo. Miss Sybella and Charles think at the present time that in six grand opera houses and a large number of first class concert halls they can see something more interesting than "dirty Italy" and will remain at home. The family is delightfully located in a villa in the Green Hills near the homes of Lilli Lehmann and Sembrich. Although a trifle out of easy reach for most of us, it is the rendezvous of the crowd and some glorious musical and social evenings are spent in their hospitable home. The Claytons are very well known at home for their entertaining capabilities and with their artist make an evening there doubly interesting. Some definite news of Miss Clayton's future plans will appear in a letter shortly. If I mistake not it will prove a gratifying and pleasant surprise to her many friends and admirers.

Of the new arrivals we find Miss Maud Ritter and her husband, Mr. Ritter is studying music production with Louis, teacher of Miss Clark and Mr. Andelin, and coach of Destinn. Herr Lowe says that Miss Ritter is doing exceptionally well with a small repertoire to look forward to. Mr. Hoidaway is here with the Scharwenka conservatory, and is also doing very well. The pleasing news that Miss Emma Lucy Gates was coming to Europe next spring reached some members of the Utah colony recently. We are all very much pleased to hear that she has chosen Europe as the place to make her entry into grand opera. Col. Clayton in remarking about her prospects said, "I think she is the one who will make Europe look up to America, and the west as she has the voice to make all of the accessories that go to make a successful singer." I think the entire student body feel the same as the colonel does. After hearing the most of the singers over here we can all appreciate our own singers who have attained to such a high degree of perfection. Certainly it is well known that Miss Gates is one of our large repertoire in French and Italian only, but it is also well known that she is as fluent when speaking German as any of the other languages, and not excepting English. This of course will prove of great benefit to her and it cannot be long until she acquires the German words to her entire repertoire. Of her voice, people at home know more of that than we who have been away so long, but there need be no apprehension on that score. Singers who have reached the same high degree as Miss Gates need fear nothing except the languages, in any event, and she being to a great extent mistress of four of the world's languages, we all fully expect to hear of her being in a royal opera house in Germany before another year has passed. Goodness knows every German opera house needs such a singer.

MISS ARVILLA CLARK TO WED WILLARD ANDELIN.

Miss Arvilla Clark, the popular singer, has just arrived at her home at Provo, after an extended sojourn in Berlin, Paris and London, where she has been hard at work both teaching and studying music.

It will interest Miss Clark's many friends to learn that in the near future she is to be united in marriage with the basso, Mr. Willard Andelin, whose return to Utah is looked for on Monday next, and some particulars of whose career are printed elsewhere. The two will return to Europe in April, in time to allow Mr. Andelin to accept an important professional engagement there. Miss Clark, who has also been studying for the operatic stage, will make her debut in Germany in September next. The good wishes of their many friends will accompany them both in their matrimonial and their professional venture.

The above half-ton is made from a photograph of Miss Clark when she assumed the role of the title in the opera of "The Wedding Day," some years ago. Its reproduction at this time will not be inappropriate.

Although he has musical enemies and receives some adverse criticism, he is the one man that has entirely exhausted the means of producing effects with a modern orchestra, with a claim that no new combination of tone or effects can be produced until our present orchestra is radically altered. One of his musical opponents is commenting on "Salome," said that Strauss and Wilde were both at one time geniuses, but that both had become so fond of mind that "Salome" was the natural product of their respective minds—laughable. He adds, "Show me a musical work of true character and I'll show you the true character of the man—give me Richard Wagner and Parsifal." He had evidently forgotten "Tristan." Even with "Fenestrer" a general success and the tremendous following of "Salome," these are not of symphonic writers. He is still to Germany what Saint-Saens is to France, strictly a symphonic composer. Forty-two years of age, he is rather young for one to estimate to what period he will attain as a dramatic or symphonic writer.

With three operas to his credit (one as yet unproduced) and with a probable opera every five years, the greatest living master of the orchestra is destined to leave a legacy of which the musical world will be very proud. The premier here was a brilliant success. Seats sold as high as 100 marks (\$25; originally \$3.75). Directors and managers from all over Europe were here to see how the work would impress Berlin. M. Gallard of the Paris grand opera saw the production and was delighted. He will soon give it a Paris hearing with Alno Akte as Salome. Andre Messager, manager, director and composer, also of Paris was here. M. Messager is a conductor in Paris, manager of the Covent Garden Opera, London, and a composer of some note. His "Le Deux Pigeons" (ballet) and his comic opera, "Veronique," what perfectly favorable signs. At the second performance the German crown prince and princess were in attendance. The first night cast included Destinn, Krauss, Fiedliger and Hoffmann. Destinn did the best work of her career. She has the entire opera from 20 measures from the beginning until the end and did it beautifully. Destinn is one of the greatest, if not the greatest, dramatic soprano in all Europe today. She has a strikingly brilliant voice of exceptional range and beauty. To easily describe her I could say if you would hear Destinn with her voice just blooming as it was two years ago when I arrived here, hear Arvilla Clark now. The comparison is a good one, not overdrawn. Both

ladies are of about the same physique and voices of the same timbre; it would be easy to mistake one for the other. Destinn soon to the Metropolitan in 1908. She is always a big card at Covent Garden. Krauss is well known in New York, as he was with Mr. Conrad for two seasons. Plaischinger is also well known at home, and will return to the Metropolitan next year. All were strong in their respective roles as the Strauss music certainly inspires orchestra and singers as it does the audience. The trying part where several notes are taken one-half tone sharp, was beautifully done by Destinn, and she was the companion of Strauss in shining the honors.

"Salome" is booked for 30 performances this season.

If some additions do not soon arrive our little Utah colony will almost cease to be a colony. The latest departures are Miss Arvilla Clark and Mr. Willard Andelin. Miss Clark left Liverpool last week with President Grant and family, and Mr. Andelin left last evening for London. He will sail from Liverpool in a few days and will soon be on American soil. Mr. Andelin returns to America with much more than an ordinary music student from Utah has accomplished, at least in the way of recognition. He has in his possession a contract calling for 300 appearances in Berlin for which he will receive a very good sum. This, after only two years of work, is remarkable, and is a great compliment to him as a singer.

Mr. Andelin is the first Utah student to sign a European contract, and when realizing that this contract is for operatic performances and in the greatest center in the world, Utah can justly feel proud of this gifted son. Mr. Andelin, Herr Andelin, as he will be known for two years beginning next September, will appear here in the large and magnificent, newly opened Lortzing opera house, singing "Undine," "Faust," "Zauberflote," "Undine," "Fiesco," "Hochzeit," "Der Freyschutz," "Der Wildschütz," and others. His teacher refused two offers to send him to Vienna and Dresden, and he will then take a vacation, spending his time resting before the heavy season begins. We all wish him success and hope Utah will take the opportunity presented and have his wonderful talent, and Mr. Andelin may decide to give a few concerts at home and if he does so he will certainly have crowded houses.

The first of the year we will all regret to see the departure of Col. N. W. Clayton and part of his family for Italy. The genial colonel thinks Berlin is grand, but would rather be here in Salt Lake, and he will be in winter. Mrs. Clayton and probably three of the family will accompany him. Lawrence, acting as chauffeur, Mr. Clayton has a magnificent 1906 light colored Buick touring car and will make the entire trip by automobile. A party consisting of Col. Clayton, daughter Sybella, sons Charles and Edward, and Miss Lila Jost returned from a trip through Switzerland, France, and southern Germany. They had an enjoyable trip and were particularly charmed with the music of the country, especially San Rafael and Monte Carlo. Miss Sybella and Charles think at the present time that in six grand opera houses and a large number of first class concert halls they can see something more interesting than "dirty Italy" and will remain at home. The family is delightfully located in a villa in the Green Hills near the homes of Lilli Lehmann and Sembrich. Although a trifle out of easy reach for most of us, it is the rendezvous of the crowd and some glorious musical and social evenings are spent in their hospitable home. The Claytons are very well known at home for their entertaining capabilities and with their artist make an evening there doubly interesting. Some definite news of Miss Clayton's future plans will appear in a letter shortly. If I mistake not it will prove a gratifying and pleasant surprise to her many friends and admirers.

Of the new arrivals we find Miss Maud Ritter and her husband, Mr. Ritter is studying music production with Louis, teacher of Miss Clark and Mr. Andelin, and coach of Destinn. Herr Lowe says that Miss Ritter is doing exceptionally well with a small repertoire to look forward to. Mr. Hoidaway is here with the Scharwenka conservatory, and is also doing very well. The pleasing news that Miss Emma Lucy Gates was coming to Europe next spring reached some members of the Utah colony recently. We are all very much pleased to hear that she has chosen Europe as the place to make her entry into grand opera. Col. Clayton in remarking about her prospects said, "I think she is the one who will make Europe look up to America, and the west as she has the voice to make all of the accessories that go to make a successful singer." I think the entire student body feel the same as the colonel does. After hearing the most of the singers over here we can all appreciate our own singers who have attained to such a high degree of perfection. Certainly it is well known that Miss Gates is one of our large repertoire in French and Italian only, but it is also well known that she is as fluent when speaking German as any of the other languages, and not excepting English. This of course will prove of great benefit to her and it cannot be long until she acquires the German words to her entire repertoire. Of her voice, people at home know more of that than we who have been away so long, but there need be no apprehension on that score. Singers who have reached the same high degree as Miss Gates need fear nothing except the languages, in any event, and she being to a great extent mistress of four of the world's languages, we all fully expect to hear of her being in a royal opera house in Germany before another year has passed. Goodness knows every German opera house needs such a singer.

MISS ARVILLA CLARK TO WED WILLARD ANDELIN.

Miss Arvilla Clark, the popular singer, has just arrived at her home at Provo, after an extended sojourn in Berlin, Paris and London, where she has been hard at work both teaching and studying music.



MISS ARVILLA CLARK TO WED WILLARD ANDELIN.

Miss Arvilla Clark, the popular singer, has just arrived at her home at Provo, after an extended sojourn in Berlin, Paris and London, where she has been hard at work both teaching and studying music.

It will interest Miss Clark's many friends to learn that in the near future she is to be united in marriage with the basso, Mr. Willard Andelin, whose return to Utah is looked for on Monday next, and some particulars of whose career are printed elsewhere. The two will return to Europe in April, in time to allow Mr. Andelin to accept an important professional engagement there. Miss Clark, who has also been studying for the operatic stage, will make her debut in Germany in September next. The good wishes of their many friends will accompany them both in their matrimonial and their professional venture.

The above half-ton is made from a photograph of Miss Clark when she assumed the role of the title in the opera of "The Wedding Day," some years ago. Its reproduction at this time will not be inappropriate.

Although he has musical enemies and receives some adverse criticism, he is the one man that has entirely exhausted the means of producing effects with a modern orchestra, with a claim that no new combination of tone or effects can be produced until our present orchestra is radically altered. One of his musical opponents is commenting on "Salome," said that Strauss and Wilde were both at one time geniuses, but that both had become so fond of mind that "Salome" was the natural product of their respective minds—laughable. He adds, "Show me a musical work of true character and I'll show you the true character of the man—give me Richard Wagner and Parsifal." He had evidently forgotten "Tristan." Even with "Fenestrer" a general success and the tremendous following of "Salome," these are not of symphonic writers. He is still to Germany what Saint-Saens is to France, strictly a symphonic composer. Forty-two years of age, he is rather young for one to estimate to what period he will attain as a dramatic or symphonic writer.

With three operas to his credit (one as yet unproduced) and with a probable opera every five years, the greatest living master of the orchestra is destined to leave a legacy of which the musical world will be very proud. The premier here was a brilliant success. Seats sold as high as 100 marks (\$25; originally \$3.75). Directors and managers from all over Europe were here to see how the work would impress Berlin. M. Gallard of the Paris grand opera saw the production and was delighted. He will soon give it a Paris hearing with Alno Akte as Salome. Andre Messager, manager, director and composer, also of Paris was here. M. Messager is a conductor in Paris, manager of the Covent Garden Opera, London, and a composer of some note. His "Le Deux Pigeons" (ballet) and his comic opera, "Veronique," what perfectly favorable signs. At the second performance the German crown prince and princess were in attendance. The first night cast included Destinn, Krauss, Fiedliger and Hoffmann. Destinn did the best work of her career. She has the entire opera from 20 measures from the beginning until the end and did it beautifully. Destinn is one of the greatest, if not the greatest, dramatic soprano in all Europe today. She has a strikingly brilliant voice of exceptional range and beauty. To easily describe her I could say if you would hear Destinn with her voice just blooming as it was two years ago when I arrived here, hear Arvilla Clark now. The comparison is a good one, not overdrawn. Both

ladies are of about the same physique and voices of the same timbre; it would be easy to mistake one for the other. Destinn soon to the Metropolitan in 1908. She is always a big card at Covent Garden. Krauss is well known in New York, as he was with Mr. Conrad for two seasons. Plaischinger is also well known at home, and will return to the Metropolitan next year. All were strong in their respective roles as the Strauss music certainly inspires orchestra and singers as it does the audience. The trying part where several notes are taken one-half tone sharp, was beautifully done by Destinn, and she was the companion of Strauss in shining the honors.

"Salome" is booked for 30 performances this season.

If some additions do not soon arrive our little Utah colony will almost cease to be a colony. The latest departures are Miss Arvilla Clark and Mr. Willard Andelin. Miss Clark left Liverpool last week with President Grant and family, and Mr. Andelin left last evening for London. He will sail from Liverpool in a few days and will soon be on American soil. Mr. Andelin returns to America with much more than an ordinary music student from Utah has accomplished, at least in the way of recognition. He has in his possession a contract calling for 300 appearances in Berlin for which he will receive a very good sum. This, after only two years of work, is remarkable, and is a great compliment to him as a singer.

Mr. Andelin is the first Utah student to sign a European contract, and when realizing that this contract is for operatic performances and in the greatest center in the world, Utah can justly feel proud of this gifted son. Mr. Andelin, Herr Andelin, as he will be known for two years beginning next September, will appear here in the large and magnificent, newly opened Lortzing opera house, singing "Undine," "Faust," "Zauberflote," "Undine," "Fiesco," "Hochzeit," "Der Freyschutz," "Der Wildschütz," and others. His teacher refused two offers to send him to Vienna and Dresden, and he will then take a vacation, spending his time resting before the heavy season begins. We all wish him success and hope Utah will take the opportunity presented and have his wonderful talent, and Mr. Andelin may decide to give a few concerts at home and if he does so he will certainly have crowded houses.

The first of the year we will all regret to see the departure of Col. N. W. Clayton and part of his family for Italy. The genial colonel thinks Berlin is grand, but would rather be here in Salt Lake, and he will be in winter. Mrs. Clayton and probably three of the family will accompany him. Lawrence, acting as chauffeur, Mr. Clayton has a magnificent 1906 light colored Buick touring car and will make the entire trip by automobile. A party consisting of Col. Clayton, daughter Sybella, sons Charles and Edward, and Miss Lila Jost returned from a trip through Switzerland, France, and southern Germany. They had an enjoyable trip and were particularly charmed with the music of the country, especially San Rafael and Monte Carlo. Miss Sybella and Charles think at the present time that in six grand opera houses and a large number of first class concert halls they can see something more interesting than "dirty Italy" and will remain at home. The family is delightfully located in a villa in the Green Hills near the homes of Lilli Lehmann and Sembrich. Although a trifle out of easy reach for most of us, it is the rendezvous of the crowd and some glorious musical and social evenings are spent in their hospitable home. The Claytons are very well known at home for their entertaining capabilities and with their artist make an evening there doubly interesting. Some definite news of Miss Clayton's future plans will appear in a letter shortly. If I mistake not it will prove a gratifying and pleasant surprise to her many friends and admirers.

Of the new arrivals we find Miss Maud Ritter and her husband, Mr. Ritter is studying music production with Louis, teacher of Miss Clark and Mr. Andelin, and coach of Destinn. Herr Lowe says that Miss Ritter is doing exceptionally well with a small repertoire to look forward to. Mr. Hoidaway is here with the Scharwenka conservatory, and is also doing very well. The pleasing news that Miss Emma Lucy Gates was coming to Europe next spring reached some members of the Utah colony recently. We are all very much pleased to hear that she has chosen Europe as the place to make her entry into grand opera. Col. Clayton in remarking about her prospects said, "I think she is the one who will make Europe look up to America, and the west as she has the voice to make all of the accessories that go to make a successful singer." I think the entire student body feel the same as the colonel does. After hearing the most of the singers over here we can all appreciate our own singers who have attained to such a high degree of perfection. Certainly it is well known that Miss Gates is one of our large repertoire in French and Italian only, but it is also well known that she is as fluent when speaking German as any of the other languages, and not excepting English. This of course will prove of great benefit to her and it cannot be long until she acquires the German words to her entire repertoire. Of her voice, people at home know more of that than we who have been away so long, but there need be no apprehension on that score. Singers who have reached the same high degree as Miss Gates need fear nothing except the languages, in any event, and she being to a great extent mistress of four of the world's languages, we all fully expect to hear of her being in a royal opera house in Germany before another year has passed. Goodness knows every German opera house needs such a singer.

MISS ARVILLA CLARK TO WED WILLARD ANDELIN.

Miss Arvilla Clark, the popular singer, has just arrived at her home at Provo, after an extended sojourn in Berlin, Paris and London, where she has been hard at work both teaching and studying music.

ladies are of about the same physique and voices of the same timbre; it would be easy to mistake one for the other. Destinn soon to the Metropolitan in 1908. She is always a big card at Covent Garden. Krauss is well known in New York, as he was with Mr. Conrad for two seasons. Plaischinger is also well known at home, and will return to the Metropolitan next year. All were strong in their respective roles as the Strauss music certainly inspires orchestra and singers as it does the audience. The trying part where several notes are taken one-half tone sharp, was beautifully done by Destinn, and she was the companion of Strauss in shining the honors.

"Salome" is booked for 30 performances this season.

If some additions do not soon arrive our little Utah colony will almost cease to be a colony. The latest departures are Miss Arvilla Clark and Mr. Willard Andelin. Miss Clark left Liverpool last week with President Grant and family, and Mr. Andelin left last evening for London. He will sail from Liverpool in a few days and will soon be on American soil. Mr. Andelin returns to America with much more than an ordinary music student from Utah has accomplished, at least in the way of recognition. He has in his possession a contract calling for 300 appearances in Berlin for which he will receive a very good sum. This, after only two years of work, is remarkable, and is a great compliment to him as a singer.

Mr. Andelin is the first Utah student to sign a European contract, and when realizing that this contract is for operatic performances and in the greatest center in the world, Utah can justly feel proud of this gifted son. Mr. Andelin, Herr Andelin, as he will be known for two years beginning next September, will appear here in the large and magnificent, newly opened Lortzing opera house, singing "Undine," "Faust," "Zauberflote," "Undine," "Fiesco," "Hochzeit," "Der Freyschutz," "Der Wildschütz," and others. His teacher refused two offers to send him to Vienna and Dresden, and he will then take a vacation, spending his time resting before the heavy season begins. We all wish him success and hope Utah will take the opportunity presented and have his wonderful talent, and Mr. Andelin may decide to give a few concerts at home and if he does so he will certainly have crowded houses.

The first of the year we will all regret to see the departure of Col. N. W. Clayton and part of his family for Italy. The genial colonel thinks Berlin is grand, but would rather be here in Salt Lake, and he will be in winter. Mrs. Clayton and probably three of the family will accompany him. Lawrence, acting as chauffeur, Mr. Clayton has a magnificent 1906 light colored Buick touring car and will make the entire trip by automobile. A party consisting of Col. Clayton, daughter Sybella, sons Charles and Edward, and Miss Lila Jost returned from a trip through Switzerland, France, and southern Germany. They had an enjoyable trip and were particularly charmed with the music of the country, especially San Rafael and Monte Carlo. Miss Sybella and Charles think at the present time that in six grand opera houses and a large number of first class concert halls they can see something more interesting than "dirty Italy" and will remain at home. The family is delightfully located in a villa in the Green Hills near the homes of Lilli Lehmann and Sembrich. Although a trifle out of easy reach for most of us, it is the rendezvous of the crowd and some glorious musical and social evenings are spent in their hospitable home. The Claytons are very well known at home for their entertaining capabilities and with their artist make an evening there doubly interesting. Some definite news of Miss Clayton's future plans will appear in a letter shortly. If I mistake not it will prove a gratifying and pleasant surprise to her many friends and admirers.

Of the new arrivals we find Miss Maud Ritter and her husband, Mr. Ritter is studying music production with Louis, teacher of Miss Clark and Mr. Andelin, and coach of Destinn. Herr Lowe says that Miss Ritter is doing exceptionally well with a small repertoire to look forward to. Mr. Hoidaway is here with the Scharwenka conservatory, and is also doing very well. The pleasing news that Miss Emma Lucy Gates was coming to Europe next spring reached some members of the Utah colony recently. We are all very much pleased to hear that she has chosen Europe as the place to make her entry into grand opera. Col. Clayton in remarking about her prospects said, "I think she is the one who will make Europe look up to America, and the west as she has the voice to make all of the accessories that go to make a successful singer." I think the entire student body feel the same as the colonel does. After hearing the most of the singers over here we can all appreciate our own singers who have attained to such a high degree of perfection. Certainly it is well known that Miss Gates is one of our large repertoire in French and Italian only, but it is also well known that she is as fluent when speaking German as any of the other languages, and not excepting English. This of course will prove of great benefit to her and it cannot be long until she acquires the German words to her entire repertoire. Of her voice, people at home know more of that than