

SAYS LEONCAVALLO WAS SLUGGISH

SALT LAKERS will read with interest the criticism of F. W. White in the Denver Post of Leoncavallo, the great composer, who went here with his orchestra to the Colorado metropolis. This is what Mr. White said:

Those who went to the Central Presbyterian church last night to hear Leoncavallo's famous orchestra, from La Scala, Milan, were much in the condition of the visiting rustic who couldn't see London for the houses. They couldn't hear the orchestra for the singers.

It became a vocal rather than an instrumental concert, and the mision of the strings, the reeds and the brasses seemed merely to accompany the song and violin selections from "Pagliacci," "Zaza" and "La Boheme." Leoncavallo's three most pretentious and effective operas.

There was on the program one number, and only one, for the orchestra, but the initial offering. Happily, however, the conductor introduced an even more interesting selection from the number of the beginning of the second part, which proved to be the really brilliant feature of the entertainment. I was not alone in this. I heard it said by several of the audience that it was the best of the evening. It was also a masterpiece of color, melody, and was given with a richness and energy that brought a climax of power and splendor. There was nothing perfunctory in the applause that followed.

The conductor bowed his appreciation. Leoncavallo is heavy in movement, sluggish in action, sullen in appearance. He is manifestly a better conductor than composer. He seems lacking in the passionate Latin temperament you can scarcely credit that he wrote "La Boheme"—and while his men respect him and respond artistically to his leading baton, he has not the magnetic personal quality to excite, enslave, inflame.

His orchestra is very fine, of course. It could not be from La Scala were it not so, but our American organizations—Theodore Thomas, Walter Damrosch, Victor Herbert, the Boston Symphony—have done far better than to that one at the Central Presbyterian church last evening.

The concert was interesting and unusual. It was also abnormally long, due to Italian eagerness to get the worth of the admission. Not an artist in a number but was violently encoered. Then there was the incident of the presentation of a medal and the reading of an address. It followed the "Ave Maria."

Taken commercial spirit of the west was also in evidence on the short program, also following the "Ave Maria," which, it said, was dedicated to his Holiness Pius X. Then it went on to say—in lines directly after—that the medal presented to Leoncavallo was made by some one on sixteenth street, "next to Jolly's," and that he not only sold medals, but "Graham's silverware and Hake's cut glass."

How we Americans love to mingle the aesthetic with the material! How we live up to the eternal verities, and how the fitness of things appears!

The "Ave Maria" was exquisitely sung by the seven vocalists. The composition displays a gentle sentiment, a reverential feeling. It is redolent of the church and the organ, and has a graceful movement that differs from the conventional lines upon which most harmonies constructed with a religious purpose are built.

Truly, Leoncavallo is as masterful with the solemnities of music as with its higher elements. We only wish he had given us more instrumental and less vocal work last night. The public went to hear the Scala orchestra, not a group of capable but not extraordinary singers. The master, however, was eager to show off his operas, and that could be better done with the voices than the fiddles.

Leoncavallo himself large of girth, dark and ungainly, evidently takes himself and the world most seriously. He wouldn't cheer up for a moment last evening, even when playing the most sparkling of his own compositions.

He was saturnine, solemn, unsmiling, depressed! Life didn't appear to him one long, sweet song. He was probably overweighted with his own greatness.

Automobiles on Tombstones.

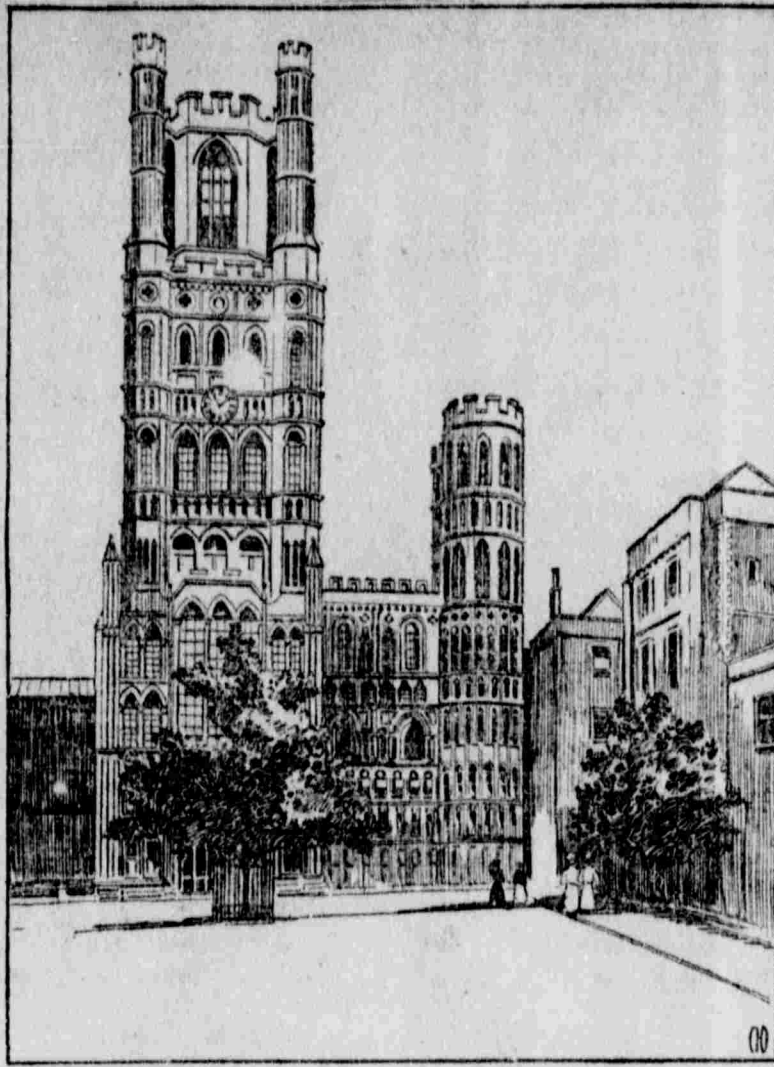
"I introduced an automobile into a tombstone design for the first time eight months ago," said a dealer in tombs and vaults. "Since then I have made two other automobile designs."

"The first was for a Down-East millionaire, who invented an automobile attachment that brought him in a large fortune. A granite shaft, crowned with an angel, marked his grave, and the angel held in her hand an idealized automobile driven by a winged boy. This was intended to signify that the man always stuck to the right road, or else it signified that he made his pile quick at that invention. I forgot which now—it is so long ago."

"The second automobile formed the pediment of a handsome monument. Erect in the car stood a beautiful winged girl, her hair and garments blown backward in the wind, her hand shading her eyes. The car was only suggested, hewn roughly in the marble, and altogether the design made a very imposing tomb for a noted racer who died last spring."

"The third automobile was introduced in a panel in a vault to commemorate the death of an automobile manufacturer. 'You know how many people are killed automobilizing, so that it seems at times almost as if the automobile had been invented for the sole purpose of ridding the world of the useless, idle, and the dissipated! Well, of all the tombs of those killed in that way, not one, so far as I can gather, has had an automobile introduced in its sculpture. It is only where the automobile has proved a benefit that we find it on a gravestone.'

AN ANCIENT BRITISH SANCTUARY.



Its cathedral has recently celebrated the eight hundredth anniversary of its dedication. The picture shows the west front of the stately edifice. It is cruciform in design, 537 feet in length by 173 feet across the great transepts. It is Gothic of almost every style from early Norman to perpendicular. The great church has been restored perfectly since 1845.

YOU GAIN—AND LOSE— FIVE POUNDS A DAY.

"A dinner like this increases one's weight two and a half pounds," said a physiologist, as he finished his turkey and helped himself to mince pie. "An average dinner increases the weight two pounds two ounces. Did you ever consider how the weight fluctuates night and day?"

"We lose in bed at night two pounds six ounces. Between breakfast and lunch we

lose 11 ounces. Between lunch and dinner we lose 19 ounces more. Total loss, four pounds, 14 ounces. That goes on every day of our lives.

"At breakfast we gain one pound 12 ounces; at lunch one pound; at dinner, as I said before, two pounds two ounces. Total gain, four pounds 14 ounces.

"Thus, day by day, gaining nearly five pounds and losing nearly five pounds, our weight remains uniform. If we ate but a half or a third what we do, it is logical to suppose that our organs, digestive and so on, would have but half as much work to do, and that our brains in consequence would be able to do twice as much. That is the logical supposition, and no doubt it is the correct one, but

man is still too nearly animal to eat only what he needs. He insists on eating till he can hold no more."

When He Was Rockless, Justice of the Peace. You say that couple wishes to be married? But the bridegroom is drunk! Father of the bride: Yes, judge, excuse me, judge, but it's only when he's drunk that he will consent to marry her.—Translated for Transatlantic Tales, from Le Journal.

NO RESPECTER OF PERSONS. The picture illustrates an amusing scene that may be seen almost any day in front of a curiosity shop in St. Martin's court, London. The proprietor



keeps a mummy case standing against his doorway, and the shop cat has taken a fancy to spend most of the day sitting on the head of it.

TIMELY WARNING.

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A FIELD OF ROMANTIC RESEARCH.

NORFOLK, Va.—Bordeaux Manor was the name given by Jean Lafitte to the habitation he constructed on the shore of Hampton Roads and whither he retired to spend the last years of a life crowded with events.

The site of this habitation is within the enclosure of the Jamestown exposition grounds and although it has disappeared under the crumbling decay of time not so the memory of the amazing man who built it.

The site of Bordeaux Manor is a link that connects two cities of the United States, New Orleans and Philadelphia. In the former Jean Lafitte passed through many scenes of his eventful life that had a stress of connection with his career of a rover of the seas. In the latter city he devoted his time to amassing a fortune in the legitimate avenues of trade as an importing and exporting merchant.

He was successful in the latter enterprise in the city of Brotherly Love, and when wealth smiled on him with an assuring countenance he resolved on passing his last days in a sequestered spot, remote from the turbulence of his early career and equally so from the scene of his exemplary effort. It might have been due to the operation of some subtle law by which one age takes to and cherishes the associations of infancy that Jean Lafitte was impelled to make selection of the site on the shore of Hampton Roads as the peaceful abode of his declining years. Perhaps there was a force within his dragging him back to the sea where his career had been so blighted, and perhaps there was a contracting force pulling him toward a snug retreat and a secure home. But whatever may have been the impelling agencies it is certain that Jean Lafitte came down the coast from Philadelphia and built himself a home, and the site where that home stood is on the grounds of the Jamestown exposition.

By the time this exposition opens there will doubtless be many facts authenticated and verified which will make Jean Lafitte, pirate, merchant and country gentleman a personage of wide interest. The cities of New Orleans and Philadelphia unquestionably possess valuable data concerning him which thus far has eluded publicity.

Philippine Are Good Workers.

I was tremendously impressed with the adaptability of the Philippine laborers, and the fact that they make such efficient workers when properly trained. The manner in which these people take hold of things when they are given a fair chance is simply marvelous. I know one man who went to the Philippines 14 years ago and settled down among the tribe who lived in trees, as fish and rooks, and wore no clothing. He was an old-fashioned lumber tract. Today these "Bicol" are the tribe to which they belong. They live in nice homes and have schools, churches, a brass band, a dance hall, and last, but not least, they are excellent farmers. They know all the varieties of the trees and their value, and how to cut them. They have never left the cutting, nor have they been affected by famine or pestilence, nor did they desert to join the insurrection. Six of these boys between the ages of 17 and 25, now live on 300 acres along the coast of southern Luzon in four days without a stop. I don't believe a basket of them weighed over 120 pounds. They ate three good hearty meals a day of rice and fish, and at night, when the heavy lifeboat had been pulled upon

the beach and turned over, they slept like logs under its shelter. At the end of the trip they seemed as fresh as at the beginning. For endurance, Mr. John Orr, who trained these boys, would watch them against any crew in the world. They have defeated French, English, German, American and Spanish sailors in boat races—Hamilton Wright, in Leslie's Weekly.

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