

Dramatic and Lyric.

Review of the Temple Music.—Hazel Kirke.—Coddock Reminiscences.—A Blip at De Koven.—Al Hayman's Figures—Amusement Notes.

It was in all ways fitting that our musicians and poets should have celebrated the completion of the great Temple with special invocations of song and verse. The theme was a mighty one, and writers and composers could have found more inspiring to move their pens. It was appropriate, too, that the music composed for the occasion, and rendered at various times in the course of the exercises, should have given a pure reaction by a full body. It was due the composer, the singers and the public, and that the latter appreciated the opportunity of hearing the music was shown by the attendance at the Tabernacle last Saturday evening, which was announced that the Temple music would form a part of the programme. The gathering was probably the largest which had been attracted by the prolonged series of concerts given throughout the course of the dedications. The only master of ceremony is that it was impossible for the audience to hear the Temple music during the same evening that a body of 1,200 children made up a portion of the auditors. It was a never failing duty to keep the audience interested in any kind of art, for they had given their attention to the public, people simply had not seen the unavoidable and to take their music with an accompaniment of titbits. These smaller ones are due to the fact that the string quartet did not go more than to go through the motion of playing. In parts of the house the sound was entirely indistinguishable.

There were five vocal and instrumental compositions on Saturday night's programme, the clausores being Joseph J. Darnay, the Tabernacle organist, L. D. Edwards, well known musician from Boston, Prof. Stephen, author of the choir, Prof. J. C. Jones, director of the choir, and Prof. C. J. Thomas, director of the Union Glee club. It may be said at once that all the compositions show an advance in musical thought over previous works, so far as the authors and critics that the writers were stirred by the birthright of their theme. It is no part of our purpose to institute comparison between the works, nor would it be an easy thing to do, as all are written in different styles. We may say that the rendition which more nearly touched the interest was that of Mr. Darnay's anthem, "Loudly I sing." We regard it as very beautiful, and Mr. Darnay's contribution to home music. It opens with a very pale imitation of the Hallelujah chorus, it is true, but it immediately branches out with freedom and originality to the voices of all the soloists, and while we grant that Heavenly Father, our Redeemer, God and King!" The next movement is three-four time, very charming, the bass being especially pretty. The next, a short movement, is based on the words "Up to the effect" part of the anthem, an antiphon in six-eight time, sung pianissimo, soft voice, with tremolos stops on the organ. Parts of this were thrilling. The anthem concludes with a grand finale, "Hallelujah to God and the Lamb. Amen," the voices taking it flat just before the finish. Mr. Stephen is entitled to the credit of having achieved the most ambitious and original effort in his composition, and it is done in a lofty and inspiring style which runs along the familiar hymn. "The spirit of God like a fire is burning," the idea being to have a part in the choir and another in the organ. The organ part is a solo, and the remainder of the choir renders what might be called a choral obbligato—the voices being heard on the high notes of the words, "Hallelujah, amen," and the organ being rendered. The effect is inspiring, the only trouble being that flat, the audience—those who relied on singing—guessed to listen. Another of Mr. Darnay's compositions, "The angels sweep the earth," was also well received. The day after, but it has evoked much comment during the course of the dedication exercises. Prof. Thomas' anthem "Aye yealms," rendered by Edward and Mrs. Thomas, is a very striking musical composition. The duet in the minor is specially well written and was specially well received. Prof. Thomas conducted the audience in the singing of the eighteenth psalm, and the audience sang it with great enthusiasm. Mr. Edwards, one of our talented West musicians, listened to the rendering of his anthem "Our Father in Heaven"—from the rear of the building. It is a simple, clear, effective composition, as simple for an amateur as an ante and baritone takes a solo and does in the minor, followed by a quartette, arranged from the operetta ministry. A duet for voices was also effective. The concluding exercises in the same time and the finish is a tender "amen." Mr. Eisinger, an amateur, showed his feeling in a simple hymn arrangement of "Lord, we come before Thee now."

The voices to which the music is set are well composed, and some of them denote genuine poetic warmth. Miss Booth is the author of the noble composition "My life is thine." Mr. Edwards, the poet poet, wrote the words for Prof. Thomas. M. W. Nashell, also sang exceptionally good work in the verses to Stephen's "The angels sweep the earth of gold." The lyrics are as follows:

The angels sweep their hands of gold,
To give her a crown and sceptre.
They sing in a voice like a lark,
The angels sweep the earth of gold.

These were the words set and,

"e"

Lectures, as a general thing, are very well patronized in Salt Lake, but the celebrated Frank G. Carpenter, author of "The Story of the Theatre," commands his full price, for a small exception is the rule. The Press club has taken twenty-five seats, the Herod, Tribune and News will be represented by a stall, as a

was while playing here in 1872, that Miss Conibear died. Her older sister Elizabeth Lake went driving with her son, Fred, Margot, in the country, and Fred, who was twenty-nine years of age, at the time of her death. Conibear himself is now nearly seventy.

Coddock retains many interesting impressions of President Brigham Young, the builder of the Salt Lake Theatre, and the principal patron of the drama. In the early days he spent many evenings with Mr. Conibear, and in conversation with the writer, "He preferred comedies, and I can now see him in my mind's eye sitting in his large chair in the center of the parlor, with the play, 'The Wizard,' in front of him. I well remember one evening, when I was playing the part of a crusty old man in the comedy of 'Hell.' A young girl is appearing in the play, and she is poor, which has been brought about through her own foolishness and extravagance. I have to say to her in these tones, 'Tell your mother to leave off her trifancy and sherry, while down—'

The Wizard," says Coddock.

The discussion over De Koven's ap-

pearance in the opera, "The Mikado,"

which was mainly forward in the New York papers, and the dancer is re-

minded of the following story:

It is a definite story, which might be used in conjunction with the present discussion, but it is not of much interest. When the famous actress, Sophie Scholl, was, I really can't say, taken prisoner by some brigands at the Abruzzi, they demanded that she should give them one of his own compositions. She refused, and turned away from his latest opera, at which they burst into tears, and when it was finished, fell upon his breast, embraced and kissed him, saying, "You, sir, are great!" She greatly feared that she would be forced to sing, and find many musical contracts in this city. But as I am becoming personal, it is time to quit.

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I see that Al Hayman is beginning to send out paragraphs telling of the financial attractions of theatrical

attractions in San Francisco. Aside from his customary paragraphs on the California clubs, I have never read anything more pleasant. The fact that the Hayman family is to be found in San Francisco in two weeks, is well worth the space given to it.

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