



OUR MUSICAL OUTLOOK -- OUR MUSICAL NEEDS.

THE "NEWS" extends the joyous greetings of the season to the musical fraternity of our city and state, to many of whose faces adorn this page, and wishes them a happy Christmas and a prosperous New Year.

There is no class of our citizens to whom the community owes more than to its educators—and who better deserve the name of educators than those who labor to instill a love of the art divine in the hearts of the young? We believe the New Year holds for them and for all who labor for the uplifting of our race, for the spread of art and culture, and the things beautiful that adorn our lives—distinct hope and promise. There are signs of awakening on every hand in the musical field. The reaction from rag time and the reign of nonsense in music was bound to come in time, and there are many indications that the change is near at hand.

The year 1904 has witnessed distinct progress along musical lines. The organization of the Salt Lake Symphony Orchestra, and its being placed on a business basis by a group of business men, is one of the most hopeful signs of the year, and great things may be expected of it in the future. The whole-souled way in which the various musicians of the city have rallied to the support of the organization, and especially the action of many professors in commending it to their students, is not less pleasing, and is specially significant in view of the differences and jealousies which have so often separated musical people in the past. Greater attention is being paid to musical instruction in the schools and colleges than ever before, and this is particularly true of the Church schools in Provo, the record being made by the musical department at the Brigham Young University under Prof. Lund is specially noteworthy, and is evidenced by the excellent record the institution has turned out.

At the instigation of the "News" several of our professors, including Mr. Wetzell, who has in charge the department of music in the city schools, have contributed for this issue, their views on our musical status generally, and on the topic named at the head of this column, "Our musical outlook, our musical needs."

Stephens Emphasizes "Needs"

Tabernacle Choir Leader Points Out Some Salient Facts.

OUR "musical outlook" is not clear to me as it depends entirely on whether or not we are to have our "musical needs" supplied. Were I assured of the latter I would unhesitatingly declare the former bright indeed.

Two moves of the highest importance have been made this season, which if tenaciously adhered to and followed up, will lay a solid foundation to our musical progress in two great lines—the choral and the orchestral; the one was the taking hold of the Tabernacle choir by the Church authorities to the extent of calling through the bishops of the various wards, a body of new singers into the Tabernacle choir. The other, was the taking hold of the maintenance of the Symphony orchestra by leading and influential citizens.

The first, if followed up closely, will, to a considerable extent at least, remove the difficulties attending the supplying of the Tabernacle with singers, and enable them to attend sufficiently to get some sort of training as a body, and will go far towards making it an ideal chorus. If its NEEDS are not lost sight of in the multiplicity of duties incumbent upon the presiding authorities, especially those of the ward and stake concerned, if those who have the distribution of labors and duties upon Church members will, in a solicitous and friendly way, remember that the choir is an additional labor requiring time, energy, and thought on the part of those called to maintain it by their attendance, and so arrange their labor that they are not forced to neglect the Tabernacle in order to give a good report of themselves in their various and stakes. Thus the material to make the Tabernacle choir a model for all Church choral organizations will be in the hands of its leader. Failing in this, there is no future for this choral body from a progressive standpoint, and its failure will affect all choirs in our community.

So also if the people that for the present seem supplied to the Symphony orchestra, do not fall through lack of real patronage, in hearty sympathy and in cash support as the novelty dies away, our musical growth from the instrumental (or orchestral) side will have a foundation laid. But if it proves but a "fad" of a season or two, as past organizations depending wholly upon public support have done, we will only be momentarily benefited. So I repeat that our musical outlook depends very much upon the outcome of these two important moves inaugurated this season.

It is impossible to overestimate the importance of the school work of our state, and of the Church, musically, much is now being done, especially by the Church schools, and the public schools in Salt Lake and some of the larger towns. But much more might be done in the higher schools of the state and city. The "outlook" depends upon this as well.

We "NEED" competent teachers who can in a simple, methodical, and interesting way, instill the elementary principles of music into the youth of our community.

We "NEED" more united efforts, in a centralizing sense, to keep music before the masses.

We NEED to restore the old public habit of going to the Tabernacle and as of old centralizing their efforts there both as performers and listeners. In short, to draw together, rather than to pull apart. And this should be done in a way so as not to weaken local efforts in the wards or churches but rather to strengthen.

As a Church, we NEED a closer union of choir work. Perhaps an organization of choirs, or of music in every phase of its workings, in order to uphold, and uphold one another.

As a general community, we NEED to be more united on musical ventures, such as bringing great artists here to perform for us. We are situated on the high road of travel, yet nine-tenths of the world's famous artists pass us by. And we lose not only the pleasure but the education derived from the performance and that too, with the best and greatest musical auditorium in the world in the center of our city.

We NEED more discriminative criticism from our press, both in advance of and after musical performances. I do not mean harsher censure, or more fulsome praise. But higher, more discreet, more educative to the reader, and if need be, to the performers. Much as is being done kindly by the press for music, that department is oft times far short of the "sporting" page. And what is lacking is inclined to harp on two or three strings unduly.

We sadly NEED fewer free concerts, recitals, and program meetings, as they greatly injure legitimate musical enterprise along the same lines.

EVAN STEPHENS.

McClellan is Optimistic.

Says the Day of the Musical "Knocker" Has Departed

THE musical situation in this city seems to me to be in a pretty healthy condition at this time.

There are more industrious pupils at work upon various instruments and in their vocal studies; more musicians in their studios, and more bands than we had a year ago, and greater interest is being taken in the Symphony orchestra than ever before.

There are more professional and amateur string quartets in existence today than formerly. A number of vocal teachers are organizing small choral societies; one or two are planning to give operettas or light opera with their students. The Tabernacle choir has the greatest enrollment of members during the past five or ten years, and is getting down to better work. The Orpheus club is vigorously increasing its repertoire and usefulness, and the Utah State band has shown what can be done by intelligent leadership and industrious members in a remarkably short time. The return of H. S. Goddard and H. W. Douglass from European successes and study will prove of marked benefit to many vocal students, and create a new interest in that branch of the divine art. More pianos and organs have been bought the past

GOOD WILL.

(Written for the Christmas News.)

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Andantino.

GEO. CARELESS.

year than in any two years before, and the people seem to hunger and thirst for music, especially for the light class.

Salt Lake has about 600 people who will pay \$1.00 for a good concert—purely for the benefit of hearing grand works well performed—and it has 5,000 who will rush pell-mell to anything that is free, whether the result is up to the mark or not. They seem to prefer that it be not of the highest class. This is the very condition that is doing more to demoralize music, to discourage artists, and to keep the taste rampant for ragtime and

"coon songs" than any other force. There is hope for us, though! The Symphony orchestra will do a great missionary work in the cause of good music if it is fastened to the Tabernacle choir in its up-raise upon the works of the masters very soon, and the religious club will give two or three of their delightful clean and wholesome concerts. Probably the Salt Lake Opera company will be rejuvenated, and the programs of the organ recitals in the Tabernacle will be much heavier the coming season.

There are all powerful forces in the stimulating and elevating of musical taste in this city. If we could but get all the worthy artists more closely in touch with each other, induce our next Legislature to enact a measure whereby the charitable (and they are with us) would be compelled to either pass an examination before they might practice, or go to blacksmithing, etc., greater good might yet be accomplished by our musicians. The better class of our artists have quit "knocking." Today a "knocker" is frowned on and despised more than ever before.

He is a useful and tolerated to the rear. The true artist, he is progressive, is too much in demand to revile his contemporaries, and the musicians of Salt Lake City were never busier, never more prosperous. I look for a healthy upward trend in our musical taste the coming year. Let us make all good concerts pay the promoters, and throw down that which is mediocre. J. J. McCLELLAN.

No More Free Concerts.

Shepherd Thinks We Have Too Many Unpaid Entertainments.

IT should endeavor, in Salt Lake, to place a higher valuation on the fine arts.

The stamp placed upon music through the verdict of ages, as the choicest product of the human heart and intellect, demands that we approach and entertain this music with due reverence and seriousness. A community as young as ours, would make no mistake in emulating the musical fashions of older cities, where the fostering of meritorious organizations—orchestras, choruses, chamber music societies, etc., etc., becomes a matter of municipal pride. We must sincerely the early double of the "Philharmonic Guarantee association," and hope that its fate has not entirely destroyed the ardor of its promoters.

Peculiar and unique as we are in many respects, we are no less peculiar in our relation to musical matters; possessing an abundance of talent, an abundance of teachers, and an abundance of students, we ought to produce an abundance of music and musical enthusiasm. The product of all this activity, however, is far from being what one should expect, a condition arising from the fact that the valuation, or standard placed upon music as an art is practically nil. We think of it, and treat it too often as a commodity, rather than as an art. Art being the product of heart, head, and hand requires the very essence of our intellect and emotion for its true appreciation.

There should be no more free concerts in Salt Lake City. There have been vastly too many in the past. If we are not willing to pay money for the privilege of hearing real music, we are many less willing to pay our thought, time and study and our sincere efforts for its appreciation. A charge of admission to the Tabernacle recitals, even a small one, would be an effective step in the right direction. It is high time we were emerging from the woods of provincialism. ARTHUR SHEPHERD.

Wetzell Sees Awakening.

Instructor of Music in Schools Speaks Most Encouragingly.

THERE are indications of a new era in the musical life of Salt Lake City. The musical atmosphere is improving. There appears to be a general awakening among teachers and those desiring instruction. My contact with the teachers and pupils in the public schools leads me to these conclusions. The desire on the part of the teachers to better qualify themselves for the work of instructing the children in the rudiments of music, is quite general. The pupils are taking more interest in their music studies than ever before, and many of them will be found later in the studio of the professional, taking more advanced training. This suggests a very bright outlook for the musical progress and standing of Salt Lake City.

The encouragement which the promoters of the Symphony orchestra have received from our citizens is an excellent indication of increased interest in musical matters. Such an organization is an important factor in the cultural life of any city, and is worthy the encouragement of all music-loving people.

I may be taking a strongly optimistic view of the situation, but it is a pleasure to me to look upon the bright side of things when they have to do with the welfare, happiness and contentment of a people. I can see that great good will come out of the earnest efforts which are being put forth by professional music teachers, public school teachers, and a music-loving public to raise the musical standing of our city.

What do we need? An improvement in professional spirit. A greater quantity of action. A working together for music's sake. Without these conditions we cannot hope for that influence which is necessary to the advancement we so much desire.

We have a musical organization in the Symphony orchestra, which bids fair to become a permanent feature in our musical life. We now need a choral society which shall take up for study and presentation the oratorios of the old masters, and the more modern compositions, such as Max Bruch's "Cello in E-flat," "Arminius" and "Frisch," Gade's "Holy City," and "Joni of Arc," Couperin's "Ancient of Days," Gade's "The Earl-King's Daughter," etc. I know of nothing which will do more to bring the music people together, or which will add to our improvement, pleasure and happiness so much as such a society.

Personally, I encourage, and in the public schools, the encouragement and co-operation of all professional music teachers.

WILLIAM A. WETZELL.

