

# Music and Musicians

PROF. McLELLAN of this city is now in St. Louis and will have done his first practice work upon the great Festival hall organ this afternoon. His recital will be given on Monday and Tuesday next, and according to the St. Louis newspapers they are awaited with highly attuned anticipation. The fact that the organist of the famous "Mormon" Tabernacle is to appear on a world's fair program, has been sufficient to set the tongues of many curious people wagging, as though he were a creature of a species entirely different from his fellow artists. His programs are much more extensive than some of those that have been given during the Festival hall recital season, according to the Musical Courier. One number that promises to be notable is the "Prelude" dedicated to Prof. McLehlan by Arthur Shepherd, leader of the Salt Lake Symphony orchestra. Its reception will be awaited with interest, as will Mr. McLehlan's whole engagement. His program for the two days is as follows: Festival hall, universal exposition, St. Louis, Mo., Monday, Nov. 21, 1904, at 11:30 a. m.

music. The Masons were delighted with the efforts of the musicians.

Local music houses report an increasing number of stringed instruments such as mandolins and guitars. There is also a good demand for sheet music, only the call is for the so-called "popular" compositions.

Miss Ramsey is in receipt of two highly complimentary letters from Miss Estelle Lieblich of Sousa's band, introducing her to Wolfsohn and Savage, the operatic impresario who will be in Salt Lake the coming winter. Mr. Sousa will later send her letters of recommendation, which he believes will be of assistance to her. Miss Ramsey made an excellent impression when she sang before Mr. Sousa and his musicians.

It is a very rare thing that a noted musician visits a large community and leaves it with such hearty feelings of appreciation and cordial good will, as Mr. Sousa carried away with him after his performances here.

The recent musical exhibition by Messrs. Shepherd and Weihe in Unity hall, where the beauties of Eban and Greg were so intelligently set forth, gave such satisfaction that further lectures of this character are sure to be in demand.



MISS ELLEN H. THOMAS, Promising Young Ogden Singer Who Gives a Farewell Concert on Monday Evening Next.

Miss Ellen H. Thomas is one of Ogden's native born young ladies, with a fine soprano voice. She was for some years a diligent student under Squire Coop, and during the past 15 months studied under Charles Kent of this city. Miss Thomas' voice is strong, with a wide range, and of a sweet quality. Both of her teachers are proud of her achievements, and bespeak for her a future. Next Monday evening, at the Ogden Tabernacle, Miss Thomas, assisted by the Tabernacle choir and several local artists, will give a farewell recital, as she leaves on Wednesday next for New York to continue her studies under one of the best instructors. She will be heard tomorrow evening, with Held's band at the Grand Theater in this city.

prise Waltz," Miss Ellen Thomas, Ar. dill: "Pilgrims Chorus" from "Tannhauser," Wagner; "Anvil Chorus" from "The Trovatore," Verdi; "Katinka," G. Smetana; "Fronzine Misunderstanding," Chambers; overture, "Maximilian Robespierre," Litolfo.

Prof. Charles F. Carlson is extending his work in the direction of organizing juvenile musical classes. He has just been authorized by the presidency of the Pioneer stake to take up this kind of labor in their state. The preliminary meeting will be held in the Fifth ward meetinghouse on Saturday next at 11 a. m. The Salt Lake stake class will meet on the same date at 1:30 p. m. in the Sixteenth ward meetinghouse.

Prof. William C. Clive has opened a studio in the Templeton building.

Following is the program of a concert to be given at Unity hall on Nov. 22:

- (a) Spanish Dance.....Chaminade
- (b) Cradle Song.....Chopin
- (c) Romance.....Svendsen
- (d) Serenade.....Moskowsky
- (e) "Teach me, Oh Lord," Henry Lincoln Case
- (f) "Sweet and Low," Barney Quartet; Mrs. Nellie Pinkerton Moore, Miss Agatha Berkhoel, Mr. Fred Graham, Mr. Willard Squires.
- (g) Contralto Solo, Miss Agatha Berkhoel
- (h) Piano Solo, Theme and Variations, Soprano Solo, Mrs. Charles G. Plummer
- (i) Baritone Solo.....Mr. Karl Scheid

From present indications the banjo recital by Alfred A. Farland, the "Magical" of the Banjo, to be given in the Congregational church on Tuesday evening, Dec. 6, will surpass any of his previous recitals. The subscription sale of seats has been very successful so far and a large audience will greet the artist upon his third appearance in this city, within the past four years.

The piano market still holds up its end in the business world in good shape, and prices are firm. There is much competition, but the demand is so steady that all dealers report favorably, and say that in addition, collections are good.

There is considerable gossip in musical circles over the recent visit of Sousa's band, and its remarkably fine artistic work. Musicians remark that Sousa did especially well in "Parsifal" music; in fact, its presentation was considered the most intelligent ever given in this part of the country by any concert band. Then the performance of the Haendel Largo, by the great organ and band together, is still commented on as most remarkable. Both band and organ were in perfect accord, as the band plays the low pitch instruments, and the organist followed perfectly the movements of the conductor's baton.

An incident occurred in connection with the last Sousa concert that was considered rather annoying to the audience. About everything that was said and sung back there, and the thrumming on the violin, could be heard distinctly all over the rear of the house, and the pastoral passage in the Tell overture was practically spoiled, as the band plays the low pitch instruments, and the organist followed perfectly the movements of the conductor's baton.

Emma Carelli, the prima donna of the Theater Lyrico in Milan, tried to commit suicide the other day because Sonzogno had refused to renew her contract. He repented, and on her return to the stage she was greeted with frenzied applause.

"Dan" Leno, the principal attraction at the Drury Lane pantomimes for many years, and the most noted music hall comedian in that country, is dead in London of heart failure. Leno broke down mentally in 1903, but recovered sufficiently to appear at Drury Lane at Christmas.

Caruso, Corried's trump tenor, Mme. Melba, who only sings in New York a few nights before taking up her western tour, and Emma Eames, another of the Corried stars, arrived in New York last week. Caruso is studying English very hard and is rapidly learning the language.

Still another wonderchild has made his appearance in Berlin—a 12-year-old Russian, named Miska Elmann. He played the Tchaikovsky violin concerto and the Bach chaconne with amazing skill, but failed with one of Chopin's nocturnes, in which his lack of mature feeling became obvious.

President Roosevelt appeared in public last night for the first time since his election, attending the performance

of "The County Chairman," George Ade's satire on the politics of the day, now playing at the Columbia Theater. Accompanying him were Mrs. Roosevelt, Theodore Roosevelt, Jr., Miss Ethel Roosevelt and Lieut. G. R. Fortlesque—New York Herald.

Ludwig Engländer, the composer of "A Madcap Princess," enjoys the distinction this season of having three successful operas on tour, and all of them under the management of Charles B. Dillingham. The other two operas are "The Office Boy," in which Frank Daniels is making such a hit, and "The Two Roses," which was also a fine success.

Terest Milanollo died in Paris a few weeks ago, aged 77. Half a century ago she and her sister, Maria, delighted European audiences with their violin playing. Maria died when she was 17. The French Major Parmentier, and thenceforth playing in public only for charity. The birthplace of the two sisters was Turin.

"The Fortune Teller," minus Allee Nielsen, is in Boston this week, after an absence of many years. There is one long and loud lament from the Hub on account of the fact that the former prima donna is not in the cast. However, the management is exploiting the vocal qualities of a Miss Doris Goodwin, in her stead. An American girl, who has been studying abroad for several years. The critics agree that she shines bright, though not so resplendently in the dual role of Irma and Musette, as did Miss Nielsen.

Sousa and his band have given more attention to the city of Mitchell, N. D., this season than to any other city in the land, as 12 concerts were given there. The band was taken on a special train from Chicago to Mitchell, and fed and dined while there. The band was engaged to give a concert in the closing days of the fight for securing the state capital for Mitchell. Musically, the campaign was successful, but there was a shortage of votes, and the capital will not be removed.

Ysaye's income is said to be something like \$100,000 a year. He is indifferent to money matters that he does not care whether he is engaged or not. He puts almost prohibitive prices on his performances. Life to him is evidently very full. There is no doubt that Ysaye gets more out of life than most other musicians.

Edward Metcalfe of the original Alice Nielsen company in "The Fortune Teller" still remains with that organization. He has the basso role of Sander, created by Eugene Cowles.

"High, Low, Jack and the Game" is the title of a new musical extravaganza which Fred C. Whitney is to produce. The book is being written by Stanislaus Stange and the lyrics and music by Jean Schwartz and William Jerome.

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## WITH THE TABERNACLE CHOIR.

The choir was out in full force Thursday night at the Tabernacle, and while some of the most difficult numbers now in practice had to be ignored, owing to Organist McLehlan's absence at the world's fair, a good, energetic practice was had on lighter numbers, Tracy Y. Cannon accompanying.

During brief rests between selections, Director Shepherd touched on some of the most interesting points of the choir's work, and the community generally. To the new members he said: "We rely upon you to add in injecting new life and energy into this choir, which is a very old one, in a sense, a hindrance to perfect conditions for a while, but with punctuality in attendance, and rigorous attention while here, this will soon pass away, and while you now may wisely lean upon the older members, in a short time you can rock of them with the pleasure of receiving strong support from you. You, young men, and young women, must realize that as the procession moves on, your turn to bear the burdens is near at hand. Take hold of your duties with cheerful zeal, so that when you begin to share them with those following you, you will have the satisfaction of knowing that in your turn you have raised the standard to a higher level from which you can expect your followers to still climb higher."

Relative to the Symphony orchestra, Mr. Stephens said: "This splendid move must not be set down as a 'Society Fad' and ignored by the musical masses which we here represent. I desire you as singers under my charge to keep in touch with it, and receive the musical benefit you will, that can be gained from hearing its concert. When 'society' takes up a matter like this, it is a blessing to all who will take advantage of it, and an orchestra in a small city like ours is almost if not quite an impossibility without such a backing. I am in no sense a 'society' man, and am generally not in great sympathy with many little fads peculiar to so-called 'society.' But when the best forces connected with it, as in this case, are directed

for the good of the community at large—rather than for exclusiveness—I am in harmony with 'society.' The orchestra has my most hearty approval and earnest wishes for its success, and permanency. Its young director, Arthur Shepherd, has always conducted with my unstinted admiration as a musician and a man, one with the stamp of genius written plainly on all he does. I see the next concert is scheduled for Monday night, Dec. 5. For once a concert outside of the Tabernacle does not take place on Thursday night, a rare occurrence! So remember we are all free to attend."

Speaking of "Utah Hall" and Mr. Vassetti, who was recently "banned" by the Tribune, Mr. Stephens stated, that in spite of whatever advantage the Tribune writer had formed during the hearings, to any one capable of analyzing and intelligently passing on such a composition, "Utah Hall" proved itself to be all that has been claimed for it, a work of superior merit, and one that stamped its author as a musician of high order, who waited quite for the high position he holds in England's college of music.

No little merriment was caused over the article's naming "Utah" with Handel and Haydn, as well as the idea of the "Tabernacle using Minstrel's" for any other purpose, a part sung on Sunday work—the professor gravely confessing that he was ignorant of the fact that the great ancient prophet had written any music, or that Minstrel's part songs could be consistently used as a part of the choir's Sunday work. It was all, however, in good nature, and he commended the papers calling attention to the fact that the basses, tenors and alto were not strong enough to match the sopranos. "It is a difficulty I have been trying to overcome for at least fourteen years," said he, "and if the papers calling attention to it will aid me, I shall be grateful indeed; true criticism, intelligently covering the whole ground, is always to be welcomed as helpful."

Prof. Heber S. Goddard's coming recital was mentioned, and his voice was mentioned as "the grandest of the kind Utah had produced." Next week rehearsal will not be held, as its regular night falls on Thanksgiving.

## SANKEY, The Evangelist Singer, Blind and Near to Death.

RA D. SANKEY, now 64 years old, is to be sent south next week by his wife and son in the hope that his life may be prolonged through the winter. The evangelist, whose fame is world-wide, has been in constant contact with people outside of his own family and is rapidly declining in health and spirits.

It is not an exaggeration to say that no man in the past two generations, not even excepting Moody himself, has brought more people into an active Christian life than D. Sankey. He is still vividly remembered throughout three continents as "the sweet singer for Christ," and none who ever heard him sing his gospel songs will forget his power to stir great audiences to their depths.

Mr. Sankey was far more than a sweet singer. He had in his prime and still retains traces of a splendid baritone voice, but it was always the spirit of his singing that gave him his great power. His songs were really sermons, it is impossible to say how many in the vast audience have been converted. His eloquence were completely won over by his partner's songs.

SANG HIS OWN VERSES. Sankey delighted to bring out his own new compositions before a congregation, and the swing was so easily grasped and the words so simple that it was no uncommon thing for the majority of his audiences to go away with a perfect knowledge of both words and music. After having heard his hymns for the first time. At most of the meetings it was his custom to accompany himself on the harmonium, and on the foreign tours of the evangelist the humble little instrument was always carried along.

During the memorable trip to England, where hundreds of thousands turned out to greet the "Chicago evangelist," as they called him, Moody and Sankey often found themselves in great halls that contained fine organs. But the singer always held to his harmonium in preference, and his plain, direct, and unadorned style was not without its effect on audiences.

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Moody first met him in a convention of Young Men's Christian associations held in Indianapolis, and the two at once became warm friends, beginning their joint meetings three years later in Chicago. From that time up to the early '90s the famous revival work of the two went on. They carried the gospel into many countries, and Moody, with his direct unsentimental platform oratory, and Sankey, with his simple and beautiful songs, never once failed to stir their hearers anywhere.

Sankey's gospel hymns, issued in a continuous series, have been printed in several languages, and millions of copies have been sold in America and England. His most famous hymns, repeated to audiences thousands of times, are, "The Ninety and Nine," "When the Saints Have Rolled Away" and "Jesus of Nazareth Pasce Thy People."

After Mr. Moody's death he seemed to fail rapidly. Two years ago he unexpectedly joined the Lafayette Avenue Presbyterian church of New York, after a whole life spent in the service of the Methodist church.

He has never forgotten his earlier days as a weaver, and some years ago presented to the town a handsomely equipped Young Men's Christian Association building and gave the church a valuable building site.

His generosity, particularly in the years when he was in the height of his fame, was never matched, and he cheerfully gave his time and money to every good object that was brought to his notice.

Reports from members of Mr. Sankey's family show that his physical condition is very poor, and the latest statement from his son regarding his sight is that he is nearly blind.

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In good playing of dance music there are six elements to be considered. First, tempo, or speed; second, regularity; third, direct phrasing; fourth, proper accent; fifth, musical expression; sixth, vim or life. He only is a thorough dancer who is possessed of all these qualifications in full. Such an one deserves to rank as the equal of a good soloist, for the one is as scarce as the other, and both require a like degree of talent. Another cause for improper and careless dancing is the rough and untidy appearance of the smaller rooms used for dancing. The dances given in these halls are usually overcrowded, and when they are not the revenue is insufficient to justify the engaging of capable musicians. Therefore inferior talent is employed because it is cheap. The music of cheap musicians, who are incompetent to either play good music or hold a proper tempo, is sure to have a degrading influence on the dancers. When the tempo is so untidy that the dancers cannot follow it, the floor so rough that they cannot glide upon it; the small hall so crowded that rhythmic motions and proper waist positions are impossible; when bumping into one another is the only thing left to do; then consideration for others, refinement, and manners are lost sight of and rowdiness is sure to prevail.

As familiarity breeds contempt, so will an immodest position in dancing breed familiarity. Surely such environments, even when the conditions are less severe, cannot be productive of good. Let me quote an expression of Emerson's, which has a close relation to the subject at hand: "Once or twice in a lifetime we are permitted to be in the presence of a man or a woman who possesses the charm of noble manners, and whose fine character emanates freely in word and gesture. A beautiful behavior is higher than personal beauty; it gives a higher place to the student and places the teacher in the dust of the fine arts. A man is but a little thing, yet by his manners he may equal the majority of the world."

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Baritone.  
In a rich mellow baritone, that teemed with quality and strength, Mr. Kent sang his solo and won the hearts of a large audience with his perfect enunciation and fascinating expression. The strains of the melody, the simplicity and interpretation of the words all combine to create a selection as charming as rare.—New York Herald.  
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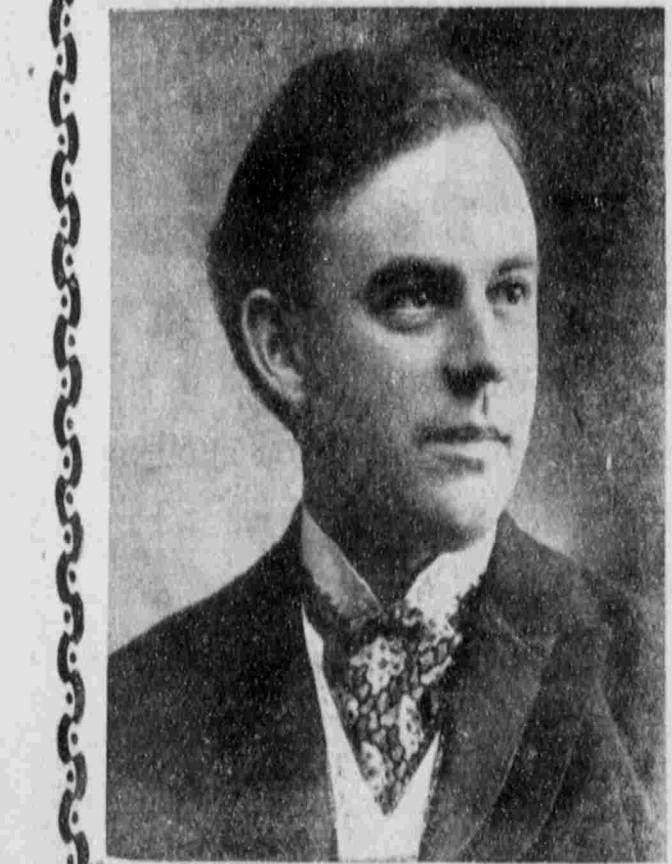
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PROF. JOHN J. McLELLAN, Mormon Tabernacle Organist Who Will Play the Big Festival Hall Instrument at St. Louis Next Week.

11:30 a. m. Organ recital by Mr. J. J. McLehlan, organist "Mormon" Tabernacle, Salt Lake City:

"Fantasia" in D flat major, Rheinberger  
"Cantilene Nuptiale".....Dubois  
"Intermezzo" in B flat minor (dedicated to Mr. Wm. C. Carl), Calliaerts  
"Waltzer's Prelude" from "Die Meistersinger".....Wagner  
"Canzonetta" from "Wuthen Concerto".....Goldard  
"Pastorale" in E major.....Lemare  
"Chaconne".....Wagner  
"Chaconne" in F minor, S. Archer Gibson  
"March Religieuse" from Lohengrin.....Wagner  
"Concert Overture".....Faulkes  
For Tuesday, Nov. 22, at 11 a. m.:  
"Sonata for Organ, No. 3".....Gullmunt  
"Il Allegro Maestoso; II Adagio, 'Cantilene' (A minor).....Salont  
"Romance" in D flat major.....Lemare  
Prelude to "Tristan and Isolde".....Wagner  
"Gavotte from Mignon".....Thomas  
"Andantino" (To My Wife).....Lemare  
"Toccata and Fugue" in D minor.....Bach  
"Andante Cantabile" from "Fourth Organ".....Widor  
"Prelude" in B minor.....Widor  
"Arthur Shepherd of Salt Lake" (Dedicated to Mr. J. J. McLehlan). This well written work, polyphonic in style, is from the pen of one of Utah's best musicians, a young man of 23.

"Concert Overture".....Hollins (Dedicated to Mr. Clarence Eddy).  
Rev. Elmer I. Goshon, president of the Salt Lake Symphony orchestra, is taking a decided interest in the raising of the guarantee fund for the organization. He and Business Manager Spencer are in close touch, and a long list of prominent people who can be relied on to make subscriptions for the worthy cause has been prepared. Up to this writing the fund amounts to about \$100, and the officials of the organization do not propose to cease in their efforts, says he will not be content with less than \$5,000. With this sum properly invested, and used as a guarantee against losses, the permanency of the orchestra is assured. Following is a list of additional patrons to the fund:

Mr. and Mrs. J. J. Daly, Miss Edna Fahn, Dr. and Mrs. E. S. Bascom, Dr. Mrs. W. A. McHenry, Mr. and Mrs. J. X. Ferguson, Mr. and Mrs. W. D. Peter, Mr. and Mrs. E. B. Critchlow, Mr. and Mrs. Frank Pierce, Mr. and Mrs. J. J. Daynes, Jr., Mr. and Mrs. J. J. Stiegel, Mr. and Mrs. Fred Wey, Mr. and Mrs. J. E. Bamberger, Mr. and Mrs. J. H. Boxrud, Mr. and Mrs. F. A. Boxrud, Mr. and Mrs. W. H. Young, Mr. and Mrs. A. L. Burroughs, Mr. and Mrs. W. H. King, Mr. and Mrs. J. G. McDonald, Mr. and Mrs. Oscar Lehman, Mr. and Mrs. B. H. Harkness, Mr. and Mrs. H. H. Harkness, Mr. and Mrs. B. A. Keyes, Mr. and Mrs. Mont Perry, Mr. J. S. Critchlow, Mr. J. A. Pollock, Mr. Karl Scheid, Mr. D. C. Adams, Mr. Emil Lehman, Healey Music Co., Mr. and Mrs. P. J. Moran.

A marked musical feature of the week was the unusually fine music of the Scotch Rite. The music was furnished by a quartet composed of Miss Berthel, Mrs. Moore, Mr. Graham and Mr. Squire, who, seconded by Mr. Squire, organist and accompanist. Some of the finest music ever given, and there was instrumental

music. The Masons were delighted with the efforts of the musicians.

Local music houses report an increasing number of stringed instruments such as mandolins and guitars. There is also a good demand for sheet music, only the call is for the so-called "popular" compositions.

Miss Ramsey is in receipt of two highly complimentary letters from Miss Estelle Lieblich of Sousa's band, introducing her to Wolfsohn and Savage, the operatic impresario who will be in Salt Lake the coming winter. Mr. Sousa will later send her letters of recommendation, which he believes will be of assistance to her. Miss Ramsey made an excellent impression when she sang before Mr. Sousa and his musicians.

It is a very rare thing that a noted musician visits a large community and leaves it with such hearty feelings of appreciation and cordial good will, as Mr. Sousa carried away with him after his performances here.