

The Chicago orchestra. Eighty men; soloists, artists; pouring forth a flood of divine melody under the masterly baton of the great Theodore Thomas. The most delicate tones of a singer can be distinctly heard with the entire orchestra filling in an accompaniment. Twenty first violins, and every wrist, every arm bends together. Concerts are given frequently in the Auditorium, and although the most classical music is played, the building is nearly always filled. The Chicago orchestra is a permanent institution, and the idea of making it such was conceived by a number of public spirited and wealthy citizens, who pledged their support to the prospective institution for three years, in the sum of \$1,000 each per year. The Orchestral association was then incorporated under the laws of Illinois, and Theodore Thomas installed as conductor. The object of the orchestra's organization was to afford the people of Chicago, an opportunity of hearing the standard works, and in that way educate them to an appreciation of classical music, and also to bring before them the creations of the recognized composers of today. It is a notable fact that the business representative of this great organization is a woman—Miss Anna Miller. The business manager is partially responsible for the success of the orchestra, particularly in the Eastern cities, such as New York, Boston, Buffalo and Philadelphia. She travels considerably.

There are many vocalists, prominent in the musical world of Chicago, of whom the people of other cities rarely hear. There are others who are widely known in the states, and even some who have great prestige in Europe. Among the latter class may be mentioned George Ellsworth Holmes, the baritone, who is as popular, it is said, in London as he is in Chicago. Mr. Holmes has a noble voice, broad style, thoroughly artistic, and is a true musician. Besides teaching in the Auditorium building, Mr. Holmes is to be heard every Sunday at Central church, where he has charge of the musical part of the exercises.

Mrs. Genevieve Clark Willson is perhaps the foremost soprano of the windy city. Mrs. Willson has a full, rich soprano voice of great volume and range, which makes her such a power in oratorio music.

Madame Ragna Linne, pupil of Marchesi, is said to be the representative dramatic soprano of Chicago. Her voice is of a rich dramatic quality, with remarkable carrying power. Madame Linne is tall and stately, and though a Norwegian by birth, she sings distinctly in Italian, German, French and English.

Serena Swalbacker is one of the leading lyric sopranos of this city, and while her voice is not very powerful, it is extremely melodious. She has recently returned from Paris, having studied with Marchesi, and appeared a few evenings ago before an immense audience in the Auditorium with the Chicago orchestra.

Geneva Johnstone Bishop, another Chicago soprano, is spending the winter in California.

Signora De Pasquali is a native of Boston. She has a coloratura soprano voice of great range and excellent quality. In addition to an exquisite voice, she has youth and beauty, with an unaffected manner. Helen Buckley and Jennie Osborn are two young sopranos of great promise. Mrs. O. L. Fox, who has taught vocal music for some years, is another soprano of prominence.

George Hamlin is a sample of "home industry." A hard worker, always reliable, with a splendid natural tenor voice, Mr. Hamlin has gradually come to be the foremost tenor of this great

city; and his entire musical education has been received here in Chicago. While yet a young man Mr. Hamlin is a capable artist, and it is a pleasure to see the ease and grace with which he conducts himself before large audiences.

F. W. Carberry is a tenor of prominence in Chicago, and is the possessor of a rich velvety voice of great sweetness. Signor De Pasquali is a singer of the dramatic school and has a magnificent tenor voice of great power. He is quite a young man, but has won much distinction, having been the tenor of the Royal Theater Bellini, at Palermo, Italy, and has traveled with Damrosch, Emma Juch, The Schirmer-Mapleson company, Sousa's band and other organizations.

Blickwell Young, a Salt Lake boy, known in Utah as "B. B.," is located in Kimball Hall. Mr. Young is in the front rank of Chicago artists, and being progressive and a deep student, has come to be looked upon as one of the best vocal teachers here. He and his talented wife fill numerous engagements in this and neighboring states, giving song recitals and lectures upon "Opera, its origin and development."

Perhaps it is not generally known that Jesse Bartlett Davis, who has sung her way into the hearts of the people, received her musical education in Chicago.

Mrs. Katherine Fisk, Chicago's leading contralto, has been fulfilling engagements in England since last November. She returns soon to her home here.

Other contraltos of prominence are Helden Goodrich, Clara Murray, and Mrs. Annie Thacker, some of whom hold excellent church positions, while others are teaching or filling concert engagements.

Mr. William H. Sherwood, America's greatest pianist, is too well known to need any introduction here. Having a wife and two lovely daughters, he is very fond of his home, and his family attachments are even more dear to him than his artistic career.

Madame Johanna Hess-Burr is said to be the greatest accompanist in America, and is also a thorough vocal instructor.

Emil Liebling, another pianist of much repute, is located in Kimball Hall.

Frederick W. Root is a musician, lecturer, author, with the ability to express in clear language his deep and earnest researches in the musical field. Mr. Root is recognized as being among the best vocal teachers of Chicago.

Among the composers of note may be mentioned Jessie L. Gaynor and Albert Kussner, who, as song writers, have had great success.

The field for artists and composers in Chicago is so large that your correspondent has been able to give but some of its brightest stars. It would be unjust, however, to close this sketch without making reference to Earl Drake, Joseph Villm, Wilfred Woollett, A. Krauss and Catherine Hall, the leading violinists.

Among the singing teachers should be mentioned Frank Baird, Clement Tetedoux, Elena Varesi, Mrs. Helen Lester, L. A. Pheepa, Mrs. S. Duff, Thomas T. Drill, A. E. Ruff, Mrs. Magnus, Miss Eva Wycoff, Miss Marie Lewandowska, J. A. Burritt, J. H. Kowalski, Nellie B. Skelton and D. A. Clippinger.

I have made no detailed mention of the Spiering String quartette, and the Chicago marine band, two well known organizations of Chicago. The latter gives a concert each Sunday afternoon at the Great Northern theater.

The Damrosch-Ellis Opera company begins a two weeks' engagement at the Auditorium on March 14th, and the list of artists comprises such names as

Melba, Nordica, Gadske, Salignac, Ibos, Vanni, Bispnam, Fischer, Vitrani, Campanari and a number of artists of equal rank, with Damrosch and Sig. Bimboli as conductors. The scale of prices is from one to three dollars, boxes twenty-five dollars. The repertoire of the first week will be: Monday, Traviata; Tuesday, Tannhauser; Wednesday, Barber of Seville; Thursday, Die Walkure; Friday, Siegfried; Saturday matinee, Faust. The second week's bill has not as yet been announced. Applications for seats have been on file since February 21st. You may hear about this organization's appearance in the World's Fair city at some future time.

MACSWAIN.

## SEVIER STAKE CONFERENCE.

The quarterly conference of Sevier Stake convened in the meeting house in Richfield on Saturday, Feb. 19, 1898. There was an unusually large attendance at the first session as well as during the day.

President William H. Seegmiller gave a detailed report of the condition of the Stake which as a whole was very favorable; the amount of tithing paid in the Stake during last year exceeded that of the previous year by over two thousand dollars. The other speakers during the day were Bishop T. Brandley, Elders W. H. Clark and Joseph S. Horne, of the Stake presidency, Bishops E. A. Bagley, C. A. Pinney and H. H. Bell, and Elder W. H. Seegmiller. The authorities of the Church and Stake were presented and unanimously sustained.

Owing to the large attendance of people the opera house was obtained and the conference convened there on Sunday morning, at which time Elder Seymour B. Young met with the people, and after the usual opening exercises he addressed the conference upon the first principles of the Gospel, delivering a most interesting and instructive discourse.

The time during the afternoon was used by Elders H. N. Hayes and Seymour B. Young, and in the evening Elder Young delivered a powerful discourse on the divine authenticity of the Book of Mormon.

One of the leading topics dwelt upon by the speakers during the conference was the move now on foot looking to the speedy completion of our Stake Tabernacle. A concerted effort is now being made throughout the Stake to have it completed by next fall. We find we are very much in need of it on occasions of this kind. The attendance at this conference was much larger than at any previously held at this season of the year, one factor of which was no doubt the very favorable weather which prevailed during the entire time of conference. The sweet singing was furnished by the Richfield choir, conducted by Brother Jones, and was very much appreciated.

Good health prevails among the people of the Stake, and in some of the wards there is a spirit of awakening manifest with a great many who have for years been cold and indifferent so far as their duties as Saints are concerned. We can also notice a marked increase of interest and activity among the young men and boys in the Mutual Improvement associations as a result of the labors of the Y. M. M. I. missionaries who have been in our midst; and although we have many evils to combat, and many obstacles to contend with, yet to those who have the light of the Spirit of God within them the future looks bright and hopeful.

SIMON CHRISTENSEN,  
Stake Clerk.

Most people feed the body too much and the mind too little.