

On our arrival we were kindly received and have been laboring with the Saints and friends and have held as many as four meetings in one week, in different localities; also received two invitations to speak in a small city, which we kindly accepted. We were listened to by a large and attentive audience. Many of them were well pleased with our doctrine.

We have had the pleasure of bringing several of our Lamanite brethren into the fold. The saints in this part of the Lord's vineyard are progressing very nicely under the circumstances in which they are placed. A meeting house will soon be erected and the Sunday school reorganized for the benefit of the people. Liberal donations have been offered by the Saints and also a few who are not of our faith.

After laboring with the Saints for some time we took a boat with one of our members, he being the owner of a little sailing vessel. We took a trip out as far as Cat Island which separates Mississippi Sound from the Gulf of Mexico. To the southeast of this is Ship Island. Many European vessels are constantly being loaded up with timber. Small tugs are used in hauling it from the mills to the ships. Some of the mills cut a hundred thousand feet per day. The most peculiar feature about Cat Island is that it contains a moving sand mountain; this is caused by the wind. From the island several lighthouses are visible, Ship Island lighthouse being the most beautiful. There is also a quarantine station.

After gathering a few shells on the beach we took a "tow" of timber and traveled homeward. We arrived at our destination safely and felt thankful for our safe return.

We are now laboring with the Saints and friends as usual. The Lord is blessing us in our labor; several are investigating and undoubtedly many more will be added to the fold.

Your valuable paper is ever welcome to the Elders and Saints.

Your brethren,

E. M. HOLT,  
WM. A. KERR.

### THE ADJUDICATORS.

The test educational part of the late Elsteddoff was given through the adjudications on the different contests. The musical adjudicators, Messrs. Evans, Watkins and Davis, were gentlemen of high musical ability and culture and their opinions as to the merits and demerits of the different renditions are very valuable to the student of music and the lover of voice culture.

Following are some of the verdicts exactly as given by the adjudicators in the Elsteddoff and their perusal will be interesting.

#### THE GRAND CHORUS.

The first paper is the adjudication on the grand chorus of mixed voices:

##### CHIEF CHORAL COMPETITION.

Chorus A (Glorious Songs of Freedom) voices rather coarse, bass had in the opening, too boisterous. Reading as a whole correct, intonation very much in danger throughout, owing to the coarseness of the voices. Intona-

tion on 8th page bad for the first five measures. Articulation was fairly good, phrasing not good (see 8th m. 2nd page), sopranos singing triplet, which is wrong. Accent forced and in some places in the wrong place (see 10th m. 7th page); accenting the second syllable of the word "power." Time, a little fast, lacked firmness and precision in places owing to this. Attack was quite good, excepting on 9th m. 8th page. Change of time on the prayer bad. Very ragged.

Chorus b (Vales of Deseret). Attack of this not good. No working out of climaxes, taking too much liberty with the time, waiting between different movements. Work as a whole was crude.

##### CHOIR NO. 2.

Chorus a (Glorious Songs of Freedom). Better quality of voices than No. 1; blending good, balance good, phrasing good; one place bad, on 2nd m. 4th page, word "dungeons" not good, wrongly phrased. Good interpretation. Climaxes well worked, expression good throughout, articulation good; good dramatic ending.

Chorus b (Vales of Deseret). The whole work well sung; singing lightly and easily, as a glee should be sung. Nice shading; articulation very clear; the tra-la-la very playful and not too loud to cover tenor and bass, which should be a little prominent as sung by this choir. A very good rendition.

##### CHOIR NO. 3.

First chorus—(Glorious Songs of Freedom)—Voices of this choir good, refined quality. Work on this chorus good, but too tame. Introduction was good excepting on the 6th page in the unison parts which were badly out of tune. Expression was good, excepting the prayer, this lacked feeling. There was a lack of fullness in the body of tone.

Second chorus—(Vales of Deseret)—Not as well sung as the first chorus. Did not sing as if they were sure of it; lacked firmness throughout; on the 2nd page, 4th m. parts at sea, almost causing a complete break. Attack throughout this chorus was uncertain. This choir has refined voices and shows intelligence; if augmented in numbers and practiced well together would make a very formidable competitor.

##### CHOIR NO. 4.

First chorus—(Glorious Songs of Freedom)—This choir had good voices, but were too bulky in executing. The bass on the opening were particularly unwieldy and stiff. Reading and articulation were good. The intonation through the whole chorus was in doubt, owing to the forcing of the voices. Attack was fair; very bad on 9th m., 8th page. Expression not good; forcing too much. The six marks were very much overdone.

Second chorus—(Vales of Deseret)—Opening was rough, forcing as in the first chorus. The chorus lacked character throughout. Ending first page not good; parts not stopping together. No effective shading done. This choir would be capable of good work if it would give more attention to the characters and finishing of their work.

HAYDN EVANS,  
T. J. DAVIES.  
J. T. WATKINS.

Following is given in full the ver-

diction as rendered by the adjudicators on the male chorus competition:

Chorus No. 1, (C. J. Thomas)—Voices, fair; balance, fair; intonation, faulty; articulation, poor; attack fair, and precision poor, gaining very much from the allegro to the end. Tempo, a little too slow on the start, although it was well worked out by the leader. Faulty intonation by first tenors, page No. 1, 13th, bar "D" sharp, and second tenor, page No. 1, 19th, bar "B," word "love" very open, same page No. 2; seventh bar, and again the first tenors were slightly off pitch, page No. 3, 5th bar "D" sharp. The first tenors grew weaker as the climax on the last page was being reached, should have had reserve force enough to have made the ending the fitting climax which is intended by the composer. This chorus had its merits and demerits.

Chorus No. 2 (Harmony)—Voices better than first party, but still there was a voice or two in the first tenors so prominent that it marred to a considerable extent the singing throughout; balance good; intonation good with the above exception; articulation very good; blending good; phrasing good; precision steady and vigorous; tempo good; expression very good. The party sang with considerable finish, but the first and second tenors through the many open tones produced destroyed in some places the harmony, at times almost going off pitch, nevertheless the singing of this club as a whole was very satisfactory.

Chorus No. 3, (Ogden)—Voices fair; balance fair; intonation fair; articulation fair; blending poor; attack fair; precision and tempo good; expression fair. The first and second tenors of this party were somewhat below the standard, the second tenors especially giving us more trouble. The majority of men singing second tenor should sing first base. The leaders of these male choruses should be extremely careful in the placing of the voices, and in order to get good results the parts should be well balanced and blended together. This was the only party observing (which we think is correct and effective) the solo part page No. 4, second brace, but the forcing of the tenor page 4, bar No. 12 made very bad work of it. The call "To arms" by the second tenors, page No. 8, owing to the weakness of same, was very ineffective. The youthful conductor strove hard for good and effective singing, but in consequence of the poor material at hand, better results could hardly have been expected.

Chorus No. 4, (Orpheus)—Voices very good, especially low bass; balance very good; intonation good; articulation fair; blending very good throughout; attack very good, with determination to conquer and this effect reached without forcing the voices. Precision well maintained to the end; tempo good, the various changes well brought out and carried through to successful and fitting climax; phrasing good; expression very good. The singing of this chorus was characterized with considerable finish, the light and shade splendidly, handled giving confidence to the adjudicators that they were well controlled. The great fault found with this chorus was the articulating of the vowels and consonants "ear the about," "Lan dol Mouna," instead of "Hear the about" and