Newspapers by ancestry
https://www.newspapers.com/image/594824831/
Deseret News (Salt Lake City, Utah) · Sat, Nov 24, 1923 · Page 24
Downloaded on Jun 16, 2025

MUSIC

HEARING AN ORGAN RECITAL.

Written for The Saturday News By Edward P. Kimball.

"The capacity properly to listen to music is better proof of musical talent in the listener than skill to play upon an instrument or ability to sing acceptably when unaccompanied by that capacity. It makes more for that gentleness and refinement of emotion, thought, and action which, in the highest sense of the term, it is the province of music to promote. And it is a much rarer accomplishment.

Henry Edward Krehbiel.

IT IS SAFE to say that no one feature in this city interests the tourist and stranger more than the great organ in the Tabernacle. There is no doubt that many people who visit here take the memory of hearing this wonderful instrument away with them to be cherished through years to come more than almost anything else that came to their notice while here. If the home people desire to show any special consideration and favor to the visitor within the gates, in a large majority of cases they set about to make arrangements for their friends to hear, and if possible, to see the Tabernacle organ.

During the year large numbers of prominent men and women from all parts of the world are entertained as the special guests of the First Presidency of the Church of Jesus Christ of Latter-day Saints at organ recitals. In the greater number of instances when such functions are arranged the guests are anxious to see the key-desk and to have explained to them some of the details of its manipulation. On numerous occasions local people have accompanied the visitors to the rostrum and have expressed wonder and delight at what they have learned about the great organ.

On occasions too numerous to mention such persons have volunteered the statement that their enjoyment of the recitals in the future would be materially increased after knowing something of the details, mechanical and tonal, of this notable instrument. It was from such a declaration made recently, that the people of the city would appreciate very much more than they do now the Tabernacle organ as a means of musical education as well as a source of unlimited pleasure to the people, that inspired the hope that some explanation and description of the organ and what an organ recital consists of, together with some hints on how to listen to an organ recital, might be entertaining and profitable to the local public, just as it seems always to be to the tourist.

The organ has been justly called the "king of instruments." It is superlatively worthy of the title because of the majesty and nobility of its tone, the variety and limitlessness of its expression, and its great power to move the emotions. It is at once a massive instrument, single in its manipulation under the hands of one person, and at the same time it is a vast combination of instruments and colors and timber if the performer desires it to become such. There is in it tone quality that is entirely its own and it also embodies suggestive imitations of every peculiarity of tone which may be employed to make music. It is the one instrument capable of suggesting the majesty of creation, and at the next instant breathing a breath of tone like aeolian harps.

To understand what to listen for in an organ it is necessary to know the primary groups of tone quality contained in the pipes of the organ. The fundamental of any first class organ is, of course, the characteristic organ tone, namely the diapasons. This is "organ" tone, peculiar to the instrument, and does not pretend to be an imitation of any other tone quality or instrument. These pipes are for the most part made of metal and are very heavy and sonorous. There are, however, varying degrees of intensity and volume in this family of tone, but to one who has learned to distinguish tone the diapason cannot be confused with any other quality of tone.

The second group most characteristic to the organ is the flute tone. These pipes produce in varying quality of tone the instrument after which they are named—the flute. The pipes are generally made of wood which gives them their peculiar quality of tone. Here also as in other divisions of tone, are their various types of quality, but there is no mistaking a member of this family, or confusing it with something else, when once the ear has learned to distinguish the flutes in the organ.

The third group of color comprises what are called reeds. These pipes are so called from the fact that the tone is produced by a metal reed striking against a surface in the pipe in exactly the same manner as in the toy horn that the child finds in his stocking at Christmas, except, of course, built with refinement and made musical by the manner of the construction. These pipes are for the most part metal, and the quality of tone varies with the difference in shape of the pipes. Under this group the various imitations of orchestral reed and wind instruments, such as trumpets, trombones, horns, clarinets, oboes, English horns, etc., and these pipes with a few exceptions are frank imitations of the instruments after which they are named.

The fourth tone family, occupying a very prominent place in modern organs, especially in this country, though not so commonly used in former years, is the group of so-called "strings." While it is, of course, impossible for metal pipes to produce the ravishing tone to string instruments, nevertheless there is in this quality in the organ a splendid imitation of string quality, which makes it possible to reproduce works written for strings with a strong suggestion of the original tone.

Add to these various groups what are called mutation stops, pipes which sound overtones and harmonies of all the fundamentals fadded for the purpose of increasing sonority in large tone groups, but never used alone, hence never heard individually, but always in combinations), and such purely imitative devices as the harp, chimes, the celesta, and the listener has a good idea of what the Tabernacle organ contains in the way of tone quality.

Roughly speaking almost any set of pipes in the organ might be described, according to the family or group in which it belongs, as follows: diapason, solid, noble, majestic, unlike any other kind of tone; flutes, round, covered, velvety, "woody" tone; reeds, blatant, brassy, the imitative instruments—clarinet, oboe, etc—like the originals, otherwise harsh; strings, thin, nasal quality like violins. The Vox humana is unblushingly an attempt to produce what the name signifies, the human voice.

With such a vast array of color to draw from an organ recital nowadays draws upon the whole musical literature. One hears the strict organ compositions of the masters, written expressly for this instrument, and demonstrating the peculiarities of the instrument. To this class belong the preludes and fugues and fantasies of Bach; the great sonatas by Mendelssohn, Rheinberger, Merkel, Guilmant and others; the works of Franck, Dubois, Boellmann and others of the French and Belgian school; also the works of modern composers of nearly all lands.

The listener at an organ recital hears transcriptions of orchestral works, which though they may not be exact reproductions of the originals, are nevertheless such fine copies that they are capable of doing much toward developing an appreciation of the best in music, especially in such a community as this where opportunity of hearing the works in their original form is rare. If a person learns to distinguish an overture or a movement from a symphony from having heard a transcription of it on the organ, he will be far ahead of the person who has made no acquaintance with it at all, and when he does have an opportunity to hear the original he will meet an old friend and will enjoy it that much more.

There needs only to be mentioned the vast amount of modern "recital" pieces, written for the modern organ, and making use of all its vast array of resources, which compositions have put the organ in a class by itself as a recital instrument, changing the recital from a dreary uninteresting expanse of pedantry into an hour of throbbing musical pleasure. Here, as elsewhere in listening to music, enjoyment and profit will be greatly increased by learning how to listen. Let the reader put these suggestions into action the next time he hears the organ and it will be a revelation to him.

Goossens to Continue as Conductor at Rochester

Rochester, N. Y., papers of Nov. 12, announce that Eugene Goossens the noted British composer-conductor who has been conducting a series of recitals with the Rochester Philharmonic orchestra before capacity houses in Eastman theatre, will return early in the year from London, to resume conductorship of the Rochester organization.

The Eastern Musical Press speak of the acquisition of the doctor by this country as a most valuable asset, and a decided loss to British orchestral circles; and congratulate Rochester on securing him. He was born in London in 1893. He entered the Bruges Conservatory in 1903, and the Liverpool College of Music in 1906. Returning to London next year, he won a scholarship in violin and began intensive study of compositions with Sir Charles Stanford. In 1911 Mr. Goossens became a member of the Queen's Hall orchestra. His compositions already were attracting attention in England and France where his genius was promptly recognized. During his period of membership in the Queen's Hall orchestra Dr. Goossens was invited to conduct his first compositions for orchestra, the "Chinese Variations," and two symphonic poems, "Perseus" and "Ossian."

Orpheus Club Gives Program at School

The Orpheus club furnished the musical program for the meeting held in conjunction with American Education week at the McKinley school Monday evening. W. J. Thomas, tenor, sang "Lassie o' Mine." Musical Director Frank W. Asper at the piano played a Chopin sonata and Howard Frazee, tenor, sang "The Spirit Flower," by Campbell-Tipton. The club was heard in three numbers, "The Jolly Fellows," Rhys-Herbert; "In Picardie," Osgood and "Annie Laurie," the latter in response to an encore.

Mr. Asper reports the club making excellent progress. With nearly 100 per cent attendance at rehearsals and much enthusiasm, which augurs well for the future of the club.

Promising Pianist To Give Recital

Miss Jessie Seamons, age 16, of the L. D. S. School of Music, will play her graduation recital program at the Ladies' Literary club hall, Thursday evening, Dec. 6.

Miss Seamons is considered a pianist of exceptional talent and her program will represent various schools of music, containing classic, romantic and modern groups.

Howard N. Frazee, tenor, will assist, giving two groups of solos. An invitation is extended to the music loving public.

Piano Demonstrator To Appear Wednesday

Robert Schmitz, demonstrator of modern piano methods and compositions, who is to appear in this city Wednesday, Nov. 28, is also an interpreter in sound, the complexities and ironies of modern thought which are felt in literature and art. An eastern critic says of him: "He is one who can by the lightest touch bring out the secret spirit of the perplexing modern dissonances and their strange beauty can also bring out the deep-toned message of Chopin." He is classed as the inheritor musically of such men as d'Indy, Saint-Saens, Dukas and Debussy, and is not only a master of the piano but of the violin, and conductor of modern as well as classical orchestral works.

E. Robert Schmitz was born in Paris in 1889. He graduated from the Paris Conservatoire and was awarded the first prize, afterward touring Europe as a concert pianist. He was a pioneer interpreter of Debussy's music in Germany and England and was praised for presenting the works of contemporary Gallic composers. He founded the Symphony orchestra which bore his name and was noted for presenting little known works of present-day composers.

The artist comes to Salt Lake under the auspices of the Music section of the Ladies' Literary club, where he appears.

Something Fascinating In American Music

There seems to be a growing acknowledgment on the part of European artists who have toured America recently, that, as a nation, the U. S. has a clearly recognized idiom in rhythms, especially those incorporated in the word "Jazz." However great their classical attainments, and however exclusive their programs may be of everything but compositions by the greatest masters, these artists find something fascinating in American popular music from the standpoint of acute observers.

One of these artists, the noted Bach interpreter, Marcel Dupre, organist at Notre Dame, Paris, while in this country on his tournee last season, investigated in this field through medium of American dance music records. "I find," said M. Dupre, "that in its ability to express humor the American music is marvelous, the unexpected accents coming in unexpected places, the sudden transition from forte to piano; the evoking of pulsating, foot-coaxing, hurrying tunes—all embody delightful and refreshing; in a word—joyous music."

M. Dupre inaugurates his second American tour by repeating his feat by playing the entire organ works of Bach in ten recitals on alternate dates—covering three weeks at Montreal.

He appears in this city on Thanksgiving night, Nov. 29, in the tabernacle.

Quicksteps Based on History

JOHN PHILIP SOUSA.

For almost a generation now, Lieut. Com. John Philip Sousa, the famous bandmaster, has gone about his self-imposed task of providing the nation with its marches, and their titles as facile and as vigorous as the marches themselves, reveal that Sousa's real inspiration has been his country. Given a situation in American history and Sousa responds with a march, and down through the years, in history, national expansion, or in fad and fancy, since the eighties, Sousa has recorded American history in music.

The earliest of the Sousa Marches was "The High School Cadets," written in the eighties and sold for $25. It was written when the high school, as now instituted, was just coming into being, and it has been marched to by thousands of high school students throughout the United States. Then came "The Washington Post," "King Cotton," "Manhattan Beach" and "El Capitan."

When one hears "Semper Fidelis" one remembers the era when revolutions were a daily affair in the Latin American republics. "Semper Fidelis" is the official march of the United States Marine Corps. When the band plays "Sabres and Spurs" the "boys of '98" think of "Teddy" and San Juan Hill. "Liberty Loan March," "The Volunteers," "Who's Who in Navy Blue," "The Man Behind the Gun" and "Pathfinder of Panama" are all typical Sousa titles, reflections of American history. And his immortal "Stars and Stripes Forever," rising above time or place, has become the march song of a nation, apparently for all time.

Sousa and his band will appear at the Tabernacle Thursday evening, Dec. 13. A special matinee will also be given.

Talented Salt Lake Girls Organize Orchestra.

"The Bohemian Girls," is the name of a local dance orchestra recently organized, composed of Margaret Shaw, violin; Mildred Bird, piano; Gladys Arbuckle, banjo; Phern Shaw, saxophone. The girls will wear costumes for special occasions, and give novelty entertaining with ukeleles and song. The orchestra will be featured at the Granite stake boys' and girls' dance in the Granite stake hall, November 30th. They will also play this evening over KZN radio broadcasting station of The Deseret News.

'Jazzing the Classics' to be Attacked

NEW YORK, Nov. 22.—The whole question of the right of music publishers and phonograph record makers to "jazz the classics" may come up for review in the courts of the United States. The verdict for damages granted to Giacomo Puccini in Milan, Italy, against a music publisher, for jazzing certain strains from "Madame Butterfly" was regarded by music publishers here today as the forerunner of suits in the American courts. The fact that the jazzed version of the famous Puccini opera has been far more extensively published and circulated here than in Italy, leaves no reason to doubt that the composer will take steps to protect his "dignity" in this country as well as in his native land.

The defense to be made to the contemplated suits here will be based upon the contention that "jazzing" strains from a classical composition is not degrading or debasing to the author.

This is the contention made by Paul Whiteman, who recently admitted that he was the director of no less than 52 jazz bands. Mr. Whiteman also has arranged many classical selections for dancing. Some well known songs and strains from operas have been adapted by him to waltzing and others to fox trots.

"I regard these arrangements," said Mr. Whiteman, "as a means of cultivating a better taste for music in the people at large. We give the people a version of the classics that they can understand—one that appeals to them. After hearing us play a selection like the 'Song of India,' for instance, the person whose sense of rhythm and ear for music has been reached, will go out and buy the real song and enjoy it to the full. In this way we are creating a real demand for better music and instead of inflicting an indignity on the composer we are really giving him a wider vogue than he could possibly hope for under any other circumstances. Of course, nowadays, there are plenty of good foxtrots composed as such and composed in jazz arrangement. But lots of people prefer the adpatation of classical compositions and while we may not be artists in the eyes of some of the old world composers, we think we give a rendition of the classics which is wholly dignified and wholly enjoyable."

One music publisher declares that the Puccini suit was to be made the basis for claims for royalties from publishing houses and record makers in this country and that money rather than the dignity of a composer was involved in the whole proceeding. The publisher further made the statement that he knew that Puccini had granted to one concern the right to "jazz" his opera La Tosca, or if not actually to jazz it, to adapt it to dance time and to use it for dancing orchestras. It was said this company had paid the composer something like $120,000 and the people buy it.

The company which has been publishing the foxtrot from "Madame Butterfly" recently withdrew the music from the market at the request of a representative of Puccini, but thousands of copies have been sold and are being used by dance orchestras over the country. Records also have been made from a dance arrangement of "Butterfly" and these too have been sold to a very large extent.

The artistic personality of a composer or an author is rather intangible and perhaps incomprehensible to the average person but it is claimed to be a vital reality to the one who possesses it. Recently some distinguished writers and novelists who were lured into the movies, have torn their hair and vowed eternal vengeance upon the directors who have taken the rankest sort of liberties with their work. But the movies have a fixed formula, temperamental novelists to the contrary notwithstanding.

Some authors have threatened suit against the movie production companies with which they hold contracts, claiming that their masterpieces have been "jazzed" out of all semblance and their dignity as writers seriously damaged. Therefore it was no surprise that a music composer should feel the same way about his operas and the jazz versions of them performed in this country.

Noted New York Critic Addresses Local Clubs

Dr. Sigmund Spaeth, a noted New York musical critic and lecturer, has been in Salt Lake the past week speaking on musical topics. He addressed the Chamber of Commerce Tuesday, showing that the same fundamental tunes carry the appeal in each case, and said that if the public would at first disregard harmony, rhythm and composition in good music, and hear only the tune, they would have no trouble in experiencing the same feeling as the composer when he wrote the piece. The doctor spoke Wednesday before the L. D. S. School of Music; Thursday, before the Kiwanis club, and during the week spoke also at the state university, the East and West high schools, and before a number of other organized bodies.

Dr. Spaeth is accompanied by his wife, music critic of the New York Evening Mail and Theatre Magazine, besides being a contributor to various prominent musical publications. The doctor took his Ph. D. at Princeton.

Community Orchestra To Plan for Season

The Salt Lake Community orchestra, fostered by the city recreation department, will organize for the winter season next Sunday at 4 p.m., in the council chamber at the City and County building, with a membership limited to 100. This is an amateur orchestra open to all lovers of music who have orchestral instruments and would like to practice in ensemble. It is proposed to give each week an opportunity to participate in real musical recreation, and at the same time develop a skill and ability to make of Salt Lake a genuine music center. A cardinal maxim of the organization is that the cultural use of the leisure time of all reacts on the quality and efficiency of the work of every one. Lieut. C. J. Hawkins will be in charge of the rehearsals.

Salt Lake Pianist Plays Classics in Masterly Manner

STERLING FOGELBERG.

Sterling Fogelberg, promising young Salt Lake pianist who has given 10 years of hard study in Boston to his art, certainly met the full anticipation of his friends if not more in an altogether too short recital Friday afternoon, before the full membership of the Ladies Literary club at the clubhouse. Mr. Fogelberg played the familiar Rondo Capriccioso of Mendelssohn, the Chopin Nocturne in F major, the ever popular Liszt paraphrase of the "Rigoletto" quartet, and an Etude in F sharp major by MacDowell. The player was deservedly well received. The way the Capriccioso was handled evidenced at once an unusual virtuosity, as well as intelligence of interpretation, for the artist appears to have been careful, ly listening to performance of that composition by all the great masters and then has arranged a composite ton portraiture of their best renderings, so that his presentation might be called a masterpiece.

Special features of Mr. Fogelberg's playing were a delightful touch, poetic expression, impressive double fortes, artistic parasing, good judgment in sustained chords, a most supple and subtle technic, octave playing with dynamics powerful but smooth and deep, graceful and dignified action all through his work, with an entire absence of any suggestion of stiffness. Mr. Fogelberg's talent was so manifest that it may be assumed that his appearance again in public will be but a matter of a short time.

Sharps and Flats

The L. D. S. U. band, 60 pieces, made a favorable impression in their march down Main street at noon on Founder's day.

* * *

E. Zimmerman, formerly a member of the Twentieth infantry band, and an experienced clarinet player, is studying oboe under Lieut. C. J. Hawkins.

* * *

The L. D. S. School of Music is holding public recitals, as last year, on each Monday evening, at 8:15 o'clock. The school symphony rehearsals have begun for the season.

* * *

Paderewski is back from Europe to start another American tour. Whether he will come west or not is not known.

* * *

Iowa has passed a state tax law permitting towns under 40,000 population to maintain band organizations for the benefit of the public at the expense of taxpayers. Ninety-eight per cent of the towns have accepted this municipal band plan.

* * *

The City of Denver is taking more interest in orchestral music than ever before. Not only has every school its own orchestra, but a Civic Symphony has been organized to represent the city.

* * *

The first cash scholarship given by any patron of the L. D. S. School of Music has been received from Maria Y. Dougall in honor of her husband, the late William B. Dougall. The scholarship consists of $125.00 to be awarded by President Guy C. Wilson to some talented and worthy student to apply on music lessons. This scholarship has been awarded to William H. Clark of Sterling, Alberta, Canada.

* * *

Miss Irene Ruud, an Idaho student in the L. D. S. School of Music, will sing a contralto solo, Jewett's "Teach Me to Pray," Sunday morning in the Central Christian church.

* * *

Miss Ida May Wesson, soprano, and William Clark, baritone, will sing Sunday evening in the First ward meeting house. Frank Asper will be the speaker.

* * *

Miss Edith McGinn, contralto, and Miss Vaiola Blood, cellist, with Miss Lois Head, accompanist, appeared last evening in recital at Woods Cross.

* * *

The Society for the Publication of American Music has just closed the period for the submission of 40 manuscripts to be considered for publication during its fifth season, 1923-24. A greater variety of compositions has been received than ever before and includes almost every form of chamber music. The authors' names are, of course, unknown as each composition is submitted under an assumed name.

Club to Tour State.

The Boys' Glee club of the L. D. S. U. will tour the southern part of the state early in April. Following are the members of the club: First tenors: Harold Armstrong, Leonard Charles, William Ashton, Franklin Nelson, Earl Martin; second tenors: Preston Ashton, Leigh Harleen, Edward Parry, Clifford Richins, Joe Christenson; first bass, Herschel Garff, John Stringham, Gleason Cottrell, Irving Beesley; second bass, Edward Jenkins, Malone Jenkins, Lynn Fauns, Jesse Vance

WORLD FAMED SERIES OPENS MONDAY NIGHT

Announcement of the program for the concert for Sophie Braslau, contralto, in the Auditorium Monday evening shows a wide scope of selections, when music lovers will be enabled to hear the first of the series of "World Famed Artists." The concert also marks an innovation of its kind for it is the first to be given here at popular prices.

During the past year Sophie Braslau has given concerts in the east, south and middle west, with much praise given her singing in widely separated parts of the country.

The Topeka, Kan., Capital remarks: "Miss Braslau certainly must have been gratified by the applause following each number, which many times became an ovation."

In October she was in Kansas City for the second time in three months, and extra chairs had to be placed in the Schubert theatre to accommodate all those who desired to hear her. The Times said: "The completeness with which Miss Braslau gives herself to her program and her obvious sincerity and self forgetfulness when she is singing, are qualities which cannot fail to endear her to an audience."

Dealers to Meet.

Brunswick phonograph dealers of this state are to be the guests of the Brunswick Balke Collender Co., at an informal dinner to be given Monday, Nov. 26, at 8 p.m. at the Hotel Utah. An interesting program has been arranged with the principal speaker of the evening, Louis W. Larsen of the Stevens & Wallis company of this city. Invitations have been extended to all dealers in the territory served by the local branch of the Brunswick company and many out of town dealers are expected to be present.

Sunday Music

Twenty-Seventh Ward.

A song service will be given by pupils of Hugh W. Dougall, in the Twenty-seventh ward chapel, Sunday, Nov. 25, at 6:30 p.m., assisted by Miss Vallo Blood, Cellist; Miss Lois Head and James Gilbert, accompanists.

Following is the program:

Duet, "See The Pale Moon" .... Campana
Karen Jensen and Leander Thompson.
"Hold Thou My Hand" .... Briggs
Ida Mae Wesson.
"The Still, Small Voice" .. Hamblin
William H. Clark.
"Hosanna" .... Granier
Clarice Cook.
"Like As The Hart" .... Allisten
Edith McGinn.
(Cello obligato, Vallo Blood)
"O, God, Have Mercy" from "St. Paul" .... Mendelssohn
Leonard Tetley.
"I Know That My Redeemer Liveth" from the "Messiah" .... Handel
Barbara Evans.
(Organ accompaniment, James Gilbert.)
Cello solo ....
Vaiola Blood.
"The Penitent" .... Van de Water
Leander Thompson
"Villanelle" .... Dell 'Acqua
Karen Jensen.

* * *

First Presbyterian Church.

Morning.

Prelude, "Prayer" .... Harker
Anthem, "Hark, Hark, My Soul" .... Shelley
Offertory solo .... Selected
Mrs. Theo Best.

Evening.

Anthem, "When Power Divine" .... Faure-Shelley
Offertory, "Draw Me To Thee" .... Nevin
Quartet—Mrs. Theo Best, Miss Marjorie Billings, Howard Frazee, Newland K. Vincent.
Maud Thorn, organist and director.

Music Program at Literary Clubhouse

The Music Section of the Ladies' Literary club will observe the following program next Tuesday at 2:30 p. m. at the clubhouse:

Current Events in Music .... Mrs. Albert Skankey
Paper, Verdi . Mrs. Adue Smith Flo
Aria, Nile Scene, "O Cieli Azzurri" .... (Aida)
Mrs. Edna Evans Johnson.
Aria, Di Provenza il mar, ... La Traviata
Hugh Dougall.
Scene and Duet from Aida, "Fu la Sorte del' Armi, (Ada, Amneris)
Mrs. Edna Evans Johnson.
Mrs. Adua Smith Flo.
Piano:
Scherzo .... Tchaikowsky
Rhapsody, No. 12 .... Liszt
Frank Asper.
Accompaniments by Mr. Asper.

Will Present Pupils.

Mrs. Charles Rowsell will present a number of her piano students in recital Sunday, Nov. 25, at 7:30 p.m., in the Mill Creek ward assembly rooms. Following are those who will participate: Althera Stewart, Isabelle Brown, Emma Douglas, Elizabeth Cornwall, Elvira Cramer, Alein Russon, Isabelle Wright, Thaee Wright, Gladys Love, Afton Wright, Anne Douglas, Olive Hill, Grace Worthen, Benona Jamison, La Von Harrison, Noel Hamilton, Ivy Tidwell, Mary Brown, Elsie Shearer.

ORGANIST RELATES EXPERIENCES ON TOUR

There was something both pathetic and tragic in Prof. McClellan's experience in San Francisco, on the occasion of his recent nervous breakdown. He was to have played on a Sunday evening, on the world's fair organ in Civic auditorium, and Sunday morning he went over to set his combinations, returning again at 6 p.m., to see that they had not been interfered with. It was then that he suddenly became ill, and was compelled to forego the recital, with 4,000 people in the audience, and more coming. Prof. McClellan says the big instrument has been kept in fine order, including the voicing, by a local expert named Galligher, so that it is in just as good shape as when in use at the fair.

Prof. McClellan says the Skinner organ in the Portland auditorium has 75 stops and four manuals, and is a beautifully voiced instrument albeit there were some things about the action that might be criticised. The Portland Oregonian of Nov. 9 printed a long interview with Prof. McClellan who spoke largely on tone pictures as portrayed on the organ, and the remarkable features of the Salt Lake tabernacle instrument. A report of the recital in the Oregonian for Nov. 10, was highly complimentary to the visiting artist. The Sacramento instrument on which he played, is at the headquarters of the Tuesday club. It has 42 stops and three manuals, and is of the Austin make. The organ at Salem, Ore., where he also officiated, has 45 stops, with three manuals, a Wurlitzer, in the Oregon theatre. It was there that the visiting artist was the guest of the blind organist, Thomas Roberts, and handsomely entertained. At LeGrande, Ore., the last place where Prof. McClellan appeared, he was guest of Earl Stoddard, and witnessed the contribution by the Latter-day Saints there of $10,000 in 20 minutes to apply on a debt on the new meetinghouse.

These were the four only engagements the Salt Lake artist was able to fill, and he was so ill at the time that only by forced effort was he able to get through. He expresses the deepest gratitude and appreciation of the kindly interest taken in him by many friends in Utah, and the attentions shown at the Morton sanitarium in San Francisco, and the Moore sanitarium in Portland, where the doctors all seemed to be greatly interested in him and extended every possible assistance. Dr. C. F. Wilcox of this city, was also of special valuable help.

Prof. McClellan has been teaching in this city for nearly 20 years, following his return from Germany to take the tabernacle organ in place of the late J. J. Daynes. In that time he has made an international reputation as an executant. His friends and admirers earnestly hope for his early recovery.

Seat sale for the Dupre concert will commence Monday at the Consolidated Music Company, it is announced.

Dupre Recital Will Be Musical Treat

The committee of the Tabernacle choir, having in charge the recital to be given here Thursday, Nov. 29, by Marcel Dupre, Notre Dame organist, has received the following message from M. F. Sheridan, western representative, under date of Vancouver, B. C., Nov. 17:

"Monsieur Marcel Dupre was with us today, and delighted Vancouver with what was unquestionably the greatest musical event of any season in this city. I had the pleasure of accompanying him on his first season's tour, listening evening after evening to his marvelous skill, fresh improvised symphonies given in each city, but must frankly confess that the recital of today was the grandest of any I have had the pleasure of hearing played by the organist of Notre Dame, Paris. I am stating all this in order to prepare you for a musical treat on Thanksgiving day in Salt Lake City offered to you by M. Dupre. You will long cherish the event, I can assure you. I have not the least doubt but what you have your quota of tickets exhausted or will be long before the hour of the recital.

"M. Dupre looks forward to his visit to the great tabernacle organ and that instrument will speak to your musical hearts as it never did before."

MITZI MAKES A PIE.

It is a far cry from the footlights to the cook stove unless you are citing the case of Mitzi, Henry W. Savage's star of "The Magic Ring" at the Liberty.

Mitzi spends her evenings singing and dancing for the edification of the public, but she keeps her gas range up in White Plains going full tilt during the day time. By way of proving it, she baked an apple pie the other day and entered it in the cooking contest at the Apple Exposition in the Grand Central Palace. Hers was one of four stage and screen pies to be awarded a prize.

One of the judges, who ate a piece of the pie, said yesterday he was feeling quite well so far. —N. Y. Morning Telegraph.

School pupils in every county in Ohio are to participate in the second annual music memory contest to be held in March next, under auspices of the state board of education.

MARCEL DUPRE

INVITATION TO MUSICIANS

Marcel Dupre, organist, of Notre Dame Cathedral, Paris, who appears in recital at the TABERNACLE Thanksgiving night, November 29th, has asked the committee in charge to furnish him themes from which he will select six and with them improvise a symphony in four movements, lasting about thirty minutes. These themes should be delivered to the committee Tuesday, November 27th. Mr. Dupre will announce the authors of the themes he selects before the improvision. Themes are not to be over six to eight measures in length, written on the same piece of paper and signed by the author, as Mr. Dupre keeps them as souvenirs. Themes to be written on the following movements: Allegro, Andante or Adagio, Scherzo, Finale or Fugue.

Send themes to George C. Smith, 40 North Main St., City.

DAVID A. SMITH, BENJAMIN GODDARD, ANTHONY C. LUND, JOHN J. McCLELLAN, EDWARD P. KIMBALL, GEO. C. SMITH, TRACEY Y. CANNON, B. CECIL GATES, Committee.

Seat Sale Begins Monday At Consolidated Music Co.

Copyright © 2025 Newspapers.com. All Rights Reserved.