F. I. Whitney, general passenger and ticket agent of the Great Northern railway, includes, among his valued New Year remembrances, the original photograph from which the accompanying illustration was made. The presentation was made by C. E. Stone, assistant general passenger agent of the road, and the picture now hangs in Mr. Whitney's private office at Great Northern headquarters, where it has been much admired.

The group includes all the general agents and traveling agents attached to the Great Northern passenger department. Each of the persons whose photograph appears in the group, was in the service of this department on the 1st of January, 1902. It includes representatives from New York in the east, to Portland and San Francisco in the west.

F. I. Whitney has been in charge of the Great Northern's passenger department, as general passenger and ticket agent, for fourteen years. The personnel of his departments has changed frequently during that time, but the result has been—to put it in Mr. Whitney's own words—that he has now "the best looking and brightest bunch of passenger men of any railway in America." Granting that this is true, it is entirely the result of Mr. Whitney's own good judgment and careful selection of his lieutenants.

In railroad circles, Mr. Whitney is regarded as one of the shrewdest and most diplomatic passenger men in America. A careful examination of the photograph will indicate, also, that he is no uncertain judge of human nature.

MUSIC

The second concert of the three to be given by the Philharmonic club takes place Wednesday evening, Feb. 12. The program has been selected with the idea of furnishing as complete a contrast as possible with "Messiah" and "Creation" performances. The finale to the first act of Mendelssohn's "Loreley," with which contemporaries of the composer say he was well pleased, is perhaps the biggest number proposed. Yet the charming "Feast of Adonis" with its alternating male and female choruses is sure to appeal to any cultured audience.

In addition there will be part songs by Mendelssohn, Fanning, Hecht and Sullivan, in spirit ranging from grave to gay. Mr. Ober-Hoffer, whose musicianship has so often been demonstrated, has given these songs the most careful attention and the club feels justified in stating that the singing at the next concert will be a pleasure to its friends.

Sara Anderson of New York, with the encomiums of the press of two continents back of her and a long list of "return engagements" to recommend her, will be the soloist. Her brilliant, intense, dramatic singing has placed her among the prominent singers of this country. Her greatest opportunities will be afforded her in Wagner's "Dich Theure Halle," and the finale of the first act of the "Loreley," which she sings with the club.

Rehearsals are being enthusiastically attended and all concerned are confident of another success.

The third of the series of the Hoevel String Quartet chamber concerts will be given Monday evening instead of Tuesday evening in the Unitarian church. The program to be given at this concert is by far the strongest yet presented.

Miss Clara Williams, the popular soprano, will sing two numbers. The quartet will be assisted also by H. S. Woodruff. While this is the first attempt to give such a series the patronage, although not as great as was first expected, has been sufficient to encourage chamber concerts and enable people to have an opportunity to study the best efforts of the old composers, such as Beethoven, Mozart and Mendelssohn, as well as many of the more modern writers.

There will be no more season tickets sold, but single admissions to each concert will be on sale at the door.

The program for this concert will be as follows:

Choral ..... Bach
Itte, Op. 125, No. 1 ..... Schubert
Allegro Moderato; Scherzo, Prestessinis; Adages; Allegro.
Soprano Solo ..... Miss Williams
Andante from Trio, Op. 97 ..... Beethoven
Mr. Hoevel, Dr. Strachauer and Mr. Woodruff.
Soprano Solo ..... Miss Williams
Itte, Op. 76, No. 1 ..... Haydn
Allegro Con. Spirits; Adsgis Sistenuts; Mennetts; Finale, Allegro ma non tripps.

After writing his famous octet Schubert heard it played by his patron, Count Troyer and his professional associates, among whom were three of the members of the famous Ressomofsky string quartet, which first played so many of Beethoven's immortal quartets. Schubert's association with them may well have led him to write some more string quartets. Though this is not the greatest of his nine published four-part compositions, it is a beautiful example of the lovely, peaceful, graceful moods, tinged by some of the world's seriousness or even sadness—such a composition as flows from only Schubert.

The Beethoven number is from his last piano trio, op. 97, which forms the climax of the middle period of his life's work and is a gigantic composition in every way—its mere length exceeding by some 500 bars that of his Eighth symphony. It was used as a hymn, with words from Goethe, at the unveiling of the Beethoven monument at Bonn, and Liszt interwove it into the Cantate he composed for that event. Beethoven himself played the piano part in a charity concert on April 11, 1814, and, though he had written the trio two years before, it was not published till 1817—showing again how the good things of this world abide their time and make no feverish haste.

The sixth concert of the Danz Symphony orchestra will be given to-morrow afternoon after a rest of over a month. There will be a Danz concert in the Metropolitan opera-house every other Sunday afternoon until the series has been completed.

MISS CLARA WILLIAMS,
Soloist at the next Hoevel string quartet concert, given under the auspices of the Unity Club. Miss Williams is a favorite Minneapolis soprano, with a beautifully clear and pure voice and a perfect method.

The program for to-morrow includes some very entertaining numbers, chief among which is the concert number with viola and violin solos, which has been strongly rehearsed. Emil Straka was to have played the violin in the solo numbers, but a change has been made, to introduce the phenomenal young violinist, Carl Bergh, who has been astonishing St. Paul audiences by his fine work. He is a pupil of Claude Madden, and has been much admired.

The oratorio, "The Prodigal Son," by Sir Arthur Sullivan, will be given by the quartet and chorus choir of the First Congregational church Sunday evening at 7:30. The quartet consists of Miss Ednah Hall, soprano; Miss Daisy Steele, contralto; J. L. Hjort, tenor; George M. Sewall, bass. The chorus of twenty-five selected voices is under the direction of the organist, Clarance A. Marshall.

Pianoforte pupils of Mrs. Marsh, Miss Sans Souci and Miss Robinson will assist four vocal pupils of Miss Morehous, of the Northwestern Conservatory of Music, at a recital in Conservatory hall on Thursday evening. The vocalists are Misses Etta Harnesberger, Tondro, Jennie Harnesberger and Bauter; the pianists, Miss Reeves, Josie Holgron, Webster and Koch.

The Dilettanti Mandolin orchestra, under the direction of Signor T. D. Giorgio, will give a concert Sunday afternoon, Feb. 9, in the Lyceum theater. The club will be assisted by Mrs. D. M. Weishoon, a well-known singer, whose rich mezzo soprano voice is always heard with pleasure, and Francis H. Robertson, mandolin instructor in the Northwestern Conservatory of Music, and Julius Blakkestadt. The Thome composition, "Pizzicato," will be played for the first time in the city. The program in full is as follows:

LUDWIG VON BEETHOVEN—1770-1827.
Two pianos, Symphony in D, No. 2.
Mrs. Frederic Klapp, Mrs. C. J. Tryon, Miss Jeannette Cohen, Mrs. William Hadden Marsh.
Trio—
(a) Andante con moto.
(b) Tema con variazioni.
Piano, Vienna Neel Connor; violin, Carl Riedelsberger; 'cello, Julius Blakkstad.
Scotch Songs—
(a) "Again My Lyre."
(b) "Faithful Johnnie."
(c) "O, Cruel Was My Father."
(d) "Bonnie Laddie, Highland Laddie."
Mrs. Florence E. Parks; piano, violin and 'cello accompaniment.
Piano—
Concerto in C minor.
First movement.
Cadenza Reinecke.
Miss Eulalie Chenevert; orchestral parts at second piano by Miss Dorcas Emmel.
Aria, "Marine" ..... Lalo
Group of songs from Grieg, Franz and Berger.
Ruth Thayer Burnham.

Samuel Siegel, New York's mandolin virtuoso, who gives a recital in the Johnson School of Music Friday, is said to have the most masterly technique of any mandolinist in the world. His London engagements last year and his transcontinental tour this season have brought him such ovations that his appearance here is looked forward to with much interest. Tickets may be obtained of H. P. Sutorius at the school.

The next regular meeting of the Ladies' Thursday Musicale will be held Thursday morning in the Unitarian church at 10 o'clock. Beethoven is the composer represented. The following is the program:

March, "Phi Kappa Psi" ..... Robertson
"Traviata" ..... Verdi
With incidental solo by J. Blakkestad.
Mezzo Soprano Solo, "La Cieca" (The Blind Girl) from "La Gioconda"..Ponchielli
Mrs. D. M. Weishoon.
Miss Mattie B. Barthelomew at the Piano.
"Pizzicato" ..... Thome
Mandolin Solo, Waltz from "Faust"..Gounod
Francis H. Robertson.
(a) "Serenade," from "I Pagliacci" Leoncavallo
(b) "Donna Juanita," Polka Characteristic ..... Suppe
Gavotte, "Why Don't Papa Come?"..Liberati
Mezzo Soprano Solo, "Good-Bye"..... Tosti
Mrs. D. Weishoon.
"Funeral March" ..... Chopin
"Polish National Dance"..... Scharwenka

Mrs. Louis M. Park will sing at a concert in Park Avenue Congregational church in St. Paul on Monday evening.

Mr. and Mrs. William J. Hall gave a song recital in Wassca last Saturday afternoon at the home of Dr. and Mrs. D. S. Cummings. The tenor solos of Mr. Hall and the piano numbers of Mrs. Hall were listened to with pleasure, and the musicians were forced to respond to several encores.

Alice Nielsen, who is to devote herself in the future to grand opera and concert, will be heard first since her year of study at an orchestral concert in London on Feb. 11. She has been engaged for the Newman symphony concerts and will make her first appearance in grand opera in French at Covent Garden next spring as Juliette.

Not many years ago Wagner used to be not only ridiculed, but violently abused, because, as a collection of sixteen letters written to a Viennese dressmaker showed, he designed his dressing gowns as carefully and as minutely as his orchestral scores. His love of bright colors accounted for this procedure in part, and for the rest it was one of the eccentricities peculiar to men of genius.

The "oriental" concert arranged by C. A. Graninger, director of the Apollo club, will require quite a list of vocal and instrumental artists, besides the club, a string orchestra, two male quartets and a reader. The concert will be given at the Lyceum theater next Tuesday evening. The principal club number will be "The Desert," by Felicien David.

MISS SARA ANDERSON,
A New York soprano who will appear as soloist at the Philharmonic Club concert Feb. 12

"The Desert" is a tone poem which seeks and successfully, too, to present the immensity, the solitude, the eternal silence of that great waste, which seems to give each grain of sand a voice to praise the Almighty.

After an instrumental introduction and verses of description by the reader the chorus sings praise to Allah. Then a caravan is heard in the distance, it approaches nearer and nearer until it finally arrives upon the scene, the chorus singing in happy strain until menaced by the pestilential simoon which bursts upon them. The joyous strains are thereupon changed to those of terror and supplications, which continue until the simoon has passed and calm has been restored. The march is then resumed until night overtakes the caravan. They pitch their tents and sing a beautiful apotheosis to "Lovely Night," for tenor voice, which is followed by an Arab fantasie, and then a vigorous barbaric chorus contrasting the freedom of the desert with the pallid dwellers in the cities. As the hour grows later the festivities cease and an "evening meditation" prepares for slumber, the desert resuming its original quiet and mystery.

Part three is a representation of sunrise, followed by the chanting of the muezzin, calling all to worship Allah, whose prophet is Mahomet. The caravan then resumes its march and is soon lost in the distance, leaving the desert in its original and eternal silence.

The number next in importance on the program will be the "Servian Romances," by Georg Henschel, written for soprano, contralto, tenor and barytone. Mrs. Ruth Thayer Burnham, a contralto of note and well known in Minneapolis, will sing two solos. Holmes Cowper, a favorite tenor, will appear in solo.

The diagram and tickets will be at the Metropolitan music store next Monday morning. The program will be as follows:

PART I.
"The Desert," Symphonic Ode.Felicien David
Rev. J. S. Montgomery, D. D., reader.
Holmes Cowper, tenor.
Quartet chorus and orchestra.
Song, "The Asra" .....Rubinstein
Mrs. Ruth Thayer Burnham.

PART II.
"Servian Romances" .....George Henschel
Quartet, "Amkivaa for the Men"; barytone solo, "The Luckless Year"; soprano and mezzo soprano, "The Mighty Gale"; tenor solo, "Marry Young"; quartet, "The Almond Tree"; soprano solo, "Deathly Sickness"; mezzo soprano solo, "The Sad Pride"; quartet, "The Imprisoned Nightingale."
Mrs. Maud Ulmer Jones, soprano; Mrs. Ruth Thayer Burnham, mezzo soprano; Holmes Cowper, tenor; Lewis Shawe, bass.
Piano and Violin—
(a) Andante .....C. Goldmark
(b) Scherzo Vivace .....E. Schmitt
Mr. Graninger, Mr. Riedelsberger.
Mor Aria, "Celestrial Aida" .....Verdi
Holmes Cowper.
Soprano and mezzo soprano, "'Neath the Chance of War" .....
Mrs. Jones and Mrs. Burnham.
Aria, "Queen of Sheba" .....Gounod
Mrs. Burnham.
"Prayer of the War God" .....Zollner
Mr. Shawe, Mrs. Jones.
Male quartet, male chorus and orchestra.

Foreigners have childishly observed that the mass of American people do not appreciate good music and will not patronize it. They say the success of grand opera with us is due more to the prevailing fashion than from a real love of true art. In answer, it may be said that if grand opera could be produced here as cheaply as it is abroad, that the appreciation of music would be seen to be as deeply seated in the popular heart as it is in any place in the world. The growth of high class musical attractions in this country for the past ten years proves this. Take Innes and his band for example. Twenty-five years ago it would have been financial suicide for any impresario to have put so large and high class an organization as this on the road. Yet, to-day, they can travel in their own train, accompanied by a large force of high priced operatic singers and still make money for themselves and their managers.

The organization is said to be distinctive in its class. It certainly plays music not usually heard at band concerts. Innes is unlike musicians in general. He does not look a bit eccentric and he isn't. Innes dresses like any sensible man. His manner is so easy and affable that on railroad trains, where he is usually the life of the party, he has been eyed with suspicion by cautious travelers who go warned against sleek men with smooth habits. Despite his geniality Innes is a profound student. He is devoted to artistic standards and has refused to play at resorts where circus features are introduced as auxiliary to the band. He carefully guards the dignity of his men. He is the owner of the big Innes auditorium at Atlantic City, where he and his band play every summer, though this summer they went to Buffalo instead. Several novel features introduced by him caught the crowd, and people couldn't get in fast enough to hear him. These features, scenes from grand operas, by prominent artists and a spectacular anvil chorus are announced as among the numbers to be played here. He brings the singers with him. They are Miss Frances Boyden, Signor Achille Alberti, Signor Edgardo Zerni and Signora Adele Borghi.

Innes and his band will give three concerts at the Lyceum, Feb. 21 and 22, two being given on the holiday.

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