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## MUSIC AND MUSICIANS

By Nora Gleason.

WHETHER Salt Lake can be called a truly musical center is certainly a question. A distinguished musician visiting here last summer remarked that he thought the prestige of Salt Lake as a musical city was largely due to the great Tabernacle and its wonderful organ, where, during the past year, two hundred thousand people have attended the free recitals.

It is not probable that he meant the direct educational influence, but rather he had in mind the refining influence of music upon both young and old. Then in the march of progress which has blessed Salt Lake's destiny there is no factor more interesting or significant than the advance in the general culture of music than through the medium of the schools, both public and private.

The recognition of this fact by O. A. Wetzell, supervisor of music in the public schools here, has done much to awaken a taste for and a knowledge of music more general and popular. The progress of musical education in Salt Lake has been brought about in three ways; first, through the private study and hard work of a few prominent local artists; second, through the public presentation of the best music by the excellent church choirs. The choirs of the city that exert a decided influence on the public are those of the two Episcopal churches, St. Paul's, which is under the direction of Jack Berkhoe, the organist; St. Mark's, under the direction of George King, with A. H. Peabody, organist; that of the First Methodist church, under the direction of Mrs. Wetzell, with Mrs. Louis Strohauser, late of Omaha, organist, the Tabernacle choir of 500 voices, under Evan Stephens, with J. J. McClellan, organist, with his assistants, Edwin Kimball and Tracy Cannon; the St. Mary's cathedral, under the direction of Miss Nora Gleason, the organist. Then there are the five quartette choirs of the Congregational and Presbyterian churches, with Maude Thorne, organist, at the latter, and Tracy Cannon, organist, at the former. Another organization, which has played a prominent part in the musical annals of the city is the Salt Lake Symphony orchestra, under the direction of J. J. McClellan. Four concerts, which were marked by liberal, broad programs, were given last year and at the present time the organization bids fair to continue its successful career. The Orpheus club, under the direction of A. H. Peabody, organist of St. Mark's, has done much to promote the love of good music.

The members of the club have many times in the past four years personally incurred the expense of bringing here some of the best artists of America, and to the regret of the musicians as well as the members of the club, the Salt Lake public has dismally failed to patronize these excellent concerts, leaving the club, to use a forcible but inelegant expression, "in a hole." The Salt Lake choral society, under the direction of J. J. McClellan, is reorganizing for the winter's work, and expect to present some good oratorios early in February. Among the private schools that are doing much for music, may be mentioned the St. Mary's Academy Conservatory of Music, under the Sisters of the Holy Cross; Rowland hall, the piano department being under Miss Flanders, the vocal under Mrs. C. G. Plummer, and the violin under Prof. George Skelton; All Hallows college, under Prof. Anton Pedersen; the Columbian conservatory, under Frank Bird. The orchestras at the local theatres are also deserving of mention, particularly the Orpheum, under violinist Willard Weihe, the Weihe of whom Salt Lake is justly proud; the Shubert is under J. J. McClellan; that of the Salt Lake theatre under Fred Midgley, and Squire Coop wields the baton at the Colonial. The number of teach-

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