Music

From harmony, from heavenly harmony,
This universal frame began.
From harmony to harmony through all
The compass of the notes it ran,
The diapason closing full in man.

From harmony, from heavenly harmony,
This universal frame began;
When nature underneath a heap
Of jarring atoms lay,
And could not heave her head.
The tuneful voice was heard from high,
"Arise, ye more than dead."
Then cold and hot and moist and dry
In order to their stations leap,
And music's power obey.
From harmony, from heavenly harmony,
This universal frame began;
From harmony to harmony
Through all the compass of the notes it ran,
The diapason closing full in man.

—Dryden.

SIG. SCOTTI'S DON JUAN

Alvarez Versus Jean de Reszke—Gadski Engaged by Grau—Paderewski's Return.

Already since the New York opera season opened, Van Dyck, Ternina, Pini-Corsi and Calve have disappointed audiences on account of indisposition, while Saleza's cold forced Alvarez to make an extra appearance. It is a trying season for singers, with the frequent and severe climatic changes.

The performance of Mozart's masterpiece, "Don Giovanni," at the Metropolitan, New York, a week ago, has been greatly praised. It introduced a new Don Giovanni to the public, and one who seems destined to become a favorite. The Concert-Goer commenting upon this, says:

"Naturally, critical attention was focused upon Sig. Scotti, on whom considerable praise had been lavished in Europe. Let it be quickly recorded that he met all reasonable expectations. He was a handsome rascal, of most alluring grace, and he sang exceedingly well. His voice has a peculiarly oily quality, exactly fitted to the sensuous utterings of the incorrigible rake whom he portrayed, and he uses it with an easy method. His champagne song was given with fine spirit and earned a double recall. Mr. Grau has unquestionably secured a valuable member for his company in Sig. Scotti. We may now hear such roles as Don Giovanni and Iago sung by one who not only realizes their psychological subtlety, but who can sing in tune and with agreeable voice quality. Vale, Maurel!"

E. Irenaeus Prime-Stevenson says in Harper's Weekly: "The opening performances at the Metropolitan have up to this writing lacked not a touch of the enthusiasm and of all the outward and social success to which we have long time been wonted. A great subscription underlies the fluctuation of a more general patronage. Musically reckoned, the debuts of Mr. Alvarez, as Romeo and Don Jose and the re-entree of Madame Calve as Carmen, are the most notable incidents. Madame Calve's fascinations in her favorite role are evidently more appealing than of old. That Mr. Alvarez in dramatic parts can bear the full burden of any season of French opera here needs no further showing. With better acquaintance with his merit he will take a rank and a popularity here of no ordinary quality. As to repertory, for the present, Mr. Grau's announcements are of the operas found most popular and of the root and stock of transatlantic seasons. What matters are to be of relatively novel texture in the season's web probably will not be very presently undertaken."

This view of Alverez does not altogether agree with Flaneur's criticism. The latter after seeing him as Romeo, wrote: "Alvarez, the new tenor, must be feeling very uncomfortable this morning. He has been the idol of the grand opera in Paris for half a dozen years and more, and Boston received him with acclaim. But the true test of his greatness lies in his ability to conquer the New York public, and that task is still before him. At his first appearance in 'Romeo and Juliet' he was accorded a fair meed of applause. But he did not oust Jean de Reszke from his place in the affections of our operagoers, either fashionable or musical. He was accorded a respectful hearing, and his good points were duly appreciated, but the universal opinion was that he was not nearly M. Jean's equal as the passionate lover of Guonod's opera. If he is to conquer New York, it must be in some more robust and dramatic role.

"M. Jean has taken such a hold upon the hearts of New Yorkers as no other singer ever did, and it will take a great tenor indeed to make us forget the handsome presence and strong, sweet notes of the belated bridegroom, whose wife or his liver keeps him on the other side of the big pond."

Mme. Gadski, the German soprano, who came to this country for a concert tour a few weeks ago, has been engaged as a leading soprano of the Grau opera company, for a period of three years, and made her first appearance with that organization in Philadelphia, a few evenings ago. She sang for the first time at the Metropolitan, as Senta, in the "Flying Dutchman," at the Saturday matinee yesterday. Her concert engagements, already booked, will make her operatic work somewhat limited this season, but hereafter she will take an important part in the German operas produced in America by the Grau opera company.

It will be recalled that Mme. Gadski was a leading member of the Damrosch-Ellis opera company, and also that she sang at Covent garden, London, in the company under Mr. Grau's direction last spring. She is re-engaged for succeeding seasons at Covent garden. Her engagement for the American season is good news. She will be a most welcome Elisabeth, Elsa, Senta, Brunhilde, etc., and will share with Nordica and Eames the dramatic roles of the Grau repertoire.

"The return of Mr. Paderewski may be set down as of no small benefit to musical art," says W. J. Henderson, of the New York Times. "In him of all pianists, with a very few exceptions, the perfection of technic is obscured by the beauty of his readings.

"It has been said that he does not play exactly as he used to. Perhaps that needs a little explanation. He plays with greater breadth, with more authority, with a more lovely repose than ever before. His art has rounded into a more admirable symmetry. There is in it the depth of a more oceanic calm, a more convincing evidence of reserve power. There are bursts of furious strenuousness at times in his playing, and perhaps there is an attempt to get a bigger sound out of the piano than there was formerly. But none the less the same old beauty of tone is there. It is in his constant endeavor to make the piano sing and the unfailing success of the endeavor that Mr. Paderewski places himself in a solitary position among the pianists of our time."

Interesting Violin Recital.

The recital on Wednesday evening, by pupils of Reginald L. Hidden, was a great success. The hall was completely filled with interested listeners, and the entire programme was given in a very pleasing and finished manner. The pupils all played from memory, and those who appeared showed marked improvement over last year, displaying much smoothness and ease in execution. The audience was not slow in recognizing the talent of the different performers, and nearly all who took part had to bow their acknowledgments repeatedly so warmly were they received.

The triumph of the evening was made by Miss Lelo Nicklin, whose rendering of Vieuxtemps' "Air Varie" (op. 22) showed an ardent and highly artistic nature, quick to grasp a musical idea, and with astonishing powers of assimilation and interpretation. Her reading of the Vieuxtemps number was full of fire and poetry. Technical difficulties were mastered with an ease that told of unflagging patience and an abundance of robust energy, which will count for much in her future career. For a musician cannot hope to attain honor without a goodly store of physical vigor, so arduous is the road to success. All that is necessary in this line Miss Nicklin appears to possess. She has an exceptionally good start in the right direction, and with her rich natural endowment may not unreasonably look forward to a bright future.

The beautiful Beethoven "Romance in F" was the first number on the programme, and was very pleasingly rendered by Master Frank Eichenlaub. Dagmar Games, although the youngest pupil to take part, acquitted herself to the great delight of the listeners. Margaret Glenn and Frances Gill both showed a decided improvement in tone-color and bowing; their numbers were given with expression and surety of intonation. Next on the programme was a fantasie on "Il Trovatore," played by Ellen Barry. She has very decided talent for the violin, as was shown by the natural, easy manner in which she handled the instrument. Nellie Brown gave a smooth and sympathetic rendering of the "Wieniawski Legende." Her technique is well developed, and her tone very even and clear. Mrs. Gertrude Kuhn played a berceuse, by Godard, and Polish dance, by Bohm, her playing being marked by dash and spirit.

Mr. Le Roy Gesner played the first two movements of the famous Bruch concerto. He has great talent for the violin, and the required energy and seriousness, which assure him of success.

Musical Club Programme.

The programme for the meeting of the Musical Club at Parsons hall, on Wednesday, January 10, at 4 o'clock, is as follows:

"Development of the Opera," Mrs. Thomas.
Duet from "Marriage of Figaro" (Mozart), Miss Watt, Miss Wilson.
Aria from "Marriage of Figaro" (Mozart), Miss Wilson.
Scena and cavatina from "Tancredi" (Rossini), Mrs. Linn.
"Prize Song" from "Die Meistersinger" (Wagner), arranged for violin, Mrs. Sherman D. Brown.
Aria from "Les Huguenots" (Meyerbeer), Miss Watt.
Berceuse from "Jocelyn" (Godard).
"Le Parlape d'Amor," from "Faust" (Gounod), Miss Steers.

Hotel Portland Tonight.

March—"Bride-Elect" ....Sousa
Waltz—"Zenda" ..... Wittmark
Selection—"El Capitan" ..... Sousa
Idyll—"Woodland Whispers".....Michaelis
Overture—"Martha" ..... Flotow
Two-step—"White Squadron" ...Andrews
March—"Directorate"..... ... .Sousa
Waltz—"Fortune Teller" .....Herbert
Selection—"Ernani" ..... Verdi
Duet—"Flute and 'Cello"..... Titl
Overture—"Schauspiel" ..... Bach
Medley—"Bunch of Hits" .....Kline
Two-step—"Alabama Dream" .....Tyers
W. H. Kinross, director.

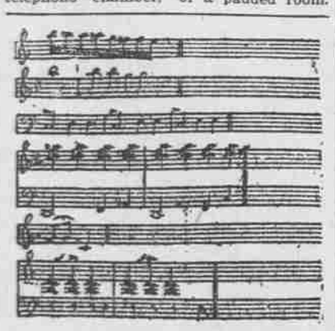
Pupil of Halir Here.

Mr. William H. Graham, the talented violinist, who for the past three years has been studying in Berlin, Germany, is in Portland for a short visit. The last of this month he will return to Berlin for three years' more study, after which he will take a position in Liverpool, England. Mr. Graham is a pupil of Halir.

SET TO MUSIC.

London's City Noises, as They Appear to an Observer.

Although Londoners are perfectly accustomed to the noises of a city, they can never attain perfect quiet outside of a telephone chamber, or a padded room.



Life in London, or any other great city, is full of "necessary noises," from which one can never escape.

Some of these "necessary noises" an expert has expressed in music for the London Daily Mail. This is their order, as they appear above:

1. Steam Siren.
2. Train Whistle.
3. Motor Car.
4. Hansom Cab.
5. "Milk!"
6. Electric Cab.

Queer Names of Hotels.

Traveling actors strike some queer hotels. "Tim" Murphy, now in the West in "The Carpetbagger," has a unique collection of the odd names of such places. From Minnesota he reports the "Hotel Mix" and the "Buncombe House;" from Iowa, the "Lawless House" and "Hotel Greenwood;" from Kansas, the "Red Dog Tavern," the "Green House" and the "Sheriff House." In Missouri he found the "Hotel Hurt," and he says it must have been struck by a cyclone.

MASTER OF TONE-COLOR

VLADIMIR DE PACHMANN, CHOPIN'S GREATEST INTERPRETER.

To Music What Millais Is to Painting, Both Reverently Expressing Nature's Poetical Secrets.

Vladmir de Pachmann, who is to appear at the Marquam Grand Monday night and Wednesday afternoon, is generally considered to be, both through his genius and through his personality, one of the most interesting and picturesque figures in the musical world. His mannerisms are quaint and at the same time charming and irresistible. By nationality De Pachmann is a Russian Pole; he was born at Odessa, and has a distant Turkish ancestry. His father was a talented violinist and a doctor of philosophy in the university of Odessa. The senior De Pachmann played for seven years in Haydn's orchestra, and was a pall-bearer at that great musician's burial. Later in life he was the friend of Weber and lived in the same house with him. Vladimir took his lessons in philosophy and his first music lessons from his father.

High Praise Awarded Him.

In an interesting article on Mr. de Pachmann in the Metropolitan Magazine for January, Cornelia Dyas says: "Six years ago, when Vladimir de Pachmann came to this country, almost unheralded, American audiences had already been initiated into the possibilities of the piano by such exponents as Von Bulow, Rubinstein and Paderewski, not counting innumerable other artists of minor distinction. The verdict rendered then is the same as now—that the little Russian Pole has the power of drawing from the piano melodies of such sweetness long drawn out, shadings and gradations of tone-color so evanescent and subtle, that under his witchery technique itself becomes a problem spiritualized, and the piano an instrument with a voice, with the singing qualities of a violin, the swell of the organ and the vibrations of the harp."

The same writer speaks of him as being imbued with the dreamy romanticism of his race, conversing, nevertheless, with the wit and vivacity of the Parisian; looking at one with the soft, penetrating eyes of the Italian, while he takes one's hand with the sturdy grasp of the Englishman; content to spend months amongst an alien people and calling all men his brothers and all countries his home.

Prima Donna of the Piano.

Miss Dyas again says: "De Pachmann has been called the prima donna of the piano, and in the recent Worcester festival, when his playing followed a song by Mme. Sembrich, musical critics drew interesting comparisons between the similarity of his tone-color and the singing of the great prima donna, while others remarked with fine appreciation that De Pachman is in music what Millais is in painting—both expressing in a milieu of demi-nuances, one with his brush, the other with his instrument, the poetical secrets of the twilight, or rather sunlight and shadow, tenderly and reverently expressed."

De Pachmann himself, in speaking of modern piano-playing, said:

"Technique! Yes, technique is necessary—flawless technique; but tone is better, and sonority is better than sound. This beautiful piano is not an orchestra. Why torture it to perform what an orchestra can do so much more effectively? Ah! the voice of the piano! It is so rare, so beautiful, so chaste; it drops like a pearl, round, glistening, perfect; white, yet radiant with every color. I will tell you a secret:

Must Have a Soul.

"After we work and work until our fingers can produce a voice from the keys, the voice must receive a soul; then the soul interprets. And what is interpretation but experience? And experience teaches us that the greatest of all gifts is wisdom."

M. de Pachmann has won much fame as the greatest living interpreter of Chopin. H. M. Bosworth, the musical critic, of San Francisco, says: "He seems to fairly revel in Chopin." Miss Dyas writes of him: "As a matter of fact, he does not play Chopin. He is Chopin, with all his moods, his coquetry, his fits of reverie."

M. de Pachmann says he claims no nationality; that creation is his home; that all men are his brethren, and nature their common mother.

It is safe to assert that no living pianist can approach the exquisite velvet touch and delicate gradations of De Pachmann's tone-color on the piano.

CHOPIN'S GREATEST INTERPRETER.

VLADIMIR DE PACHMANN, THE PIANIST-PHILOSOPHER.

JOLLY CHRISTMAS FESTIVITIES.

Frawley Company Have "Tree" in San Francisco.

Among the many Christmas festivities of San Francisco this season, none were more congenial and enjoyable than the Christmas tree given by the members of the Frawley company, who will soon appear at Cordray's theater, in this city. The unique invitations prepared their recipients for a host of good things, and a world of fun, and no one was disappointed.

Mary Hampton, leading woman of the company, was the hostess of the occasion. A Christmas tree, banked in a mountain of snow, contained presents for every guest. A limit of 10 cents placed on gifts selected caused an endless lot of merriment, at the distribution of the apropos toys. In a few well-chosen words, Miss Hampton, in behalf of the members of the company, presented Mr. Frawley a handsome lounging-gown. An elaborate supper was then served, after which Miss Van Buren rendered a number of coon songs, Miss Barney gave recitations, and Miss Pearl Landers, Charles Warner, Miss Minnette Barrett and Mr. S. H. Friedlander had a cakewalk. Toasts galore were given, among them being one "To the Webfoot State."

In the meantime interest in the Frawley engagement grows in Portland. Mr. Frawley has been constantly adding to and improving his playing force, as the season advances, and he has now an excellent company. He will present a number of successful plays, at Cordray's.

REALISTIC MELODRAMA.

Electricity as an Aid to "Fire Effects" on the Stage.

The greatest danger which can be encountered by audiences in theaters arises from fire. And yet, with the recent development of the stage, fire is treated almost contemptuously by the actors. In the third act of "Sherlock Holmes," now being presented in New York, when the detective is about to be entrapped by scoundrels anxious to take his life, he smashes a lighted lamp with a chair and makes his escape in the darkness.

The same incident, says the New York World, occurs in the new burlesque at Koster & Bial's, in New York, and it is a favorite "effect" attempted in sensational melodrama. The lamp, however, is not a lamp at all. It contains no receptacle for kerosene. It is merely a tube, with a wick saturated with oil and timed to burn as long as the scene requires. In the case of "Sherlock Holmes," the wick would be extinguished of its own accord if the action of the play were delayed two minutes longer.

Asbestos and the introduction of electrical appliances have greatly heightened fire effects on the stage. Instead of the old red lights in the fireplaces, gas logs now crackle brightly and merrily. Conflagrations, with the aid of red fire, gelatin lights and asbestos scenery can be represented, without the slightest danger.

The use of electricity on stages is not comprehended by all theater-goers. In Chicago, three years ago, during a performance of "In Old Kentucky," at the Columbia theater, a chicken used in one of the rural scenes wandered out toward the footlights and fell into the trough which hides the glass bulbs. The trough was constructed of tin, and the chicken struggled fruitlessly to obtain a foothold, stirring up a cloud of dust which resembled smoke.

A kind-hearted old man in the audience grew impatient. "If you don't take that chicken out of them gas jets," he thundered, interrupting the scene, "I'll come up there and take it out myself."

"Stick Him Against the Wall."

"Bob" Palmer, the comedian, had been originally a billsticker, a fact pretty generally known among his colleagues of the stage. One evening, when dressed for the character of Sir Brilliant Fashion, he strutted into the greenroom with buckles sparkling on his shoes and a fine diamond on his finger. A brother actor inquired if his gems were real.

"To be sure they are; I wear nothing but diamonds," was the reply, whereupon Bannaster remarked: "I congratulate you, Bob, for I remember when you wore nothing but paste." Palmer did not take the joke with becoming good humor, and an angry altercation ensued, which was only broken when Mrs. Jordan cried out: "Why don't you stick him against the wall, Bob? Stick him against the wall."—Tit-Bits.

Wedded With Another Man.

Long ago he thought that she
Was fair and sweet and good,
Her voice was music and he loved
The ground whereon she stood.

And still he feels the sweet old thrill
Whene'er she passes by—
She wedded with another man,
And that's the reason why.

—Chicago Times-Herald.

"Rag-Time Dessert."

"What do you think my boarders call bread pudding?"

"Goodness knows."

"They call it 'rag-time dessert.'"—Detroit Free Press.