

## CHAMBER-MUSIC EVENING.

Last Saturday evening the Turney-Case-Larsen trio, Miss Dollie Case, pianist, Ruthyn Turney, violinist, and Chas. E. Larsen, cello, appeared in the school chapel in a well-balanced program and their work was most enjoyable for music lovers, as well as of educational value. It is the intention of these performers and others interested to give similar concerts regularly in the future. Following is the program rendered, together with the explanatory notes which accompanied each number:

**MOZART****Trio in B-Flat**

1756-1791

*Allegro*  
*Andante grazioso*  
*Mennetto*  
*Allegro*

This beautiful Trio is really most interesting for the serious music student. It has not the *elaboration* of many of this famous composer's other chamber-music-works, nor is it so *strictly* written as some of them, but for instrumental *balance* it would be hard to find a more perfect example. The various motives are given out by violin, cello and piano alternately and simultaneously with the utmost impartiality. The exact period in which this work was written is not known, but it is presumed to belong to Mozart's early period, at a time when he felt the influence of Haydn. The *mennetto* in particular is what suggests this idea. Of the four movements the *mennetto* is perhaps the more "Haydnish" in its effects, and may prove of the greatest interest. An analysis of the various *tempi* and motives of this Trio seems unnecessary.

**PACHE****Serenade**

This composition is all that its title implies. It will be noticed that a phrase given out by the violin is immediately imitated by the cello and *vice versa*, while the piano provides a beautiful accompaniment.

**FRANKE****Intermezzo Russe**

This is really a *ballet*, pure and simple. It is in a brilliant waltz style and the tempo

is most capricious. The ritarded and accelerated passages seem to fit the mood perfectly and render it most satisfactory.

**BRAGA****La Serenata**

This is the "Angel's Serenade" which is known to musical audiences the world over. We believe it was composed for voice and piano with violin obligato. In this arrangement the voice part is taken by the violin and the obligato by the cello. The piano accompaniment is most beautiful in its subdued and unobtrusive way.

**BRAHMS****Ungarisch Tanz**

This is a splendid example of the Hungarian style and rhythm, with sudden and impetuous changes of *tempo*. It is in D-Major and in modern editions is catalogued as "No. 2," but in the original edition it is known as "No. 6."

**TSCHAIKOWSKY****Chant sans Paroles**

This is a "Song Without Words," and its beauty is peculiarly Russian in character. Attention is drawn to the wonderfully beautiful bell-like pizzicati effects voiced by the cello.

**DVORAK****Slavisch Tanz**

This is generally conceded to be the finest of all the Slavonic Dances of this gifted composer. It is in waltz style and through the entire work there is a continuance of the greatest possible *dynamic* effects. The key is in G-Minor and in modern editions it is known as "No. 5," but originally it was "No. 8" of the dances. Note the similarity in fire and impetuosity of the style of the Hungarian and the Slav.

The Willamette Valley Chautauqua Association promises some very entertaining and instructive features this year.

Mr. Frye is proud of the new bandsaw which has just arrived from the East and has been installed in the cabinet-making department. It is a fine piece of machinery and is up-to-date in every particular.