# THE JEW IN THE WORLD OF MUSIC

## A PAPER BY MRS. SIMON HARRIS, READ BEFORE THE PORTLAND WOMAN'S CLUB.

The man that has no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treason, strategem and spoils.
The motions of is spirit are dull as night
And his affection dark as Erebus.
Let no such man be trusted.

FORTUNATELY indeed for the Jew, this brilliant quotation cannot be applied to him, for his very soul and being are full of music, and considering the short period which has elapsed since his emancipation, it is certainly remarkable how rapidly he has gained prominence in the arts and sciences. The patience of our race, its domestic qualities, and its great tolerance have enabled it to understand and appreciate the benefits of civil equality, and these benefits have been aptly applied to all that is grand and ennobling in art, thus placing the Jew at the very pinnacle of fame; a pinnacle designed by Divine power, for no man need pride himself upon his genius; that is the free gift of God alone.

### Felix Mendelssohn Bartholdi.

Under the head of composers, that is, of classical music, Felix Mendelssohn Barthold stands unrivaled. Of all composers, its career, and his experiences, were the most fortunate. He belonged to a family remarkable for its talent. His father was a learned man, and a passionate lover of the fine arts. His grandfather, Moses Mendelssohn, was a great philosopher; his uncles were distinguished writers and, when we add that his mother was a gifted, graceful and high-spirited woman, it is easy to conceive that such surroundings must have been favorable to the development of the faculties of so naturally gifted a youth. During his entire life, Mendelssohn was enabled to surround himself with luxuries, and had every advantage which wealth could procure, in his studies, and, at no time was he obliged to compose owing to financial straits. He was brought up in the atmosphere of art; the great poets, painters, composers, singers and players of Europe were among the frequent and welcome visitors at his home.

By one who knew him well, his personal appearance is thus described: "He was a man rather under the ordinary stature and size, yet graceful in his walk and bearing. His head was covered with glossy, black hair, curling in soft locks; his forehead, as befitted the head which teemed with such a burden of thought and feeling, was high and arched; his features sharply cut, but noble; his eyes were unspeakably expressive; his nose inclined to the Roman type; his mouth firm and fine; in his serious moods more than dignified; authoritative, I might say, yet capable of the sweetest smile, and most winning expression. In this graceful, finely molded form was hidden not only a royal spirit, but a most kindly heart; to speak out in a single word what was the most salient feature of his character, he was a Jew in the fullest sense." He knew and he loved the Bible as few do in our time. Out of his familiarity with it grew his unshaken faith, and that profound spiritual-mindedness, without which it would have been impossible for him to produce those deep-felt, sacred oratorios, "St. Paul" and "Elijah."

At the age of 8, Mendelssohn played the piano with wonderful facility, and in his 15th year composed his first symphony for orchestra.

When a lad of 17, he for the first time read Shakespeare's dainty play, "A Midsummer Night's Dream." That airy, fairy creation inspired him, and he set to work at once upon an overture to the play. It proved a masterpiece. When, seventeen years later, Mendelssohn wrote the music for the entire play, the motives of the juvenile overture all turned out to have their native places in the drama. This creation alone would have won fame for any composer. We are led by Mendelssohn's magic power to enjoy his creation of a world of pure fancy, inhabited by bright and light-hearted spirits, who confront with their sunny nothingness the yet greatir triviality of what is called practical life and with the aid of poesy and love win the day. The charming chorus of the fairies singing Titania to sleep, the beautiful "Night Song" (without words), which accompanies Titania's rest in the grotto, and the wonderfully brilliant and stirring "Wedding March," are the gems of this composition. A creation of Shakespeare's needs no bettering, but it is certain that the comprehension of the play has been made clearer by the addition of Mendelssohn's music. It has translated these fantastic dreams of a Summer's night into sound; has screened their lovely twilight from the glaring sunshine of our over-real age, and opened the richness of the work to those blunted natures which are themselves unable to discern between poetry and prose.

In the "Songs Without Words," Mendelssohn has created a new department of music, and one which has become deservedly popular; of this string of gems the joyous little "Spring Song" is undoubtedly the favorite.

The occasion which called forth the production of his genial composition, "The Hymn of Praise" was the celebration of the fourth centennial of the invention of printing, at Leipzig, and of the unveiling of Guttenberg's statue on the public square in the presence of thousands.

Among the most popular of Mendelssohn's compositions may be mentioned his violin concerto, two piano concertos in G and D minor; his grand overtures, symphonies and oratorios.

Beautiful and enduring as is Mendelssohn's music, one cannot but ask, Had he known the pressure of poverty, or the struggle against circumstances, might not his music have given out greater strength, grandeur and majesty? The tranquillity of his life, lifted above all necessities, undisturbed by care, and untouched by sorrow (save in one instance), has given us graceful, elegant music, strains of enticing melody, and measures of smooth, flowing harmony. That they touch the heart cannot be denied, but they do not go beyond the finite boundaries and give us glimpses of the infinite.

It is indeed, a curious fact, that nearly all the great music of the world has been produced in humble life, and has been developed amid the environments of poverty, and in the stern struggle for existence. The aristocracy has contributed very little to music, and that little can be spared without detriment, excepting, of course, the works of Mendelssohn and Meyerbeer. Nearly all the great masters have been of lowly origin, and have lived and died in comparative poverty. As a rule, the enduring music has been the child of poverty, the outcome of sorrow, and the apotheosis of suffering.

### Fanny Hensel.

Fanny Hensel, the eldest sister of Mendelssohn, was a woman of noble character, genial disposition and loving nature, and there can be no doubt that her sweet companionship added grace and beauty to the compositions of her gifted brother. She was a fine pianiste, and composer of more than ordinary ability. In youth she and Felix were inseparable companions. They studied together, they composed together, in fact, in the earlier collection of his songs, many of her's appear, so closely similar in feeling and color that they would be indistinguishable were no signature attached. At the Sunday performances in the Mendelssohn home she and her brother played with a small orchestra, which was accustomed to assemble there. Their musical sympathy was extraordinary; each was possessed of rare sensibility, and their musical affinities drew them together in a companionship of heart and soul which was never disturbed except by her sudden death, from the shock of which Mendelssohn never recovered. After this sad event he secluded himself almost entirely within the family circle, and always seemed to be living in the presentiment of his own speedy departure.

The last time he had parted from his sister she reproached him for not spending her birthday with her, which was on the 8th of November. He replied: "Depend upon it, my dear sister, I shall spend the next with you." Fanny died May 14, 1847; he died November 4 the same year, and was with her on her birthday.

The influence of such a woman, bound to him by such strong ties of affection, and real musical sympathy, cannot even be estimated. When she died his hold upon music was gone. A few brief months and they listened together to the music of a higher world, companions no more to be parted.

### Anton Rubinstein.

Anton Rubinstein, the noted pianist and gifted composer, was a native of Russia. He received his first musical instruction from his mother. Like Mendelssohn, he, too, was an infant prodigy, and at the age of 8 years played in public. At 11, he became the pupil of Liszt, who aided in unfolding his remarkable talent, and one year afterwards made a great artistic tour through England, Germany, Holland and Sweden. Whilst in Berlin he frequently played at court, and was the idol of royalty.

Upon the death of his father, Rubinstein was thrown upon his own resources. He was then a lad of but 16; he busied himself giving and taking lessons in Vienna, and latterly in St. Petersburg. So great a virtuoso did he become that he was appointed pianist to the Russian court by the Princess Helene. In this situation he had the leisure to pursue his studies in composition. He wrote quite a number of Russian and German operas. Those which have been produced in this country are "Leila Rookh" and "Nero." Besides these are "The Lost Paradise an Oratorio," and various concertos, symphonies, overtures and songs; of the latter, the "Voices of the Wood," "Thou Art Like Unto a Flower," and "Yearnings," are perhaps the most popular.

An episode, and indeed a remarkable one in his life, occurred in 1868, when the Russian Emperor decorated him with an order which raised him to noble rank. We know, alas! but too well, the religious persecution of the Jews by the Russians, but art, real, true art, triumphs above all things!

### Moscheles.

Imagine a frail child of 7 years playing Beethoven's pathetic sonata! Yet this wonderful feat was accomplished by little Ignace Moscheles, who was destined to be one of the most distinguished pianists, a great composer and one of the greatest teachers of his time. He was a native of Prague. Notwithstanding the pressure of business, his father found leisure to devote to music, of which he was passionately fond. It was his earnest wish that one of his children should become a thoroughbred musician; little, though, did he dream of the talent of the child, who, standing beside his eldest sister whilst she took her music lessons, learned faster than she. One day, tired of seeing his sister's unskillful performance, Moscheles cried out, "Oh, dear, how stupid; I could do it better myself!" "Try," said the teacher, putting him on the stool. After that he took lessons regularly and made rapid progress. In 1814 Moscheles first heard Meyerbeer, with whose masterly playing he was charmed. At this time the liberation of Germany was exciting the hearts of the Viennese poets and musicians, who vied with each other in celebrating this glorious event. Spohr wrote his "Befreits Deutschland" and Moscheles wrote "The Entry Into Paris," and afterward a sonata entitled "The Return of the Kaiser." He was then but a youth of one and twenty. At about this time he became acquainted with Beethoven. Imagine what such a friendship meant to so young and enthusiastic a musician. In his diary, Moscheles says: "I took such a fancy to Beethoven's opera, 'Fidelio,' that I desired to arrange it for the piano. In view of this fact, I went to his home to talk the matter over. When I came early in the morning Beethoven was still lying in bed. He happened to be in remarkably good spirits, jumped up immediately and placed himself just as he was at the window, with a view to examining the 'Fidelio' numbers which I had arranged. Naturally, a crowd of boys collected at the window. Upon catching a glimpse of them Beethoven cried out, 'Thunder and lightning! What do those boys want?' I laughed and pointed to his own figure. 'Yes, yes, you are quite right,' he said, and hastily donned a dressing gown.

In a criticism of that period, Moscheles' playing is thus described:

"His touch is as soft as velvet, whilst his running passages are as perfect as a string of pearls. He captivates his hearers by his dashing bravura and youthful enthusiasm. After one of his concerts he was overwhelmed with congratulations upon his wonderful success. Turning to an admirer, he said: 'We musicians, whatever we may be, are but mere satellites of the great Beethoven; he, and he alone, is the dazzling luminary.' This great modesty was one of Moscheles' most pronounced characteristics. He never failed to recognize the merits of others. Unfortunately, today, there seems to be so much personal rivalry between musicians. Why this should be I cannot quite understand, for surely some one has to be best, else where should we obtain a standard to copy from and improve upon?"

Moscheles was on terms of great intimacy with the Mendelssohn family. With Felix, then a boy of 14, he was perfectly charmed; considered him a phenomenon and predicted that he would become a great master. The pleasure of the acquaintance was mutual, and the oftener Moscheles visited the family the heartier was his welcome. The parents of Felix begged Moscheles to give him lessons, but he refused, for he felt that the gifted little lad needed no instruction from him. However, after being urged by Madame Mendelssohn, he consented, and Felix ever afterward referred to Moscheles as his inspiration in technique.

Chopin, Clementi, Hummel, Cramer, Thalberg and Liszt played frequently before the public with Moscheles.

About 1844 Moscheles set out for Vienna, accompanied by his wife and daughter. Fanny Elisler, the famous danseuse, was then all the rage, and Madam Moscheles, writing to a friend, said: "Here the feet of Fanny Elisler are ever in opposition to Moscheles' hands; it is impossible to secure band or public, as she is forever dancing." However, Moscheles was so much in demand in Vienna that he was forced to prolong his visit. At this time he received the formal offer of his appointment at the Leipsig Conservatory, and a pressing invitation from Mendelssohn to come. After mature deliberation, he determined to accept, and wrote to his friend accordingly. Mendelssohn was not long in returning expressions of his joy. "When you come," he wrote, "I will have some houses painted rose color, but your arrival alone will give a rose-colored tinge to the old place."

Moschelles, generous and forbearing as he had always been and always was to his brother artists, could not quite agree with some of them in their new-fangled ideas. "I know," he said, "that many may think me old-fashioned, but the more I consider the tendency of modern taste and the abrupt and glaring contrasts indulged in by many composers of the present day, the more strenuously will I uphold that which I know to be sound art, and side with those who can appreciate a Haydn's playfulness, a Mozart's sweetness and a Beethoven's surpassing grandeur."

December, 1865, he began to show symptoms of decline, and suffered from loss of sleep and restlessness. A year later was the 45th anniversary of his wedding day, and he made every effort to take part in the home festival. He played with his daughter and several musical friends. The next day he insisted on going to a rehearsal. This was his last effort. A few brief months and he joined the dear ones who had gone on before. His best known compositions are his "Homage to Handel," two "Concertos," his "Melancholy Sonata," and, above all, his pianoforte studies, which occupy a place in the classical literature of that instrument, from which no subsequent development can oust them.

Occasionally we meet with families of celebrities, so to speak, for instance, that of Jacob Beer, a wealthy banker of Berlin, whose son William, though occupied in the banking business, became a distinguished astronomer. Michel was celebrated in Germany as a dramatic poet, and Jacob, the eldest, was the renowned composer, who rendered himself illustrious under the name of Giacomo Meyerbeer, having Italianized his first name and preceded his surname by that of the Banker Meyer, who had in some way adopted him, and bequeathed to him a fortune. Meyerbeer was a musical prodigy from his most tender years. When only 4 years old he would go to the piano and repeat the airs which the street organs were playing, making his own accompaniments as he went along. At 5 years of age he took lessons of Lanska, a pupil of Clementi; at 6 he appeared in a concert at Berlin; three years after the little 9-year-old boy was spoken of in the Musical Gazette, of Leipsig, as one of the best pianists of Berlin. At the age of 11 he composed an oratorio, "God and Nature," which was successfully performed in the presence of the Grand Duke of Hesse, Darmstadt, who bestowed upon him the title of Composer to the Court.

We will not dwell upon his earlier compositions, which were very numerous, but turn to his first real triumph, "Robert le Diable," which was unexpectedly brought out at the Grand Opera of Paris. This work attracted much attention, for Meyerbeer had abandoned the school of Rossini, of which he had been an admirer and imitator, and had taken a bold and independent stand. His conceptions were characteristic and important; therefore, this composition was richer and broader than any he had before written. So delighted were the French people with this opera that it ran for over 100 nights. The reputation of Meyerbeer spread from Paris over the whole civilized world.

"The Huguenots" next appeared; it excited transports of enthusiasm, but it awakened the remembrance of religious wars, which was adjudged dangerous to public peace, and its performances in many of the Southern cities in France is interdicted by the civil authorities.

When Spontin resigned the situation of chapel-master at the court of Berlin, Meyerbeer succeeded him, and wrote a great number of different melodies and much church music for Frederick William the Fourth. Upon his return to Paris, he wrote the "Prophet." The success of this work, at first doubtful, was soon established. Besides "Robert le Diable," the "Huguenots," the "Prophet" and "L'Africaine," Meyerbeer wrote "The North Star" and "Dinorah." Although these works contain much that is beautiful, they are inferior to his other works, both in score and text. In writing "L'Africaine," love and enthusiasm for his work guided the author's pen, and so fully was his heart set upon the completion of this work that he prayed God not to take him before it was finished. However, when "L'Africaine" appeared as an opera, Meyerbeer was no more.

Perfect happiness on this earth seems an unknown quantity, for rich and celebrated as Meyerbeer was, he was not happy. He was not satisfied with himself while at work; even his masterpieces failed to content him; besides, he was extremely sensitive to criticism. Like a simple child, he was as much pleased with admiration as he was grieved by faultfinding. In this respect was he not very much as are we all? For who is there in this vale of tears that does not succumb to kindness and appreciation?

He died at Paris, May 8, 1864. The world of letters and art was seized with consternation upon this sad announcement. "Meyerbeer is dead" resounded from place to place. That same morning, Rossini had inquired after the health of the sick man, who was equally his friend and rival. On hearing the sad news, he sank down in sorrow, and all France mourned with him.

### Halevy.

Fromental Halevy, the eminent composer whose life we are about to sketch, had a mind naturally religious, and wrote as much for the Catholic as for the Jewish worship. The future author of the opera of the "Jewess" was barely 20 when the Institute of Paris awarded him the grand prize for the composition of a cantata. The young laureate received a government pension, dwelt at Rome for two years, and devoted himself assiduously to the development of his talent. Upon his return to France, he had to contend with the difficulties of a debutant, which were not few, even though he had received the prize at Rome. After several years, in which all his undertakings seemed fruitless, he almost gave up the idea of bringing out an opera. It was not until 1827 that he became known to the public through an opera in one act. This was soon followed by many others, in which the master had scattered many brilliant gems, but no one for a moment dreamed that he would at some future day rival the celebrated Rossini. Halevy's advance to glory was signalized by the opera of "The Jewess," which surpasses all his other works by its grand, passionate and touching inspiration. In putting this beautiful play on the stage, the management expended $150,000. This expenditure was useless, for the work did not require so much magnificence in order to obtain the unanimous applause its merits demanded; yet the envious did not fail in their usual attack, attributing the success of the opera to the splendid manner in which it was staged, rather than to its musical significance. Halevy replied to their attacks by another opera in three acts, "L'Eclair," which was performed the same year, and still increased the reputation of its author. It is very graceful, light and expressive, and the best comic opera the master has written. He also wrote an Italian opera, "The Tempest," the subject being taken from Shakespeare's play. Commenting upon it, a critic of that period said: "'The Tempest' of Halevy differs from other tempests; these rain hail, that rains gold."

### Offenbach.

Jacob Offenbach was a great 'cellist before he became a composer of burlesque comic opera. Among his earlier compositions, are songs written to "La Fontaine's" poems. He was what might be called a musical caricaturist, and in various ways illustrated the saying that "a grain of wit is better than a bushel of learning." He followed no fixed rules, and wrote as his fancy and imagination were wont to dictate. He was determined that his operas should be funny, even at the cost of propriety and taste, whereas, we know that a work of art to live, must possess style and elegance. "La Belle Helene," a burlesque composition, put upon the stage in 1864, had unparalleled success in France, which nothing can justify, and which is not particularly creditable to the French taste of those times. It abounds with dance music and drolleries. The "Grand Duchess of Gerolstein" also had a wonderful infatuation for the French; in fact, when this piece was produced during the time of the exposition of 1867, many of the sovereigns of Europe were attracted by it. Both this opera and "La Belle Helene," have been given very often in the United States, as has also "Madame Favart."

Offenbach possessed astonishing facility, and an abundance of original ideas, and he would have become far more popular even than he was, had he been more fastidious in the handling of the subject of his plays.

### Bizet.

To those of you who have listened to the enchanting strains of "Carmen," but few perhaps are aware of the fact that the composer of that glorious opera was also a Hebrew. George Bizet gave during his very short life many beautiful compositions to the world, but of these the one great work with which his name will ever be associated will be that of his world-famed "Carmen." Bizet was born in Paris, October 25, 1838. His father was a singing teacher; his mother a pianiste of ability; from them he received his first instruction; when he was 9 years old he entered the conservatory, where he studied under Halevy; he won many prizes, the first before he was 11 years old, and in 1857 he took the first "Grand Prix de Rome." After his return from Italy to Paris, he supported himself by giving piano lessons, and doing hack work for music publishers. But his ambition was the stage, for which he wrote seven operatic works, three of which were operettas. "Carmen" was first produced at the Opera Comique, Paris, March 3, 1875. It saw then no more successful than its predecessors, though Time has bravely avenged the despairing composer, who, at the age of 36 exclaimed: "It is extraordinary that I should feel so old." Overworked and melancholy, he died suddenly of heart disease at Bonzival, June 3, 1875. He left a widow, Genevieve Halevy, the daughter of the well-known composer, and a five-year-old son. Bizet was a simple, brave, honest man, without taint of insincerity, affectation or meanness in thought or deed. He was almost savage in his admiration of musicians whom he loved; his favorites were Bach, Mozart, Rossini, Gounod and Verdi.

### Oscar Weill.

Oscar Weill, who for many years was at the head of a musical institution in San Francisco, wrote the opera of "Suzette," which abounds with the most delightful melodies, and which became almost as great a favorite as "Robin Hood," when staged and sung for the first time in San Francisco, by the Bostonians.

Carl Goldmark is best known through his fine creation, "The Queen of Sheba."

Sir Julius Benedict won laurels through that fascinating little opera "The Rose of Killarney."

Jacob Blumenthal, who like Mendelssohn, was pianist to the late Queen Victoria, is best known by that tender ballad, "The Message," to which he also wrote the words, which are so beautiful and touching, that I cannot resist giving them to you:

**"The Message."**

I had a message to send to her—
To her whom my soul lov'd best,
But I had my task to finish
And she was gone home to rest.
To rest in that far bright heaven;
Oh, so far away from here.
It was vain to speak to my darling,
For I knew she could not hear.
I had a message to send to her,
So tender and true and sweet;
I longed for an angel to bear it
And lay it down at her feet.
I placed it one Summer's evening
On a cloudlet's fleecy breast,
But it faded in golden splendor
And died in the crimson West.
I gave it the lark next morning,
And I watched it soar and soar,
But its pinions grew faint and weary,
And it fluttered to earth once more.
To the heart of the rose I told it,
And the perfume, sweet and rare,
Growing faint on the blue, bright ether
Was lost in the balmy air.
I cried in my passionate longing:
Has the earth no angel friend
Who will carry my love the message
That my heart so longs to send?
Then I heard a strain of music,
So mighty, so pure, so clear,
That my very sorrow was silent
And my heart stood still to hear.
And I felt in my soul's deep yearning,
At last the sure answer stir.
The music will go up to heaven
And carry my thoughts to her.
It rose in harmonious rushings
Of mingled voices and strings,
And I tenderly laid my message
On the music's outspread wings.
I heard it float farther and farther
In sounds more perfect than speech;
Farther than sight can follow—
Farther than soul can reach.
And I know that at last my message
Has passed through the golden gate,
So my heart is no longer restless,
And I am content to wait.

### Modern Celebrities.

Now come the leaders of orchestra, instrumentalists and singers, and such a bewildering array! There are, and have been:

Dr. Leopold Damrosch, his son, Walter Damrosch, who not long since enchanted us by his delightful illustrated talks on Wagner and his opera; Arthur Nikish, conductor of the Boston Symphony Orchestra, one of the best-known musical organizations in America, as also in Europe; Frederick Cowen, the famous song writer; Moritz Moskowski, composer of the Spanish dances; the Strakosh family; Paganini, the greatest violinist of the past; Joseph Joachim, the greatest living violinist; Huberman, the celebrated Russian boy violinist; Remenyi, equally famous as a violin virtuoso; Gerardy, the brilliant and soulful cellist; Miska Hauser; Morris Rosenthal, perhaps the greatest living pianist; Carl Taussig, the only rival Rosenthal ever had; Josefly; Godowsky; Gabrilowitch; De Pachmann, better known as the "Chopsinzee"; Paderewski; Dr. Lebert, whose school of technique is now so popular in European and American conservatories; Lily Lehman, whom Richard Wagner considered the best "Brunhilde" who ever sang that role; Henry Sondheim, the sweet tenor, who at the age of 19 was engaged for life by the King of Wurtemburg as leading tenor of the Royal Opera at Stuttgart, and who only a few years since at the ripe old age of 80 years sang the role of Eleasar in a production of "The Jewess." It was in this renowned artist that Herr Anton Schott found his inspiration; and yet the list is far from complete; so, to his credit be it said, that the Jew in music, as well as in literature, science and the arts, holds a place, by the grace of God, all his own!

# SPIERING QUARTET COMING

## CHICAGO MUSICIANS VIE FOR HONORS WITH MOST RENOWNED QUARTETS

The Spiering Quartet that will be heard at the Marquam, Thursday, June 4, under the management of Miss Steers, vies for honors with the most renowned quartets known to the world. During ten years these four players, Theodore Spiering, Otto Roehrborn, William Diestel and Herman Diestel, have been quietly but enduringly building up a reputation for high musical achievement in Chicago, and now by their indefatigable spirit of energy and zeal having perfected themselves in ensemble work, they are entering the lists with the Joachim Quartet of Berlin, and the Kneisel Quartet of Boston.

Among the noblest music that has been given to the world by the great composers, is that written for the string quartet. Into this musical form the master minds of that art that lifts all men heavenward, have poured their blithest joys, and most tragic sorrows with spontaneity and impassioned freedom from all the fetters of conventionality. It is a rare delight that of listening to these fiery entrancing strains, interpreted by a group of players of such illuminative insight and infectious warmth of temperament as belong to Theodore Spiering and his men.

The Spiering programmes embrace both classical numbers and works by the composers of today, novelties that are fascinating in the extreme to those interested in the daring spirit of the modern school. From gay and rollicking scherzo the mood passes to the glamorous tenderness of a Ries adagio; from the profound mysticism of Brahms to the playful grace of D'Albert; from the splendid unrest of Tschaikowski, the sportiveness and brilliancy of Glazounow or Zaizycki, to the classic beauty and repose of Mozart.

The glowing color, vehemence and emotional intensity of present day schools are given generous attention. The listener is introduced to many revolutionary departures from old ideals; to surprising modulations and harmonies showing a wealth of strangely beautiful orchestral effects, undreamed of a few decades ago. There are moments when the soul is lifted to lofty heights, wrapped in an atmosphere of pure sublimity, and there allowed a fleeting glimpse into the tragic inner meaning of life, sorrow and love. At other times the soul is bathed in Elysian streams of sweet, enthralling melody. But between these are plunges to earth's battle ground, where always a seething conflict is going on between the ideal and the real; where lusty battle cries mingle with the groans of the unhorsed and fallen; and the glad paen of the victor gives way to a prayer for the dying.

Contrasting with these moments of tragic seriousness are intervals of intense reaction and fantastic humor, like that represented in the scherzo for muted strings of Cesar Frank's quartet in D major, a favorite number on their programmes. It is an almost grotesque movement, which is played by Mr. Spiering and his men with an airy lightness, delicacy and glancing spirit that hold the listener entranced.

The mingled subtlety and daring of modern man finds in no other art such frank and free expression as in music. And the splendid, audacious contrasts and rich complexity and voluptuousness of orchestral detail so characteristic of recent music is admirably portrayed in the work of the Spiering Quartet.

### DOMAIN OF MUSIC.

After the return from Europe of Manager Conreid, of the New York Metropolitan Opera Company, in August, he will establish a school of opera with four fine teachers, who will have the training of talented singers who have operatic aspirations. These singers from the start will be given parts, and thus will derive poise, repertory and understanding that is necessary and which some Americans never seem to consider a necessity. Carl Lautenschlager, of the Munich Prince Regent Theater, will remain in New York as assistant to Mr. Conreid, and already they have given orders for new stage construction and lighting. There will be a new curtain and a new organ placed in the orchestra, which will be enlarged by seven feet. The season will open November 23 with "Rigoletto," in which it is possible that Caruso will sing the tenor role. There is also in prospect the presentation of Smetana's "Bartered Bride," which will be given in English. Puccini's "Mme. Butterfly" is another novelty to which Conried has a right. It is said that Nordica, who gets about $250 in Europe and $1250 under Grau, asks $1500 from Conried. Jean de Reszke asks $4000 and the re-engagement of his brother, Edouard. This means per performance, not per season.

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An audience of about 3000 people recently greeted the appearance of Mme. Ernestine Schumann-Heink in her song recital, given at St. Paul, Minn. Splendid and at home as she is in opera, she is at her best in concert, where every requirement made by classic and modern composers upon the human voice is met with a most marvelous response. A voice of unequaled range and depth, she is as much a mistress of bravura and coloratura singing as of the big, deep roles in opera. Her singing of German lieder is a revelation. The singer was obliged to repeat "Die Allmacht," by Schubert, and the beautiful "Spring Song," by Becker. At the close of the brilliant "Bolero," by Arditti, the audience refused to go, and the generous singer returned to favor them with her famous interpretation of the "Drinking Song" from "Lucretia Borgia." Mme. Schumann-Heink was assisted at the piano by Josephine Hartmann.

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One of the engagements made in Europe for next season by Colonel Henry W. Savage is Madame Jenny Norelli, of this city, the coloratura soprano. She has also been engaged to sing at the London philharmonic concert, June 11, as soloist, and this concert is one of the events of the London musical season. Madame Norelli finished her Gothenburg, Sweden, engagements last April. Going to Copenhagen, Denmark, she met Johan Svendsen, the composer and director of the Royal opera, and he engaged her to sing at two concerts at which royalty appears. She then went to England. Her two children, who have resided in this city with their father, recently left with their aunt, Miss Minna Norelli, to visit their mother in London. It is gratifying to Madame Norelli's many friends throughout Oregon to know that she is making such a success as a singer.

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Mrs. Rose Bloch Bauer, soprano, will sing at these events: Tomorrow evening, Marquam Theater, commencement exercises of the Holmes Business College; Wednesday evening, Marquam Theater, at the concert to be given for the benefit of Benjamin F. Thompson, the letter-carrier; June 12, commencement exercises of Oregon City High School, and June 17, commencement exercises of Monmouth Normal School.

* * *

A little German band was recently dispensing its sweets in the shape of concerted music in an Eastern town. Attracted by the consonance of sweet sounds, a man asked the name of the piece that they were executing. "Vat!" screamed the leader, in horror, "You dond know vhad dat is?" "No, I don't," answered the individual, thoroughly cowed, and ashamed of his ignorance. "Vell, my vriend, dat piece is 'Die Niebelung.'" "Well, what is the 'Niebelung?'" "Don't know 'Die Niebelung?' Say, boys, vat you t'ink about dat old fool vot don't know 'Die Niebelung?' Vell, my vriend, 'Die Niebelung' is a piece of Wagner." "Who is Wagner?" asks the persistent questioner. "Who is Wagner! Here is a man who asks who is Wagner. Vy, Wagner is de man vot made de palace cars. Vot a fool—don't know who is Wagner!"

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An enjoyable piano and song recital was given at the First Methodist Episcopal Church, Albany, Or., Friday evening. The large auditorium was crowded with an appreciative audience. Miss Aileen Webber, pianiste, played very skillfully the numbers assigned to her. Miss Webber has a fine touch. She has only recently arrived from the East, where she had exceptional advantages in study. W. F. Werschkul's ability as a vocalist is well known. This was the programme:

Grand valse brilliante (Chopin, op. 10); a. "La Filleuse" (Roff, op. 157); b. "Le Rossignol" (Liszt); songs, "Creole Lover's Song" (Buck); "Norwegischer" (Grieg, op. 19, No. 2); songs, a. "My Little Woman" Osgood; b. "'Tis I" (Pinsuti); a. Nocturne (Chopin, op. 9, No. 2), b. Etude (Chopin, op. 25, No. 9); song, "Blow, Blow, Thou Winter Wind" (Sargeant), and march and finale from "Concertstuck," op. 79, Weber.

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The Boyer chorus will sing Sir Arthur Sullivan's "Golden Legend" at the First Congregational Church Wednesday evening, June 10, and a successful performance of this difficult but beautiful song-poem can be looked for. The singers and orchestra have worked faithfully at rehearsals, and at first the score looked so difficult that several members of the orchestra could not play it. Mr. Boyer says that the orchestral score is the most difficult he ever studied. This will be the last recital to be given by the Boyer chorus this season, and the church ought to be crowded to hear this, the finest vocal choir of the Pacific Coast. The orchestra will be augmented for the occasion. The soloists will be: Mrs. Rose Dearborn Schwab, soprano; Mrs. W. A. T. Bushong, contralto; J. W. Belcher, tenor, and W. A. Montgomery, bass.

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Interest is increasing in the Bohemian pianist, Ottokar Malek, somewhat owing to the immense success of his brother artists, Kubelik and Kocian, the past season. The successes of Malek at Prague, Vienna, Moscow, St. Petersburg, Warsaw, according to reports, place Malek on a plane with, and in the front rank of, the eminent musicians of the day. Programmes received in Chicago show Malek to have been assisted in many of his concerts of Kubelik, with whom he studied in the celebrated Prague Conservatory. He has been called the "Kubelik of the piano," on account of his masterful technic, there seeming to be nothing in piano composition which he does not master. His American tour begins in October.

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A society concert was recently given at Toronto by the Ladies' Practice Club. This club is composed nearly altogether of amateurs, and consists of five first violins, four seconds, 'cello and piano. The members have been untiring in their work during the Winter. As a result of this the programme was well executed, reflecting credit upon the conductor, Rev. J. F. Plummer. Some of the numbers were Edward German's "Morris" and "Shepherd Dances," Tour's gavotte in C, and Mozart's minuet from the symphony in E flat. Three songs, with orchestral accompaniment, were sung by Mrs. Garrett and Miss Ruby Jellett.

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Several changes have recently taken place in Los Angeles, Cal., choirs. Mr. Seagar succeeds Charles Bowes at the Church of the Unity. Forrest Carr has followed Mrs. Newkirk as leader of the choir at the First Presbyterian Church; Mrs. W. F. Baird is organist at Westlake Methodist Church, and Mrs. Bellman is soprano and Dr. Chester Magee is tenor at the same church.

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A New York critic writes: "Jean de Reszke is failing rapidly. His voice, as a voice, is quite as good as it ever was, but his breathing is so poor that he can no longer phrase anything as he used to. The condition of Edouard de Reszke's voice has been patent to all but those who hear nothing save the names of opera singers."

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Dr. Carl E. Dufft, the well-known singer, of New York, and who is at the head of the vocal department at Chautauqua this Summer, will give a series of recitals during the session.

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The announcement of the withdrawal of the members of the Kneisel Quartet from their respective places in the Boston Symphony Orchestra was a positive shock to music-lovers. The Kneisels consider that the time has come to go on tours of their own, to their own greater profit and renown. This is but natural.

* * *

Miss Ella Connell, the talented young pianiste, will give a farewell recital at Parsons Hall Tuesday evening, June 9. Miss Connell, who will be assisted by Miss Ethel Webb, elocutionist, and Lucile Collette, will contribute several piano numbers.

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The violin recital given last week at the Marquam Grand Theater in aid of Charles Nebergall, the blind violinist, realized about $400. This is very gratifying to the committee who had the matter in charge and who worked so hard.

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Mrs. Max M. Shillock returned last Friday from Athena and Walla Walla, where she won new laurels in singing for the Caledonian Societies. She was in excellent voice, and her rich contralto was much enjoyed.

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A report comes from London that Paderewski the pianist and composer, is in bad health. He is suffering from acute neuritis at his home in Switzerland, and has canceled all engagements for three months.

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Pupils of LeRoy L. Gesner and Lelo L. Nicklin, Salem's well-known violinists, gave an interesting programme last Tuesday, and won considerable applause from the large audience assembled.

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The song cycles, "Flora's Holiday" and "In a Persian Garden," will be given under the direction of Mrs. Walter Reed, at Forest Grove, June 17, for the commencement concert of Pacific University.

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Edwin H. Lemare, the well-known organist, who has played with such success in the East, will give an organ recital tomorrow at Salt Lake City.

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Miss Mary E. Webster sang two songs, one by Nevin and the other by Harris, at the baccalaureate exercises last Monday at Stanford University.

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All the operatic stars have gone to Europe, except Nordica and De Reszke, who are singing at the Johnston-Duss band concerts.

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Kocian arrived at New York from Europe last Friday, bringing with him the Stradivarius violin he had borrowed from Mr. Clopton.

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Melba begins her American tour 40 concerts in October. Her manager is Charles Falls.

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Madame Trebelli, soprano, sang in Los Angeles, Cal., last Friday night.

SPIERING QUARTET, MARQUAM GRAND, JUNE 4.

Theodore Spiering. Herman Diestel. William Diestel. Otto Roehrborn.

### THE PRESIDENT'S KLICKITAT VISITOR.

From early morn he's standing
Beneath the Stripes and Stars,
A stunted inland Indian,
Brown faced, with lines and scars.
Sombrero finely feathered, a gaudy blanket skirt,
With long black hair and wiry, and snake-skin amulet.

He said, "Me see Great Father,"
(His hands gesticulate)
"Me no stay reservation,
"Me work, me Klickitat!
Long time, long time before me, my father garden make,
Me work, all same my father, trade berries, camas bake."

The child of Klickitat traders,
Whose home, the wild hill land,
Between the flowing rivers,
For Clark and Lewis named.
Had he, too, heard the legend: "from his Great Father, peace!"
Which says: "You are my children; let war and discord cease"?

You could not understand us
A hundred years ago,
But now you, too, can feel it,
For streams of sweet peace flow;
We have not understood you, but now at length we know,
You are but simple children, and we must treat you so!

LOUISA A'HMUTY NASH.

Portland, May 21, 1903.

No route across the continent offers so many attractions as does the Denver & Rio Grande. Write the Portland Agency, 124 Third street, for illustrated booklets.