

AMERICAN IN TODAY'S MUSIC

By Emilie Frances Bauer, Second Article

UP TO the present time it has been the custom of people to speak of composers and American composers. Two of this country's greatest men express intense dislike of the distinction shown.

They are Henry Holden Huss and Edward MacDowell.

"It is unbearable," says Mr. Huss, "to set aside a space which shall be devoted to American composers, and then, as if they were animals in a circus, the people are requested to step up and see the great curiosity—a real American composer."

Mr. MacDowell has voiced the same sentiments, and both gentlemen have invariably refused to permit their compositions to be presented upon programmes given exclusively to the American music.

That the American is growing upon his own countrymen is evidenced daily. A glance at the concert programme will reveal that he is both heard and felt.

Is There a Distinct American School?

The most serious thing which can be held against the American composer is that he has not created a distinctively American school; that is to say a form of writing which shows at a hearing that it carries the characteristics of the American people. Although one has no desire to furnish an excuse of any kind, it must not be forgotten that the country is young, and with a very few exceptions the only men really great in the history of American music are not only living still, but they are very young men, which proves definitely that the art is not old.

The names of Lowell Mason and Louis Moreau Gottschalk, the first great names in the history of music in this country, stand for two separate and distinct epochs of music—the sacred and the secular.

It has been claimed by many that Gottschalk came nearer to the establishment of an individual music for America than any one else has done since his time.

This is true only in a certain sense. That he was strongly influenced by the negro and the creole elements of New Orleans is unquestionable, but this music in itself was clearly colored with the Spanish or the Mexican blood, as were the people of that section of the country.

Cosmopolitan Music in Cosmopolitan Country.

As America is the most cosmopolitan country of the world, so must its art reflect the people, and that the German influence should be stronger than any other is not surprising insofar as Germany was the Alma Mater of most of the great musicians of this country. Our students were sent there, and their musicians came to us; their artists came to us, and that the influence of Bach, Beethoven and Wagner should be upon us is of which to be proud, instead of ashamed.

If we were to trace affinities between America and other countries, probably England would be closer to us than any other, as we are, after all, the offspring of that great people.

Arthur Sullivan was a personality, or, let us say, a genius that belonged to the world rather than to a country. This is true, as we may say that England has no more to offer us than we have to give in return. Indeed, where we listen with enthusiasm to Elgar and to Coleridge Taylor, England and her music are before us in a similar cordial content.

Prejudice Against the American.

All American music must come into the class of modern music; the country is not old enough to permit of such ease. It is, therefore, not alone the nationality that stands in the way, but in many cases the music is so strongly developed, and so old, that it is almost impossible to reach the old masters. The redeeming feature of this is that, with a worship of the old masters, the taste for the best, and the best only, is strongly developed, and to be thoroughly good. That the American composer has to face prejudice is certain, but he must face it on the basis of modernity, rather than on the basis of antiquity. A composer can do, or all that he has done avals but little unless he can gain the ear of the public, as his work must be demonstrated, not merely spoken of, and the growth of an orchestra in this country must come to the enlightenment of the people concerning the music of the country, and to gain a point in this direction the music must be presented, but not only to gain the presentation, but to be of sufficient interest to the hearers to encourage the exploiters to carry the work further.

The attitude of the orchestra to the American composition has been anything but encouraging, as statistics show that out of 90 numbers given by Theodore Thomas only 15 were given to the American.

The Boston Symphony has formed a notable exception, and its records show about 20 performances of compositions by John Knowles Paine, and a similar number for other composers. For example, MacDowell and Foote had 14 representations, and here and there were numbers by Huss, Mrs. Beach, Hadley and others.

New York has also undertaken to present the orchestral works of worthy Americans, and Van der Stucken has not only presented the American compositions here, but he has also influenced the cause elsewhere.

Melody Divine Right of American.

The great number of American writers shows one talent beyond every other, and it is that talent that wins their position. Melody is the divine gift of the American. Whether it comes in the form of ballads or attempts or in the worst, it is there. Nor is this true only of the present day. But in the time of "Belle Mahone," or "Lily Dale," or "Silver Thread," or "The Gold," and all those that in childhood we thought the most beautiful things ever written, these songs were carried from one end of the country to the other on the wings of the wind. For this reason the American ballad is heard today in every land where the language is spoken.

But the American talent is not confined to a few tuneful songs. Indeed, these are the least important emanations from a people that have always been, in a certain sense, restrained by those who should have put them forward.

With the best friends to humorous and pointed questions, "Are you a musician or just an American?" carries a shade too much of the general tendency of thought to be very amusing to those who know what it means to be in this class.

Struggling against such obstacles as those laid in the path of the American composer, it must be conceded that he has not only come rapidly to the front, but his strides have been so powerful that one is amazed at the advance of the Nation in the art of music.

There are two distinct factors in America. Of the one we would not speak, of the other it is hardly necessary as it speaks for itself. America has probably more writers of popular songs than any other country on the globe. Financially, this fact cannot be overlooked, however detrimental it may be to the artistic development of the country. One special feature is that there is no little that can be classified as the very good and the very well, let us call it the very popular.

There are only a few who have written for the people of all classes, as it is hard to conceive that those who enjoy the "coon song" and its companions could be interested in the writings of MacDowell, Miss Parker and Paine. But we know

that there is no musician living who can fall to acknowledge Arthur Foote's talent, nor is there any one who has ever heard a note of music who has not heard his "Irish Folk Song" or "I'm Wearin' Awa." And Nevill What a wealth of melody that man was endowed with. He means as much to the man who hears him from a hand organ as he does to those who hear him under the most artistic conditions.

Chadwick is ripping with melody. MacDowell often produces charming melody. Through massive building and yet masculine lines, he has woven delightful themes. Parker in tremendous orchestral effects reveals melody as the fundamental principle, notwithstanding the fact that his treatment of the orchestra is masterly.

What shall we say of Sousa, who stands at the head of every composer living for receipts from his compositions? He reveals melody as it is possible to put forth. Could he be stronger combination?

Sousa certainly occupies the same position to America that Johann Strauss held in Vienna. Nor is Sousa's influence less in the Chinese element, as he has been well known in Europe as in America, and long before he made the great foreign invasion his music was familiar in England and Germany.

But one fact in Sousa's composition must not be overlooked, and that is that it is built upon truly scholarly lines and in its way his march is as finished and as pure as any that has ever been written. For this reason perhaps Sousa has so many imitators and so few followers.

In choral works we have had as great things from Parker, Chadwick, Huss, Dudley Buck and Rose Bloch, who have ever produced. Edgar Stillman Kelley has written with dazzling color. He has profited by residence in San Francisco, where the Chinese element is found, and he is nowhere else in America, to create something distinct and perfectly original.

MacDowell has dipped into the realm of the American Indian. So has Frederic Clifton who there is Myrtle Eastbrooke well known in Europe as in America, and long before he made the great foreign invasion his music was familiar in England and Germany.

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There are a few others, but the opera of both Paine and Damrosch are published.

The Pedagogic American.

In pedagogics the American occupies a very important position. He has given us both literature and studies that have been of rare value to the teachers in the field of music, and among those who have gained fame both here and abroad must be mentioned foremost William Mason, who is the prince of pedagogics. He has made invaluable contributions. Joseph has just added his experiences to the volumes of technical studies, and no man living or dead has given us better. A. J. Goodrich has written many and very pointed works upon the theory and interpretation of music. He has undoubtedly done his share. Then we must not overlook the fair sex, and the feminine con-

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Military Polonaise, op. 40, No. 1 (Chopin), Miss Brereton.

The college colors are purple and gold. The flowing Oregon grape (vine), and the motto: "Übung Macht den Meister" ("Practice Makes Perfect").

GERMAN SONG.

Artistic Results of St. Louis and Baltimore Saengerfests.

There are Saengerfest echoes in the air. The thirty-first session of the North American Saengerbund has concluded at St. Louis, Mo., and the thirtieth session of the Northeastern Saengerbund at Baltimore, Md.

It is estimated that the Saengerfest brought 50,000 strangers to St. Louis. Artistically it was a great success. The closing number was the singing of "The Star-spangled Banner," participated in by the festival chorus, the orchestra, and 15,000 voices in the audience. It is not possible to give the musical programme. The principal soloists were: Madame Fleischer, Edal, soprano; Mrs. Louise Homer, contralto; Willis Birkenroth, tenor, and Ma-

LONG BEACH, Wash., June 24.—(Special.)—The open season for the Pacific Coast, is announced by the vanguard of pleasure and health seekers who have arrived here within the past two weeks. The mere handful of cottagers here now have the beach practically all to themselves. Ocean, fish, clams, crabs, berries in the woods, and 27 miles of level, broken sands all are theirs. Of the 600 or more cottages scattered along the peninsula between Holman's Station and Ocean Park not one in 20 is opened. The barred doors and battened windows give the appearance of a deserted village. One would become lonely and wearisome gazing at so many empty houses were it not for the incessant roaring of the ocean, the sight of merchant ships passing at sea and the splendor of the gorgeous sunsets.

In less than a fortnight the scene ashore will be transformed. Cottages will be occupied by their owners or tenants and the days and nights will be one unceasing round of pleasure.

Outlook for the Season.

The transportation companies, hotel-keepers, tradesmen, etc., are making calculations on handling a large number of people this year. Superintendent Dorsey B. Smith, of the Ilwaco Railway & Navigation Company, a branch of the O. R. & N., predicts that his line will haul no less than 50,000 persons to the coast this season. Last year 15,000 tickets were sold. Since the close of last season the O. R. & N. Co. has advertised the beach all over the coast, especially along the lines of the Hartman system. Last year the hotel registers bore the names of prominent tourists from all parts of the world. Many of these returned this year, and many new ones. Superintendent Smith, a young man, formerly President Mohler's private secretary, will direct the L. R. & N. trains this season instead of John R. Goulter, whom he succeeded. Charles Eckert has recently been appointed conductor in place of Conductor Evans, resigned, and Charles Birch will handle the freight and baggage.

Besides the usual number of passenger and freight trains a new system of accommodation and excursion trains will be added this year. This improvement in service will enable patrons to visit various beach points at more advantageous hours and at less cost.

Connections across the bay are the same as heretofore. There is little danger of getting hung up on the sands between Astoria and Ilwaco. Recent soundings made in the vicinity of Sand Island show that the water there has increased one whole inch since last season.

Accommodations and Supplies.

Patrons of the beach may be supplied with the necessities of life almost as punctually as if they were in the city. The butcherman and milkman will call from house to house as usual. Long Beach will cater to the needs of the tourists there are to be when the season is in full blast. There are two grocery stores, two meat shops, 30 lodging-houses, two bathhouses, three barber shops, three restaurants, three stores, two saloons, one drug store, one tin and pump repairing shop. Vegetables, milkmen and other vendors will be there to take your order before you will have alighted from the train. It will be hoove housewives to make early arrangements for milk owing to the scarcity of the article.

Hotels and private boarding-houses are already receiving guests.

The Breakers, near Tioga, J. M. Arthur and F. H. Irwin, proprietors, will be ready for business on the first trip of the Potter. The Long Beach Hotel has been remodeled down stairs and Mrs. Dick, who last season ran the Newton House, will conduct the dining-room. The Newton will

(Verdi), Hazel Young; "Rose, Sweet Rose," Norstrom brothers; Adagio, 9th concert (De Beer); violin solo, E. W. Jones; Chopin Funeral March, Eva Holder, in memory of those who lost their lives in the Heppner flood; reading, Annie Ditchburn; "Night's Dream" (Mendelssohn), Beadie Hattat; "Absalom" (N. P. Willis), read by Miss Matlock; pantomime, by Miss Nilsson, pupils of Mrs. Gillespie; Professor Webster's Banjo Club; burlesque, Norstrom brothers; "Rescue of Lygia" (Sienkiewicz), Bertha Matlock, sister of the young man who rode before the Heppner flood, warning the people of danger; vocal solo, Mrs. Murray; prayer, accompanied by Mrs. Matlock and Guitler Club, "Lela Mexicana," arranged by Webber.

Popular Concert Series.

The last "Pop" concert in the series (The Beecher), violin solo, E. W. Jones; Chopin Funeral March, Eva Holder, in memory of those who lost their lives in the Heppner flood; reading, Annie Ditchburn; "Night's Dream" (Mendelssohn), Beadie Hattat; "Absalom" (N. P. Willis), read by Miss Matlock; pantomime, by Miss Nilsson, pupils of Mrs. Gillespie; Professor Webster's Banjo Club; burlesque, Norstrom brothers; "Rescue of Lygia" (Sienkiewicz), Bertha Matlock, sister of the young man who rode before the Heppner flood, warning the people of danger; vocal solo, Mrs. Murray; prayer, accompanied by Mrs. Matlock and Guitler Club, "Lela Mexicana," arranged by Webber.

With reference to the popular concert to be given under the direction of Emma Jones, at the First Baptist Church, Wednesday night, Mr. Rice states: "Mr. William Wallace Graham's name having been used without his knowledge or authority in an advertisement relating to the disposal of tickets for a 'pop' concert to be given at the First Baptist Church, he has withdrawn from the programme. Mr. Graham's withdrawal under the circumstances meets with my entire approval."

The large audience present at Arion Hall last Thursday night was pleased with the excellent playing of these pupils of Eugene N. Drury, Fr. Keller, R. Wunderl, Messrs. Brereton, Cook, Erick, Gerlin, Hasbain, Krumbin and Eugene Stebinger, Jr. The programme was entertaining and instructive.

Professor Carl Sawwell, who has for several months been in charge of the choir of the First Presbyterian Church, San Jose, Cal., has produced a charming Chinese opera entitled "The Go-Between Man." The libretto for the opera is written by T. D. Beasley. The music was written by Professor Sawwell a year and a half ago, occupying but ten days in its production. Since then the professor has composed two other operas and has received an order for two more from New York, as well as for six songs from a manager of opera there.

William Wallace Graham made many friends by his excellent violin playing at the Marquam Theater June 23, and he will be in demand when the season of 1904 opens. This notice of Mr. Graham

reigning written in the Musical Courier, recently appeared in the Musical Courier, being written by Arthur M. Abell, Berlin, Germany, correspondent; "William W. Graham, of Portland, Or., has just returned home after six years' study here, agent for the season of 1903. He has spoken and written very highly of the young American. I heard him play when he arrived six years ago, and I heard him play again last week. His progress has been enormous. He was nothing when he came, and today he is an artist. He draws a pure, sweet tone; he has a fluent and very clear technique, and he has good, healthy ideas of interpretation. Graham is, moreover, a fine fellow. Portland may well be proud to have a violinist of his calibre."

David M. Parry, president of the National Association of Manufacturers, told during the New Orleans convention, a little story that was not reported. "In the church that I attended as a boy," he said, "there were frequent clashes between the choir and the choir. The minister thought the choir irreverent and unmusical. The choir thought him a back number. Each tried to give the other a dig on every possible occasion. One Sunday, I remember, there was a clash within the honora were about even. The minister, after the choir had sung the opening hymn, said, with a significant smile, that he had just completed a success. And after the uproar was ceased." But the choir at the sermon's end, retorted very neatly with the anthem, "It is Time to Awake From Sleep."

While some modern operatic stars earn high wages by their art, much less than those given out for publication, the stars of the past were also fortunate this way. Mario, for instance, the great tenor, in his 20 years of active life, found the footlights, earned about \$2,000,000, or nearly \$70,000 a year.

Have you friends coming from the East? If so, send their names to the Denver & Rio Grande office, 124 Third street, Portland, Or.

SUMMER RESORTS.

THE BRITT... LONG BEACH

Single meals, 35c; rooms, 50c per night. Half block north of depot.

THE HACKNEY COTTAGE

SEAVIEW, WASH.

Now open for season 1903. On next block from railroad station. Excellent table board, beautiful surroundings. Fine surfbathing. For descriptive circular on beach than the HACKNEY COTTAGE.

MRS. JAMES HACKNEY, P. O. Ilwaco, Wash.

THE SHELBURNE

SEAVIEW, WASH.

Open for the season of 1903. All home comforts. Plenty of good food. Good surfbathing. A most desirable place for families. Shelburne Station one block from house.

MRS. L. E. BEAVER, P. O. Ilwaco, Wash.

SUMMER SEASON OPENS

Cottages Occupied at North Beach & Excursionists Begin to Arrive

be in charge of a restaurant man of Portland. The Portland Driftwood House and other hotels of Long Beach are opened under the same management as last year. J. P. Jacobson still holds forth at Cottage Grove, Tioga.

Some patrons of the Washington resort will have to leave one of their bad habits at home this year or get into the legal meshes of the Evergreen state. The Legislature has passed a law making it illegal to play cards for drinks. Even dominoes are considered gambling devices.

New Cottages.

The I. R. & N. Co. has been delivering on the average of five carloads of lumber at beach points every day for weeks. A new lot of 25 cottages is being built at Centerville by Mrs. Porter, who ran the Seacroft last year.

Strauhel Bros. have put up a new building near the depot at Seaview, for a branch grocery store.

W. J. Riner has built a neat cottage at Centerville.

G. W. Versteeg's cottage at Holman's Station is about completed. J. D. Kellaker, the East Portland grocer, has erected a handsome cottage at Seaview.

J. K. Gill, the book dealer, has his new cottage at Ocean Park nearly ready for occupancy.

W. S. Powell, of Portland, is having the finishing touches put on his new cottage at Ocean Park.

Arley O. Knappan, has under construction a handsome summer cottage at Ocean Park, which will be ready for occupancy this season.

The Breakers of the Breakers Hotel has purchased the old Pacific Park Hotel building, formerly owned by Mrs. Stout, and moved the structure to the hotel grounds to be used as an annex.

Arrivals at Long Beach.

Mrs. Levi Knott and daughter, Miss Knott, were the first arrivals at Long Beach. They have