

GADSKI'S POWER OVER AN AUDIENCE

Her Marvelous Genius Enables Her at Will to Bring Tears or Laughter

JOHANNA GADSKI, who will appear in concert tomorrow night at the Marquam, under the direction of Miss Lois Steers, is the youngest of all the great German prima donnas. Gifted with a voice of rare beauty and power to thrill, she has also the temperament that brings either laughter or tears from the audience, and she will be heard in this respect she approaches more nearly to Madame Schumann-Heink, who created such a "furore" of excitement in this city recently. She holds, indeed, about the same position in the operatic world as she held, as a soprano, that Schumann-Heink does as a contralto. Both singers are endowed with tremendous personality, such as will carry a vast audience off their feet with excitement, merely by a druid word, smile or gesture, or a tragic intonation of voice when under the sway of overwhelming emotion.

For this reason certain wise critics who keep abreast of what is going on in the world of music, both at home and abroad, are now prophesying that Gadski will meet with the same record-breaking success that marked Schumann-Heink's triumph in Portland. Gadski has just reached the top notch of her powers. All the freshness of youth is hers. She is a beautiful woman, an unrivaled artist, an actress of marvellous power, and the possessor of a voice that probably has not its equal on the operatic stage today. In her interpretation of the great operatic works she is held to be the legitimate successor of Lilli Lehmann, the crowning height of art that Nordic, and other Wagnerian soprano have attained to reach. No higher praise could be given Gadski than this.

At Beyreuth and Munich Gadski's matchless interpretation of such roles as Isolde in "Tristan and Isolde," the Countess in "Mozart," "Marriage of Figaro," Brunhilde, in "Die Walkure," or Elsa in "Lohengrin," aroused the same storm of enthusiasm as in more demonstrative New York.

Gadski's programme in this city will be unusually attractive, embracing many of her most famous arias. Beder of Beechoven, Schumann, Schubert, Brahms and Franck, in addition to the favorite songs of today, French, English and American. She will be accompanied by a pianist of more than usual note—M. Myrowitz, a pupil of Heinrich and Leipzig, and Max Bruch, in Berlin, who was last season assistant conductor at the Metropolitan Opera-House, New York.

GREAT VIOLIN TREAT.

Musical and Concert Company Tomorrow Evening.

One of the great musical events of a busy season will be the appearance of Ovide Musin, the king of the world's violinists, with his concert company, at the First Baptist Church, tomorrow evening, under the direction of Elmore Rice. The indications are that the church will be crowded, and early application for seats at the box office in the Allen & Gilbert-Bankers Company's store, Sixth and Morrison streets, is advised.

That a superb, long-to-be-remembered programme will be rendered goes without saying. Musin will play among other numbers the celebrated sonata by violin, the noted Italian violinist, written in 1805, "Der Teufel's Triller" (The Devil's Trick). This sonata opens with a passionate adagio in G minor, and leads up to an allegro, which taken at a terrific pace must be played in such a manner that a continual distinct trill is heard as an accompaniment to the movement. The composition throughout is most weird and uncanny, but wondrously beautiful. In a dream the devil came to Tartini's bedside one night and, picking up the violinist's instrument, played such a ravishing manner that Tartini awakened, immediately jumped from his couch and, seizing pen, ink and paper, wrote down what he had heard.

HIS FAREWELL CONCERT.

A. L. Alexander, Guest of Honor, December 29.

Between Christmas day and New Year's is distinctly a holiday time when one entertains and takes one's friends around. Often there is a difficulty in finding just the right sort of entertainment to suit all tastes—those of theater, society and church friends. Take them to the opera, for example, a concert to be given at the First Baptist Church, Thursday evening, December 29, to mark the departure to Paris, France, of Arthur L. Alexander, the well-known Portland tenor, organist and accompanist. It's too bad, just when Portland people were getting to know Mr. Alexander and claiming him as one of the city's artistic treasures, that he should receive this tempting offer to further pursue his musical studies in Paris. They have often offered him the same opportunity to a church choir, as an additional inducement. So, he's going.

This concert is going to be one of the great events of this busy season, for it will be managed by Mrs. Walter Reed, Portland's favorite contralto, and she stands for everything that is first-class in the musical world. Included Mrs. Rose Bloch Bauer, Mrs. Fletcher Linn, the latter being the popular soprano of the First Presbyterian Church choir and the possessor of a clear, ringing, high voice; Mrs. Bloch Bauer is the premier dramatic soprano of this part of the country. Mrs. Walter Reed and Mrs. Anna Selkirk Norton are the contraltos. Mrs. Reed is a vocal star, and Mrs. Norton for years was Seattle's favorite contralto. Mr. Alexander, who has a liquid, fine tenor voice, will be the solo tenor, and the baritone is Dom J. Zan, a singer who receives an ovation wherever he appears.

The first chance to hear the Orpheus Male Chorus will be at this concert, under the direction of Mr. Alexander. There are 22 selected voices in the chorus: Dom J. Zan, N. C. Zan, H. W. Hogue, J. B. Fargy, W. Schlicher, C. C. Richard, Frank Branch Riley, Robert Graham, J. C. Carson, H. A. Vantlie, H. L. Hudson, J. W. Hickford, L. R. Thompson, W. A. Montgomery, L. L. Paget, L. P. Bruce, P. I. Packard, John Gill, Dr. W. A. Cummings, Dr. George Allison, James White and Leon M. Jones. Here is a riddle for you. In the above list, who are first and second tenors and bases? Figure it out and see how near you can get. A quartet consisting of Mrs. Rose Bloch Bauer, Mrs. Walter Reed, Mr. Alexander and Mr. Zan will make its first and last public appearance, in quartet work, under the leadership of "Persian Garden." The accompanist will be Edgar E. Coursen. This concert will have features in it not possessed by any other attraction this year.

MELBA IN GRAND OPERA.

Great Prima Donna Sings Here January 30.

Madame Melba's engagement with Manager Conrod, at the Metropolitan Opera-House, New York, has begun, and until early in January her time will be given to her appearances in the leading operas of her repertoire with the Metropolitan Opera Company. Melba's reappearance on the operatic stage attracted unusual attention and the demand for seats for the night of her reappearance again proved the great popularity of this artist with the New York public.

Manager Charles A. Ellis, who has charge of Madame Melba's tour in America, has had to refuse many engagements for her appearances in concerts throughout the country, and has received many evidences that indicate a continuation of

LEAVES FOR PARIS IN JANUARY



ARTHUR L. ALEXANDER, TENOR, ACCOMPANIST, ORGANIST AND GOOD FELLOW.

the success which attended her concerts up to the New York engagement during the remainder of the tour which extends into the Northwest, down the Pacific Coast and into the Southern States. She will be heard in this city Monday, January 20, 1906, under the direction of Calvin Heilig.

MUSICAL SYLLABLES.

Grew Out of Hymn of Middle Ages.

"Do, re, mi, fa, sol, la," sung alike in the backwoods and in the city, where singing is taught in 12 lessons, and under the expensive coaching of a famed vocal-culturist?

Yet how few people know the origin of these syllables. As the alphabet grew out of word signs (see editorial on Japanese letters in Oregonian of December 2), so these musical symbols were evolved from words. In the Middle Ages, Saint John was the patron saint of singers, and among the hymns sung in his honor was this one: "Ut queant laxe, Resonare Abba, Mi-ra gestorum, Fa-nuli tuorum, Sol-ve pol-lu-ti-hil re-ctore, Sancte Johanne." In McElroy's translation:

"That thy servants may be able To sing the praise of thy wondrous deeds— With all their strength, Thy name to glorify, Cleanse their lips from all stain of sin."

Each line of this hymn began one note higher, and Guido of Arezzo, a Benedictine monk, was the first to recognize that a definite syllable, with its fixed relative position in the scale, could be selected, by transposing them melodies could be written down. So he took the sounds, "ut, re, mi, fa, sol, la," and used them in his teaching. The scale of Guido's time was hexatonic, that is, consisting of six notes.

The seventh tone of our scale, "la," was added by the French in the 17th century, and the syllables, "ut, re, mi, fa, sol, la, si," are still used by them in musical parlance, instead of "e, d, e, f, g, a, b."

"Do" was substituted for "ut" by an Italian, also in the 17th century, doubtless as being more fitted for vocalization. W. G. N.

DOMAIN OF MUSIC.

Mrs. Lulu Dahl-Miller pleased her hearers at the last meeting of the Jewish Council of Women by her charming rendition of May-hee's "Shooby Shoo," giving as descriptive title "A Dream" (Bartlett). Mrs. Miller has a most sympathetic contralto voice, which is a real pleasure to hear.

Musical programme today at the First Unitarian Church, under the direction of Mrs. Frank Raley. Voluntary, "Largo" (Handel); and the "Prize" by the kind organist; Gloria (Beethoven); Esequias (Schubert); and "The Bird Let Loose in Eastern Silesia" (Marston); postlude, March (Scottish Clars).

Lauren S. Pease has resigned his position as tenor soloist at the choir of the Temple Beth Israel, and William H. Boyer has been appointed to fill the vacancy. Mr. Pease is a member of the choir and undertakes to sing the dual positions of tenor soloist at the choir of the Temple Beth Israel and of the First Presbyterian Church.

A new chorus choir is being formed for Portland, under the direction of Frederick W. Goodrich, organist and choir director of St. David's Episcopal Church. There seems to be a need for a choir of this kind, and Mr. Goodrich is endeavoring to fill it. It is being formed in response to a large number of requests addressed to Mr. Goodrich. The programme will be written or telephoned to Mr. Goodrich, 575 East Stark street. Phone 841 2008.

Miss Edna Bennett, who lately left this city with "The Tenderfoot" Company, as a member of the chorus and understudy to the leading lady, writing to a Portland correspondent, says that her way thus far has been made most pleasant for her, by the kindness of both the members of the company and those in charge. After her first appearance on the stage she received the compliments and commendations of stage managers and director. And so she has "made good." In Spokane Miss Bennett had the pleasant experience of meeting several Portland friends, among them being N. C. Zan, pianist and accompanist. The programme company is working eastward and will be in Sioux City, Ia., Christmas.

The great dramatic soprano Schroeder-Devrient, whose praises Wagner never tired of sounding, was unusually methodical in all her activities. She took such good care of her hair that she kept some of them 30 years, and she said that if in the midst of an operatic impersonation, she thought that she had some one might find her hairpins in the dressing-room and throw them away, she would be incapable of continuing her singing. Often, on returning home after an exhausting performance, she was unable to sleep until she had assured herself by personal inspection that all the cups and glasses in the cupboard were properly arranged. During her last illness she sent back one of her handkerchiefs because the maid had brought her No. 10 before No. 9 had been used.

Under the direction of Miss Grace Gilbert, soprano, soprano was recently given at the First Presbyterian Church, Plutone, and was quite a successful event. Miss Edna Probert was accompanied. The programme: "Finlandia" (Dennis), Miss Gilbert; Mrs. Stewart; Mr. Hall and Mr. Tinker; "Tramontana" and "Romance" (Schumann); Miss Dorothy Gilbert; "When Mabel Singe" (Sparks), Alexander Samuels; "The Shooby Shoo" (Magnus); "Roses After Rain,"

(Lehman), Miss Grace Gilbert; "Ave Maria" (Gounod), Miss Bella Robertson; "Ecstasy" (Beach), Miss Edwina Mastick; "Wine Me to Sleep" (Green), Alexander Samuels; "The Song of a Heart" (Tunstall), Miss Ethel Shea; "Hark, Hark the Lark" (Schubert), Miss Gilbert; Miss Frotman and Mrs. Stewart.

These officers of the Orpheus male chorus have been elected: President, Dr. W. A. Cummings; vice-president, Louis P. Bruce; secretary-treasurer, J. W. Hickford, and librarian, L. R. Thompson. A director will shortly be elected to take the place of Arthur L. Alexander, who leaves for Paris, France, early next month.

A scholarly German critic recently confessed he could find nothing in the works of Richard Strauss beyond complexity of details and pseudo-ecstasy. "What German music wants," he said, "is to go to sleep for a hundred years," and he was right. The greatest composers of the time are not in Germany; they are in America, Norway, France and Japan. Strauss is a German, but he is not to make new notes. There is a passage in Dr. Rimann's "Lehrbuch der Instrumentation" (of which the third edition has just appeared in Leipzig, which Strauss—who "Domestic Symphony" uses extra military instruments—was a pupil) that the "military band" procedure in the method of Berlin, Liez and Wagner of multiplying the wind instruments leads to an over-estimation of the military band, which signifies a decay of artistic taste.

One of the reasons of the unpopularity of the average instrumental concert, lies in the unsuggestive titles of the programmes—such titles as Prelude and Fugue, Bach; Sonata, Opus 117, Beethoven; Etude, Chopin, etc. In commenting on the "unpopularity of classic music" a correspondent writes: "Hear a piece of music called 'Sweet Spring' by 'Lullaby' 'Wedding March' and 'Dance Song' more than 'Soprano,' 'Prelude' or 'Bourgeois.' Because the descriptive titles are so suggestive. This very fact accounts for the popularity of Weber's 'Storm,' 'Silvery Waves,' 'The Last Hope' and 'The Shepherd's Song.' The last because it is a lullaby, a sonata an old-time form of composition, usually in three movements, with descriptive titles. One of the titles has a little melody repeated in each part that we must strive to follow, and much more describing the piece, and their interest will be aroused."

An interesting matinee musicale was given last Wednesday at Aeolian Hall by music students of Mrs. Walter Reed. The programme: "Duet," Mrs. Anderson Reed; "Parker," Miss Helen Lytle and Mrs. Lulu Dahl-Miller; (a) "Serenade" (Niedlinger); and (b) "A Song of Life" (Owens); Mrs. Esther Leonard; (a) "A Song of Life" (Hawley); and (b) "Lead Kindly Light" (Shepherd); Mrs. Marie Mullin; "Hymn of Vain" (Words from William Black's "To Land") (Beach), Miss Rosie Forbes; (a) "Lovers' Elysium" (Gounod); (b) "My Balmie" (Vannah); Mrs. Olga Harisch-Lang; (a) "Adieu of Roses" (Wood); (b) "The Shepherd's Song"; Mrs. Byron E. Miller; (a) Pastoral, "Givings and Takings" (Hill); (b) "Sweetheart" (Hess); Mrs. Anderson Reed; "O Divine Redeemer" (Gounod); Miss Ethel Shea; (a) "La Serenata" (Tosti); (b) "Cantata of Edmondo" (N. C. Zan); Mrs. O'Neil; Miss Kathleen Lawler.

The Christmas services at St. David's Episcopal Church will be of special musical interest. On Christmas Eve will be sung by a large choir of men, and will be a solemn and impressive occasion. The services will conclude shortly after midnight, in time to allow those attending to return home by the late trolley-car. Christmas morning services will begin at 10:30 o'clock instead of 11. At this service the music will be sung by the full-voiced choir of over 50 voices, and will include "Tours" fine communion office in C. Gounod's ever-welcome "Nativity" and other music by Barry Woodard and Mrs. Reed. The evening service, the anthem will be "Sing O Heavens" (Gaul). The Psalms will be changed, in accordance with the regular custom of St. David's Church, and some favorite carols will be included. Frederick W. Goodrich, the organist and choir director, will be glad to send programmes of the Christmas music, and of his second organ recital, December 28, to any persons desiring them.

When Isadore Dumas intimated in Munich that he would "dance" Beethoven there was trouble. While Beethoven was not very refined in his habits, he is still treated as a demigod in Germany. One passionate Munich critic wrote: "We do not trust our eyes when we read that the great composer is to dance. One becomes rigid with astonishment at this; to put it mildly—sensational impudence and graceful pretentiousness. Shown in the attempt to dance the mightiest creations of our noblest German time past, who for all eternity will be the greatest glory of the German nation. Do not the inhabitants of the old-artistic Munich feel that an unspeakable desecration of the greatest works of our most soulful composer it is to have this lady dance these culminating points of artistic and sentimental 'consciousness' Against this vandalism, which exposes us to the inextinguishable ridicule of future generations, is there no voice, no call, no flaming protest from the part of those who, full of German vigor and German enthusiasm, look up to 'von Beethoven' truly? German people preserve your music, and red treasure!"

The modern military band hails from Germany where the military genius and musical leanings of Frederick the Great caused him to take the lead in establishing on a recognized model this important adjunct to the army, says an exchange. A start was made when Frederick constituted the first band, with two hautboys, two clarinets, two horns and two bassoons, an "establishment" which long remained the rule not only in Germany, but in other European countries. In the British Army there was a queer lack of uniformity as late as half a century ago which occasionally had dire consequences. At the close of the Crimean war, at the Queen's Birthday parade held at

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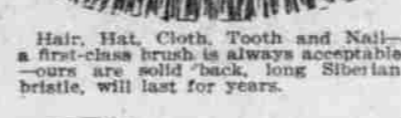
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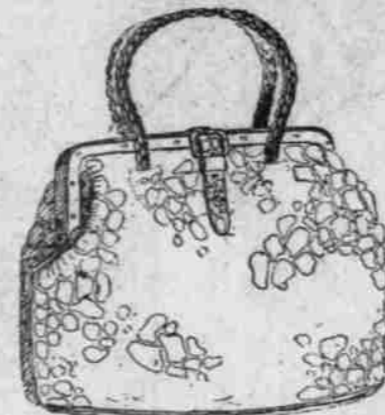
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FAREWELL CONCERT

ARTHUR L. ALEXANDER, Tenor, who leaves for Paris next month

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THURSDAY EVENING

DECEMBER 29

1904

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Debut of the Orpheus male chorus, Mr. Alexander, conductor, 22 selected voices; and premier and last appearance of the quartet, Mrs. Rose Bloch Bauer, Mrs. Walter Reed, Mr. Alexander and Mr. Zan. Edgar E. Coursen, accompanist.

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GADSKI GADSKI GADSKI

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