

# MUSIC

EDITED BY JOSEPH MACQUEEN.



Mme. Emmy Destinn

Franz X. Arens

Harold Bailey - baritone

Mrs. Marguerite Moore Bourne

corresponding faulty tone productions in speech, not to speak of sectional or racial vocal mal-application, such as the Eastern Yankee's nasal drawl, the Western twang (particularly in connection with the letter R), the Southern semi-negro dialect, etc.

One of my students is an Indian of the Mohawk tribe, by name Oakenon-ton, "Running Deer." He has a perfectly marvelous baritone voice, fully as beautiful as Amato's, our Metropolitan star. Yet he still retains the fight of his life to get rid of the pronounced guttural and nasal elements, inbred for ages in the Mohawk tribe, their language seemingly being a mixture of these two abominable elements. It will take Oakenon-ton years and years of patient work before he can neutralize these ancestral influences of nose and age.

Vocal students, although they may have been born with a fine natural instrument, plus musical talent, have, in great numbers, to overcome. First, the positive obstacle of inbred false vocal notions and habits dating back thousands of years; the second, the negative obstacle of the right notion concerning the proper vocal activities not having been inculcated through the process of natural selection and heredity. On the other hand, a perfect labyrinth of pre-natal impressions, and on the other a blank.

Hence, I say, that a thousand years from now, both vocal and instrumental students will have much better sailing. Then there will have been many a trained singer among the ancestry of the vocal aspirants and by the laws of heredity, things which now seem almost impossible to grasp will then have been inbred into the system, just like the delicately fine nose of the Frenchman. Take for instance the one crucial point of partial or total head placement of the voice. This term means that by a conscious act of will, the tones waves are sent, directed, into the upper air chambers of nose and head, there to receive their final roundness, beauty, resonance and brilliancy, and strengthening of so-called overtones; tones which sound over and above the fundamental tone, primarily produced by the vibration of the vocal cords.

Now, only one in a thousand vocal aspirant may be a singer in his ancestry. Hence, only one in a thousand is born with any thought or consciousness of these upper chambers, or their office in tone production. Hence only one in a thousand will be able to "think" these cavities naturally, easily, with a corresponding ease in properly "placing" the voice in the head cavity. All the rest, the remaining 999, will be the first ones in their respective families from times immemorial on whom the natural laws of tone production are to dawn for the first time. Anyone who has ever given the matter of hereditary influence even a passing thought will realize the difficulty experienced by these 999 in "thinking" thought, in "living" experience absolutely foreign to every fibre of their makeup.

That the other hand, there is the sum total of had hereditary influence to be eradicated, of influences which date back in the very cradle of mankind. Hence, the first demands of voice culture is to leave the throat muscles severely alone, a neutral throat being the very cornerstone of free, non-interfered flow of the vocal liquid. Against this demand stands the fact that all the ancestors of our unfortunate 999 "closed, forced," that is, lightened their voices, when the thousands of years of mankind's existence is considered. That also accounts for the rarity of good voices. Such are the exception, so much so, that the city of a quarter of million inhabitants is very proud indeed when a single one of her inhabitants achieves operatic distinction. That would also explain that most people sadly misuse and mistreat their vocal organs, from little children to grown-ups. Emotions are as old as human beings, vocal art as yet in its infancy. Hence, emotions are expressed through and by the vocal organs in a manner diametrically opposed to the proper use of the vocal organs. There is no mistaking the peevish, the quarrelsome, the garrulous, the envious, the rollicking, the boisterous, the demisinger, the brutal, the whining, scolding emotions which prompt

handsome, at least on the stage; he must vanquish his enemies with his courage and physical prowess if he is to kindle the maiden's young heart with the heavenly flame of love.

Vocal art, i. e., the proper use of the vocal organs, is only of yesterday, when the thousands of years of mankind's existence is considered. That also accounts for the rarity of good voices. Such are the exception, so much so, that the city of a quarter of million inhabitants is very proud indeed when a single one of her inhabitants achieves operatic distinction. That would also explain that most people sadly misuse and mistreat their vocal organs, from little children to grown-ups. Emotions are as old as human beings, vocal art as yet in its infancy. Hence, emotions are expressed through and by the vocal organs in a manner diametrically opposed to the proper use of the vocal organs. There is no mistaking the peevish, the quarrelsome, the garrulous, the envious, the rollicking, the boisterous, the demisinger, the brutal, the whining, scolding emotions which prompt

**L**IKE a political or theological discussion in which nobody agrees to one fixed principle, but insists separately on individual interpretation or solution, vocal musical experts disagree as to a specific or method of voice building.

There are two rival camps. One crowd insists that all a vocal student has to do is to entrust his pupil and his soul to a voice instructor who drills the learner's voice on scales and songs, without bothering about the physical changes in the vocal organs of the voice through which are produced vocal sounds. "Don't think how notes are produced," cautions one voice instructor. "If you do, you will make yourself, as a singer, self-conscious, and you will spoil your singing. Make each lesson a pleasant social event."

The other school says: "We believe in knowing how vocal sounds are produced from the throat, etc., of the singer. We believe in the physiology of singing—in the science of sound by fixed rules. Nature governs. We find how, and then go about on a straight line. We train a singer in five years' time."

Singers in the Far West are in a great quandary. What are some of them to do as students? Throw over the happy-go-lucky methods of vocal study they know so well? Learn the "physiological" method? Or sing naturally, without bothering what vocal organs are in the throat, and sing as the birds do?

Now, Franz X. Arens is a New York authority on voice production or voice building, and he has a positive message on the subject, although some critics may not agree with his teaching.

"It is asked," writes Mr. Arens, "why is it that a canary bird sings naturally, easily, beautifully, and so on, while, while this case, naturalness and beauty are so rarely found among singers? In my preliminary answer, let me propose a question: Why is it that the human being in its infancy is the most helpless, the most stupid, the most dependent of all mammals? A young chick, when first hatched, will run around with perfect ease a few minutes after it is born, while it takes the human baby months and months before it can walk, its first awkward attempts at crawling?"

"The answer may be taken back to Darwin's theory of the 'survival of the fittest.' The chick of a million years ago, which was born as helplessly as the human baby, soon became the prey of the many enemies of birdlife: hawks, foxes, coyotes, wildcats, etc. Thus, all those which might have perpetuated this weakness were killed off at an early stage, leaving only those to further propagate their kind. On the other hand, man, even in his primitive state, by virtue of his superior intelligence, which enabled him to employ weapons for self-defense, was better able to protect his offspring—the weak as well as the strong—against his enemies: man, beast, coyotes, floods, conflagrations, etc. Hence, the weak and the feeble tendencies were allowed to live and to transmit this weakness to their offspring, which finally resulted in the helplessness of the human infant, according to the laws of heredity. Following up this law of heredity, I could again ask: Why does the canary, the nightingale, the mockingbird, sing so beautifully, while the bluejay, of far more beautiful plumage, has evidently neglected the development of his musical and vocal possibilities for untold ages, not to mention the most beautiful peacock, whose vocal attainments are below zero?"

"According to Darwin, the explanation is found in the fact that the bird of exquisitely beautiful plumage attracts the female by displaying this

## MUSIC PEOPLE ACTIVE IN CURRENT EVENTS.

Madame Emmy Destinn, the great Bohemian soprano, of the Metropolitan Grand Opera-house, New York City, in spite of nerve-racking ocean voyage and railroad journeys, says she will fulfill all American concert contracts this season.

Harold Bailey is conductor of New York authority on voice production, writes interestingly of his beliefs in that direction.

Harold Bailey, conductor of the Portland Symphony Orchestra concert at the Heilig Theater this afternoon at 3 o'clock.

Mrs. Marguerite Moore Bourne is appointed for the third year as soprano soloist at the Mount Taber Presbyterian Church.

beauty, as for instance the peacock, the turkey, the rooster, the male pheasant, etc., whereas the less beautiful birds, such as the thrush family, the nightingale, etc., must depend upon their beautiful vocal attainments to attract the female, resulting in Darwin's 'natural selection.' And the attendant transmission of these seductive features of color, plumage, song, etc., to their offspring.

"In other words, the song birds, including the canary, have had these music-vocal gifts transmitted to them through a long process of natural selection, such process reaching back thousands and thousands of years, with the ultimate result that these distinctive features of color, plumage, song, etc., are just as thoroughly inbred in the species. For instance, I mention the delicately fine nose of the English setter, or the white face of the Harford strain of beef-cattle, or the richness of the milk of the Jersey cow—all of which distinctive features were the result of the laws of natural selection, guided by man.

"Now, following up this same line of argument, let us examine into the heredity of the vocal organs of the human race, concerning vocal art. I purposely differentiate between singing and vocal art, since singing in a more or less crude way is as old as the human race—while vocal art as we now understand it is at best only a few hundred years old. Why this phenomenon? Because the law of natural selection as applied to the mating of the male and female human being took little, if any, cognizance of the vocal or musical propensities and talents of either male or female. The latter was attracted more by the strength, courage, the physical prowess, the heroic deeds of her lover—while the former was guided in the selection of his mate by her physical charm of form and feature, by her fitness for bearing children, by her housekeeping accomplishments, rather than by her vocal distinction. Vids Siegfried in Wagner's 'Nibelungen,' Trilogie, the undaunted hero whose sole claim for distinction lay in the fact that he had killed the dwarf and the great dragon, and had fearlessly passed through the fire which encircled Brunhilde. Even to this day, with its high development of vocal art, the female admires physical strength, courage, daring in the male, totally irrespective of his voice or vocal attainments. Not that the charm of a beautiful voice never plays an important role in the selection of a mate! I have in mind a number of cases where the man might be said to have married the voice of his wife. Every one knows that many a well brought up young maiden secretly sends tender messages to the adored opera tenor. But such cases are the exception, proving the rule. Even the idealized tenor must be handsome and big and strong; he must be as brave as he is

handsome, at least on the stage; he must vanquish his enemies with his courage and physical prowess if he is to kindle the maiden's young heart with the heavenly flame of love.

Very easily demanded, but extremely difficult almost impossible to obey. Years of study, years of introspection, years of self-control, years of correct habit-forming. These are the essentials in a course of vocal studies, for then, slowly and gradually, to be sure, will the mist of centuries clear up in the singer's mind. Order will come out of mental chaos, a mental "vision" is established which penetrates the entire physical, mental and nervous system. Then, and not until then, the singer's voice will flow forth as naturally and easily as that of the song-bird, free, easy, resonant, beautiful.

Reference may be made to the fact that up to date only "European" peoples—the Italians, French, Germans, Russians and their various side lines—have developed the "bel canto" to any appreciable extent, while the Japanese, the Chinese, the Hindus, the Arabs, the Indians, with very few exceptions, are absolutely innocent of this latest of human achievements; that is, the proper use of the vocal organs at will. In other words, the Turk, the Chinaman, the Eskimo, is still mistreating his vocal organs along the lines best cal-



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ulated to express his various emotions. It may take thousands of years before the idea of using the voice properly, if only in speech, will be universally accepted.

**DESTINN FULFILLS CONTRACTS.**  
Madame Emmy Destinn, the great Bohemian soprano of the New York Metropolitan Opera Company, who arrived in New York October 31, made her "debut" in the American concert field at Denver November 4, when, as soloist, she proved a source of delight to a music-loving, enthusiastic audience, numbering approximately 2500.

Despite nerve-racking experiences incident to 17 days aboard ship, and followed, after only 24 hours' rest in New York, by a continuous railroad journey from there, Madame Destinn arrived in Denver at 3 o'clock P. M. November 4, and at 8:00 P. M. made her appearance with the orchestra, looking in splendid trim and singing magnificently. The aria from "Madame Butterfly," followed by the "Tosca" aria, the latter aria repeated in response to most insistent applause, served to introduce the diva to this large audience, which gave evidence of its appreciation of her great art and of her glorious voice.

Emmy Destinn then journeyed to Chicago for rehearsals for the opening of the Chicago grand opera season, which occurred Monday night, November 15, with "La Gioconda." After filling her opera engagements as visiting artist, Madame Destinn says she will fulfill all her postponed concert engagements. Portland music-

lovers will have the opportunity to hear Madame Destinn later in the season, as announced by Steers & Coman, October 10th.

### SYMPHONY IS TODAY AT 3.

Many out-of-town people have purchased tickets for the concert by the Portland Symphony Orchestra at the Heilig this afternoon at 3 o'clock.

People in the Willamette Valley have mailed orders for reservations during the week from as far as Dallas. This is regarded as a splendid indication of the keen appreciation of these concerts and at the same time calls attention forcibly to the good fortune of the people of Portland in having the Symphony orchestra within such easy reach of their own doors.

The concert this afternoon will be the second of the season, and Harold Bailey will conduct, with Waldemar Lind as concert-master. The programme is of exceptional merit, with Tchaikowsky's famous symphony, "Pathe-tique," as the principal offering. This was the last symphony written by this famous Russian composer, and he himself regarded it his best. It was played for the first time October 28, 1893, eight days before the composer died. The fourth movement, "Adagio Lamentoso," a beautiful theme developed into a wonderfully impressive climax.

The other numbers on the programme are: Camille Saint-Saens' symphonic poem, "Pianon"; Carl Maria von Weber's "Invitation to the Dance," as arranged by Felix Weingartner for orchestra, and Charles Villiers Stan-

ford's "Irish Rhapsody." As with most of Saint-Saens' larger works, "Pianon" contains a story, and is intensely descriptive. The Weber composition is familiar to all music-lovers, and seems always to meet with popularity. The "Irish Rhapsody" is not strictly Irish in texture, but is written by an Irish composer, who has made clever use of Irish themes in large orchestra works. The rhapsody is one of his most recent compositions. It is of much merit and is being played extensively.

### MRS. SCOTT'S SONGS PLEASE.

Mrs. Leslie M. Scott, dramatic soprano, and a voice student with G. T. Taglieri, appeared in her first public recital last Thursday at No. 304 Stearns building, under Mr. Taglieri's direction, and scored a pleasant success.

After the recital was finished, Mrs. Scott said to a friend and in reply to a question: "I am a vocal student, and will be one for some time to come."

That remark struck the modest, true note of the entire recital, and in measuring the programme by it, Mrs. Scott has a pleasant, musical soprano voice yet in process of training. Her voice is of unusually good, sparkling quality, and she sings with cultured intelligence and skillful, dramatic interpretation. She sang practically from memory, and her vocalism is so much a part of her mental make-up, that undoubtedly she mentally lived every one of the emotions she so cleverly expressed in song. She has had a vocal

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## Beatrice Dierke

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Whose splendid artistry has enraptured large audiences at her every appearance in the past, will be heard in concert at the Heilig Theater, Sunday, November 21st, at 3:00 P. M.

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