

NEWS TELLS OF DEATH OF PIANO VIRTUOSO

Frances Striegel Burke, Traveling Through Beautiful California, Unable to Forget That "Theodore Leschetizky is No More."



Theodor Leschetizky

BY FRANCES STRIEGEL BURKE. (Nov. 18).—Almost the last words I heard in Portland last night were from a friend: "Your old teacher, Theodore Leschetizky, the world-famous piano virtuoso, of Vienna, Austria, is dead."

All of this morning, as we travel through the undulating hills of Southern California, richly tapestried with the delicate green of rhododendrons, the russets and ambers of the autumn oaks and willows and the constant verdure of the pine—my mind reverts to that saddest news. Yes, and it goes much further back to the halcyon days of my student life in Vienna.

One understands how Leschetizky's temperament would magnify it all, tenfold. He was artist to the finger tips; sensitive, gifted—oh, yes, his imperfections were too glaring to be denied. But, shall we not perfect men or women, or even the one too good or eager with criticism. Criticism is the vanity of the weak. Appreciation is the art of the noble.

As the morning passes, the curving lines of the road reflect the smooth brown lines of drapery transformed into mountains and giant oaks, bare of all green mistle. Here and there a half-wild olive tree gleams against the dark forest background like delicate gold filigree.

It is not easy to detach one's mind from this primal beauty, and project it through time and space to the highly sophisticated atmosphere of the Vienna where I was young, and studied with Leschetizky. Yet, that picture, too, is very vivid. The interesting house out at Währing filled with objects of art and photographs of the regalia and artists who adorned Leschetizky; the old man with bright, crystal eyes in a tired face; the musical genius of Europe and America gathered there to sit at his feet—and on some days only guests could get near the master. Even as Warwick was the King maker, Leschetizky was the maker of artists: Paderewski, Fanny Brasseur-Zelenski, Cantovitch, Mark Hambourg, Katherine Godson—name any of the greatest virtuosos of the last almost half-century and you name one of Leschetizky's pupils.

How did he do it? In the first place, he was himself a great artist. He knew "how" the whole piano repertoire, from the arcane early classics to the queer moderns far whom he

did not greatly care, eclectic though he was, and the most beautiful piano playing I have ever heard came from the instrument at which Leschetizky sat during lessons. He had an enormous vocabulary and infinite fluency in any language you chose—except English—which he disliked, and would not learn. He would not trouble to teach technique to the Almighty, he said. Dear, wonderful, Frau Brea was the greatest of Leschetizky's preparatory teachers, and she will continue to preserve his traditions.

One had to bring to Leschetizky in those days, technical equipment, temperament, obedience, initiative, talent and musical intuition—as well as intelligence. With all these, and the hardest work of which you were capable, his comments made your interpretation seem commonplace. He toned you down to simplicity here, brought out a powerful climax there, made you see the whole as a lovely mosaic. He was poetical, witty, satirical, philosophical, enormously cultured, and his imagination was so marvelous. He could convey ideas by a series of illustrations, each more illuminating than the last. To study Beethoven with him was like receiving the accolade in the courts of music.

He studied with Czerny, who was a pupil of Beethoven—so the connection was very close. He played Beethoven with great fervor and freedom, and infused a very warm humanity into his works. Sometimes Leschetizky was savage. My first interview with him is a story by itself, and showed him at his very best. He so dominated the picture that I never found him so again, in private lessons. I invariably went home from one with a sick headache, so intense was the nervous strain. But I never realized it until several blocks away from his house, because there was always a corresponding elevation of soul, an "afterglow," a ecstasy.

Miss Genevieve Gilbert gave the first of her series of student recitals last Tuesday night. Miss Emma Britton, Mrs. La Velle Green and Miss Isabella Owen sang in fine voices.

The Musical Appreciation Club listened to an instructive lecture last Monday night by E. E. Kinsler on "The Symphonic Form" and the programs of the Portland Symphony Orchestra to be played this afternoon. Mr. Hissling played the principal themes of each movement, on mechanical records from Tschalkowsky's "Symphony Pathétique," "Invitation to the Waltz" (Weber) and a number of selections from the "Nutcracker" suite. Tomorrow night in the auditorium of the East Side Library the club will study Bellini and Miss Claire Oakes will describe the stories of her two representative operas, "Norma" and "La Sonnambula." Miss Oakes will also play excerpts from the operas. The club is organized for an informal study of the masterpieces and for the joy it gives. The public is welcome.

dear Ploumon? "I still care a little," she said, "but I believe I'd rather not talk about it. I am so glad, so very glad that I am no longer a French woman, at least I think I'm Irish once again. You see when I married a Frenchman I became French. Now that I am separated from a Frenchman I would seem logical that I should cease to be French. I like that idea."

COMING MUSICAL EVENTS. This fine programme will be rendered at the meeting of the MacDowell Club Tuesday afternoon. Paper, Tschalkowsky, Mrs. Warren E. Thompson, aria from "Jeanne d'Arc," Mrs. E. A. Thompson; "Concerto, B-flat minor," Francis Richter; songs, "Nur Wer die Sehnsucht kennt," "Lied," contralto; "War ich nicht ein Halm," Mrs. R. A. Thompson.

The Monday Musical Club will present the regular federation programme tomorrow afternoon at 2:30 o'clock at the Hotel Multnomah. Mrs. Florence Foster Hammond will have charge of the programme which will take the subject of the Portland Symphony Orchestra for consideration. M. Christensen, president of the Portland Symphony Orchestra, will contribute one of his interesting talks on the orchestra and its instruments. Clyde Spencer, a student of Charles D. Hall, will play solo numbers. Mrs. Hammond will also discuss the subject.

John Claire Montelth has arranged this musical programme for the annual memorial service of the Elks Lodge in this city, December 5, the quartet engaged being: Mrs. Herman A. Polla, soprano; Mrs. Delphine Marx, contralto; Warren A. Irwin, tenor, and John Claire Montelth, baritone, and Edgar E. Courson, organist. The programme: Solo, "Abide With Me" (Liddell); Madame Jomelli; quartet, "Behold, the Western Evening Light" (Shelley); solo, "Trust Ye in the Lord" (Handel); John Claire Montelth; quartet, "Come Ye Disciples" (Ambrose); solo, "Ave Maria" (Kahn), Madame Jomelli.

Charles Duncan Hall, cellist, will play solo and contribute a talk on "Cello Music," under the auspices of the Monday Musical Club, at the first recital of the club's series, at Lincoln High School auditorium tomorrow morning at 9 o'clock.

The next concert of the Chamber Music series of the Pipes-Konrad-Hutchinson trio occurs Saturday, December 5, at the Museum of Fine Arts. The programme is: Trio, opus 63 (Schumann) and Trio, opus 15 (Smetana).

Madame Lucie Valair, soprano from the Paris grand opera, appeared with success in concert at the Hellig last Sunday afternoon, and her concert was reviewed in the Oregonian of Monday. Madame Valair has been engaged as soloist for the Amphion Society in concert at Seattle, December 13.

John Ross Fargo, tenor, has been engaged as soloist for the annual memorial exercises of the Elks Lodge, Salem, December 5, when he will sing these songs: Aria from "The Prodigal Son" (Sullivan) and "There is a Land" (Crowninshield).

Julia Helena Sorenson will present Miss Edith Almquist in piano recital at Lincoln High School auditorium Tuesday night at 8:15 o'clock, assisted by Magni Eberhard. Miss Almquist will sing these numbers: "Lied" (Chaminade); "Niemand hat's gesehen" (Carl Lova); "Open Secret" (Huntington Woodman).

MUSIC NOTES. Mrs. Ella Hubert Tripp presented several students in a successful recital at the Young Men's Christian Association auditorium last Friday night.

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Miss Astria Hoal, dramatic soprano, will be presented in recital after the Christmas holidays by Mrs. Rose Courson-Hoal. Miss Hoal, who is only 17 years old, has an exceptionally fine voice of sweetness, which she has under admirable control. Among her numbers will be songs in German, Italian, French, English and Norwegian.

An Irish virg, having advertised for an organist, received the following reply: "Dear Sir: I noticed you have a vacancy for an organist and music teacher, either lady or gentleman. Having both for several years, I beg to offer you my services."—London Standard.

One Hope Left—Stage-struck maiden after trying one son!—Do you think I can ever do anything with my voice? Opera manager—Well, it may come in handy in case of fire.—Sydney Bulletin.

John Claire Montelth has been engaged as soloist for the dedication exercises of the new Shattuck School, December 7.

Lee A. Dillon, baritone, had splendid success in his singing last Monday night for the Jackson Club meeting, held at Public Library, Hall.

Eugene Christolm, who has been appointed baritone soloist at Marshall-street Presbyterian Church, is a student with William Belcher.

Miss Grace Dawson was soprano soloist for the Catholic bazaar last Tuesday night. Miss Dawson was also piano accompanist for Mrs. Gianelli, who was a contralto soloist.

Madame Lucie Valair. Now established in her residence-studio, will take a limited number of pupils for solo and chamber music—scene acting in connection with singing. 201 W. Taylor Street, Marshall 2326.



"The Scarf Dance" SOMETIMES when I play my Pianola, it is the tender strains of some old, fond air. Then, perhaps, some other spirit moves me. I wish to play the music of some dance—languorous, yet filled with life—a piece say like the 'Scarf Dance' by Mme. Chaminade. "Ah! how I revel in the exquisite music—I who could never play a note on the piano—when I play it on my Pianola. How easy it is for me to give myself up to its peculiar beauties—and to produce wonderful pianoforte effects, too. "There on the roll in front of me I see a straight blue line whose position indicates for me the volume of tone. There on the same roll I see the wavy red Metrostyle line, and I know that I only have to follow it with the Metrostyle pointer to play in the most perfect time—to slow the music, perhaps, to an exquisite lingering quality, to quicken it, maybe, with sudden bursts of speed till the very spirit of the dance seems joyously to be a part of me, and I can almost see the dancer whirling around and snapping her scarf at the finish! "I am playing music so spirited, that even though I cannot play an ordinary pianoforte, I am performing with all the feeling, the music impulse of a skilled musician. I can regulate the volume of the tone by a touch upon a simple lever. A wonderful patented device automatically sustains it for me with an effect which real pianists give years of pedal study to attain; a simple cutting in the roll brings out the melody for me, and subordinates the bass accompaniment which comes with so thumping an emphasis in other player pianos. "I have, in fact, with a little pleasurable application, developed the power to produce really musically pianoforte effects through the remarkable inventions which have made the Pianola so wonderful that it has been lauded even by the great Paderewski himself."

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MUSIC. lesson from Mr. Tagliert every day for nearly one and a half years. Mrs. Scott's splendid programme was sung in Italian, German and English, and had also classical value. She was cordially applauded on her first singing. The piano accompanist was Mr. Tagliert, and he played with much ability. Mrs. Scott pursues her vocal studies along the lines of cultivation and accomplishment. ART BEFORE A HUSBAND. Maggie Teyte, the little Irish prima donna from the "old country," who appeared in recital at the Hellig last season, has secured in Paris, France, a divorce from her husband, Eugene Ploumon, a French lawyer, for the reason that she would have a husband and an artistic career at the same time. Miss Teyte was interviewed in the New York Metropolitan Opera House last week. "It is not true," said Miss Teyte, "as some of the accounts have said, that I did not know of the divorce. It was arranged; we decided several months ago that a divorce would be best. Monsieur Ploumon is a French barriester. I could not stay with him in Paris and have my career. I must travel around everywhere. All art is selfish. It must necessarily be so to be art. No more husbands. From now on I have but one ambition and that is limitless. It is to go on and on in my career and never stop. It is to prove that de Reszke is one of the greatest teachers in the world and that I am worthy of him. "So you, perhaps, still care for Mon-

parents from this city to Sacramento, and when she sang in public in Berlin Mr. Dippel happened to be in the auditorium. So much impressed was he with her beautiful voice that he called on her and said: "You are using your voice too soon. You are at least 17 years old." (Concluded on Page 11.) From MANUFACTURER TO CONSUMER. We know the Bush & Lane is superior to any other piano, and it is your duty to prove for yourself this superiority by comparison. With a Bush & Lane Cecilian every home can enjoy the world's best music played on the world's best player piano. Come in and see our unequalled stock. Our splendid service. Get the benefit of an experienced piano manufacturer. Bush & Lane Piano Company. Home offices and factories: Chicago—Holland, Mich. Branch stores in all parts of the country. Portland Branch—433 and 435 Washington Street. Corner Twelfth.

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