

MUSIC

EDITED BY JOSEPH MACQUEEN



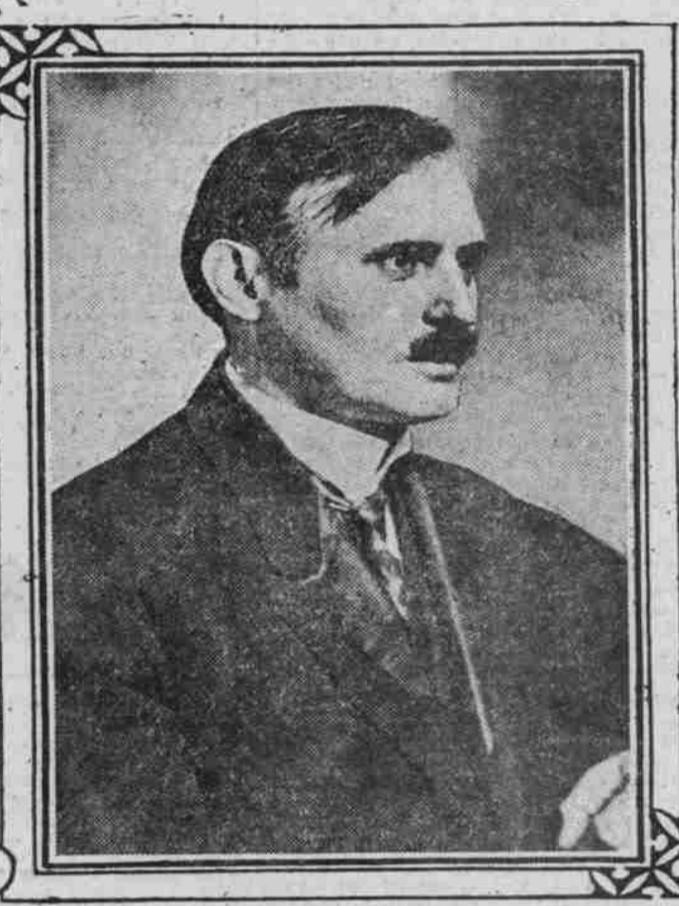
Marguerite Moore Bourne



Albert Creitz



Miss Marion Bauer



Lucien E. Becker

PEOPLE of the music world are coming back to town, ready for the season's round of study, coaching, choir work, concerts, symphony, recitals, etc. The vacation season is about over.

AUDITORIUM ORGAN, SEPT. 6-9.
The new pipe organ just completed at the Public Auditorium will be dedicated formally at a series of four recitals which will take place on the nights of September 6, 7 and 8, and on the afternoon of September 9.

At the opening concert, September 6, at 8:15 P. M., the organists will be William R. Boone, Edgar E. Coursen and Lucien E. Becker, and at the second concert, the night of September 7, the organists will be J. R. Hutchinson, Frederick W. Goodrich and Francis W. Richter, all of this city. Mr. Boone is organist of the First Church of Christ, Scientist; Mr. Coursen is organist at the First Presbyterian, Mr. Becker is organist at Trinity Episcopal, Mr. Hutchinson is organist at Westminster Presbyterian and Mr. Goodrich is organist at St. Mary's Cathedral.

A small admission fee will be charged for these concerts, probably 10 cents each, to cover expenses of rent charges of the Auditorium. It is calculated, says the management committee in charge of these concerts, that the cost of opening the Auditorium for one night's concert is about \$150, including lighting, heating, janitor service, etc. Saturday night, September 8, the organist will be William E. Zeuch, of Boston, Mass., who was selected for the occasion by the organ company which built the organ, the Skinner Organ Company, of Boston, Mass. Mr. Zeuch plays a pipe organ of this make in a Boston church, and is familiar with its action. He will also give another pipe organ recital next Sunday afternoon, September 9, at 3 o'clock.

The city of Portland, in the purchase of its \$25,000 municipal pipe organ, has not fallen into the error common to the average municipality. Recognizing the fact that a great pipe organ is a work of art and not a utilitarian product, the city authorities decided to give the contract for the building of its instrument to a builder whose work was distinguished for its quality, rather than on the mere matter of apparently low price, as is necessary in the purchase of paving blocks, coal or bricks and mortar, which is the usual basis upon which too many municipal pipe organs are selected.

Organists who have heard played the municipal pipe organ at the Panama-Pacific and International Exposition at San Francisco and at the Public Auditorium, this city, say that the Portland pipe organ is superior to the other, both in power and variety, although the San Francisco pipe organ greatly exceeds the other in size and cost. It is estimated that the San Francisco pipe organ cost twice as much as its Portland rival.

George L. Baker, when Commissioner of Public Works, undertook investigations as to the merits of the various pipe organs made, which covered a period of about eight months. As a result, the Portland Auditorium contains an instrument that for sheer beauty of tone and variety of effect is without an equal in any American city—although the instrument is by no means one of the largest. The organ is distinctly modern in all its aspects, both mechanically and in its tonal composition. Its foundation rests on the tradition of organ building, and is not along the lines of some of the newer types of construction, which are tending to destroy the fundamental characteristic of the "king of instruments." The dispositions are ample and powerful and they are adequately supported by a full

be played as if the console were placed at its customary central location. In the cities of Portland, Me., New York, Pittsburg and San Francisco there are municipal organists who give two recitals weekly. In some of these cities the recitals are free, and in others a small fee is charged. These recitals are largely attended and are doing much to give the people good music. Some of the men who advocated and supported the idea of a municipal pipe organ for this city have hoped that it might also include a municipal organist of adequate attainments, and that he and his music would become one of its permanent institutions.

OREGON RECITALS AT REED.
Arrangements have been completed for a series of pipe organ lecture-recitals to be given at Reed College once a month throughout the college year by Lucien E. Becker. The idea of this series of lecture-recitals is to present some of the large works of pipe organ literature, along with shorter compositions of standard merit and pleasing character.

Mr. Becker was born in Strassburg, Alsace-Lorraine, after the Franco-Prussian War. His father, Edward Becker, was the well-known organist of the Strassburg Cathedral and a personal friend of such celebrities as Rossini, Gullmunt and Saint-Saens. The son, Lucien, showed his musical talent early and studied at the Conservatory of Strassburg. As a young man he

FOUR MUSIC PEOPLE ACTIVE IN CURRENT EVENTS.

Miss Marion Bauer, composer, pianist, of New York City, will lecture on "Modern and Ultra-Modern Music" at the opening concert-recital of the MacDowell Club, Multnomah Hotel, Friday afternoon at 3 o'clock. Lucien E. Becker will give a series of pipe organ recitals during the season at the Olds Memorial organ, Reed College. Albert Creitz, violinist, will leave Tuesday to further his music study in New York City, where he plans to live two years. Mrs. Marguerite Moore Bourne has been re-engaged as solo soprano in the choir of Centenary Methodist Episcopal Church.

came to St. Louis, Mo., and therefore has passed the better part of his life in America and has become identified with the country, not only musically, but also with regard to American ideals of citizenship. He has been a resident of Portland for eight years and is at present organist of Trinity Episcopal Church.

Mr. Becker is a fellow of the American Guild of Organists, an honor held by no other man in Oregon and by not more than four or five men in the Pacific Northwest. He is dean of the Portland chapter of the Guild of Organists. He studied pipe organ with Theophile Turner and Alexander Gullmunt, piano with Edouard Toldes and theory and composition with Bruno Hilper.

The recitals will be given on the Olds Memorial organ in the Reed College chapel and will be open to the public free of charge.

TWO-STAR CONCERT, SEPT. 17.
When Tom Johnson and Lester Donahue appear at the Public Auditorium, September 17, under the auspices of the Oregon Army and Navy Auxiliary, there will be some interesting novelties on the programme. Mr. Dobson is reviving some of the good songs of 25 years ago, such as "Bendemeer's Stream" and "Whickham Farm." He will sing also some of the "lonesome tunes" of the Kentucky mountains. These are songs that once were English, but were brought to America at an early date and are now set down by Brockway and Wyman in their Americanized version. Some modern French and Italian go to make up the first group. Lester Donahue will play two groups of solos and as his first number has chosen the "Dante Cantata" (Liszt). This is a happy choice, as it shows Mr. Donahue in a big role, playing his favorite composer. Since he was a small lad, Donahue has shown a great tendency toward Liszt and consequently has become a great student. As his second number he will play a group of modern piano works.

MACDOWELL CLUB, SEPT. 7.
With a concert-recital at the Multnomah Hotel Friday afternoon, 3 o'clock, the MacDowell Club will begin its activities for the season. On this occasion the club will have the pleasure of listening to an informal talk by Miss Marion Bauer, the American music composer and pianist, of New York City, who will speak on "Modern and Ultra-Modern Music." Miss Bauer is an enthusiast and expert in the study of modern music, and is writing a book on the subject. Friday she will give extracts from her new book and her message will be distinctly profitable. Friday's programme is as follows: "La Cathedrale Engloutie" (The Cathedral



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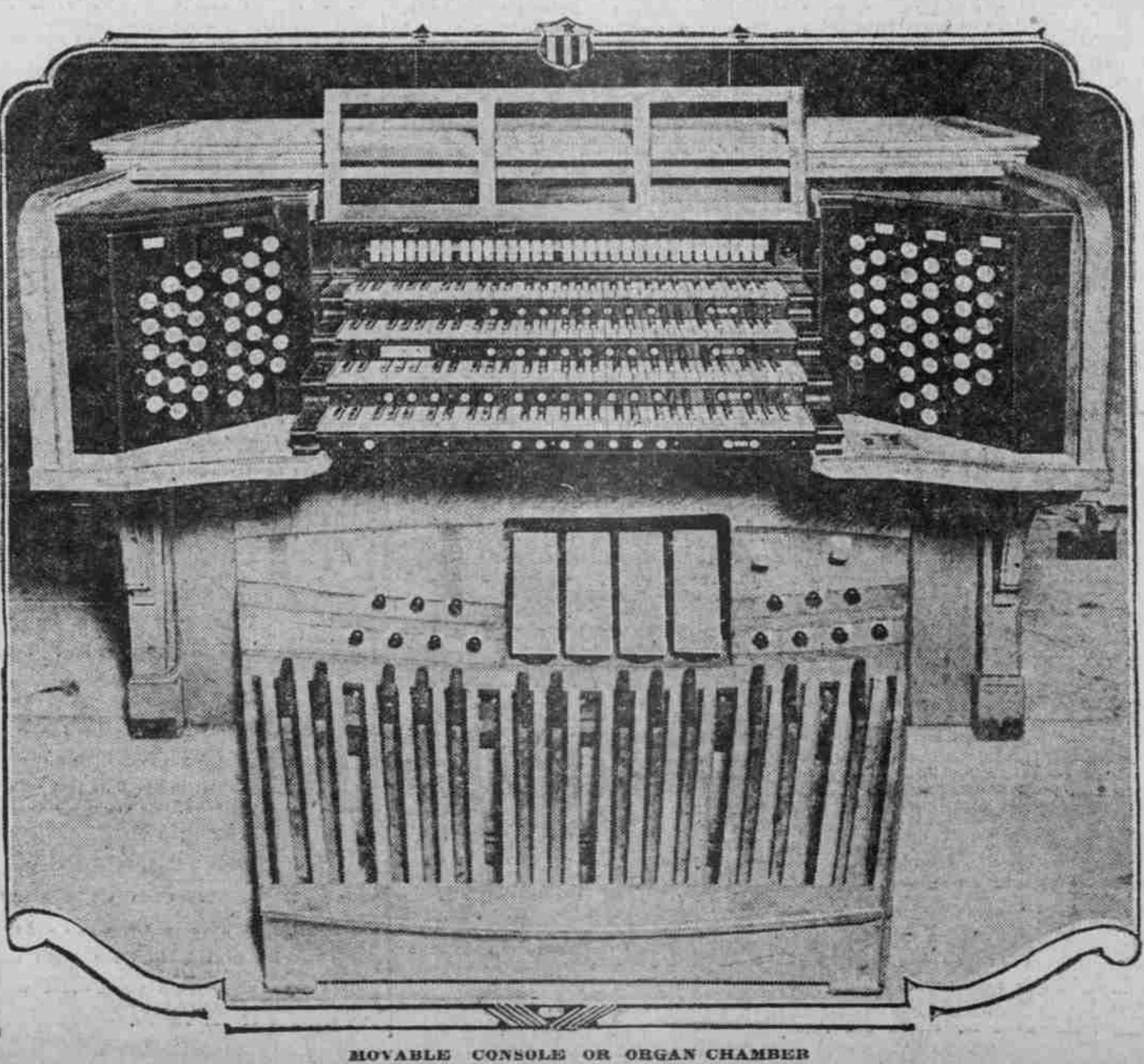
SIXTH AND MORRISON STREETS
OPPOSITE POSTOFFICE

In the Mists, "Reflets dans L'eau" (Reflections in the Water) (Debussy); "Orseaux Trietes" (Sad Birds) (Ravel) and "Poemes," Op. 32, No. 1 (Scriabine), Miss Genevieve Fraiser; "Bacchante" (Cyril Scott) and two manuscript sketches (Marion Bauer); these latter are two or three piano pieces in the modern idiom to be published in the Fall by Arthur P. Schmidt; "Six Little Piano Pieces" (Schoenberg), Mrs. Maurice W. Selts; "By the India" and "Star Tones" (Marion Bauer) and "Wery I a Bird" (Marion Bauer), the composer accompanying, Mrs. Henry W. Metzger.

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