

MUSIC



Miss Nina Dressel, Contralto William Mansell Wilder

BY C. HILTON-TURVEY.

THERE always has been a sort of occult connection between music and the process of hanging on to one's "grip." There's the old saying, "Whistling to keep up his courage," and many another which testifies to a popular belief in the power of music, particularly when the music is self-made. This latter premise to courage implies a considerable amount of the virtue to start with, for it is not the easiest thing in the world to achieve a "pucker" when one is down-hearted or fearful. So that anyone who whistles to keep up his courage deserves every ounce of that heartening virtue he can hold. It is one of the optimistic signs of the day that the world is turning to music in times of stress.

The finest example of this fact just at present is the preparation for a community sing at one of all places in the world—Astoria. Think of it! The town is burned—wiped out—crumpled and sliding into the river. The biting cold winds beat down upon a flat, fire-scorched space where once was a comfortable city. The night shuts down black and cheerless where once twinkled lights upon lights. The battleship moored in the harbor keeps a searchlight trained on the blackened walls, to watch against the sinister activities of thieves, thugs and the like. It is all very far from cheerful.

Men have lost money. Business supposedly well-founded literally has gone up in smoke. Neighboring cities and towns are sending bread to Astoria. They are sending blankets and clothes and building material for shelter. The work of more than a century has been reduced to a pitiful heap of ashes. And Christmas is only eight days away!

In centuries long past, when the world was young and untried, the principal citizens of Astoria would have attended themselves in sackcloth and laded some of Astoria's ashes upon their stricken heads. They would have "registered" (as the moving pictures people would say) grief, loss, consternation. Not so the people of Astoria today. They figure—being above all things else practical—that it would be a waste of valuable time to demonstrate the loss of the town in the circulation of this fact. Instead, they propose to have a good, hearty "sing" to "keep up their courage" (though it does not appear to need it), and to have a Christmas tree for the kiddies.

Truly this is a programme for gods and men to "listen in" upon! Music, in such an instance, must prove itself a truly constructive force. The new city of Astoria will literally be built upon music, for the community sing will raise courage and hope in every soul. This in turn will make easier the task of clearing away the debris and putting up the walls of a greater Astoria to come. And "dollars to doughnuts"—what the new city at the conclusion of Mrs. Fred L. Olson at the Pythian temple auditorium last Tuesday evening. An enjoyable programme was rendered with credit both to the students and to their teacher. The programme opened with two numbers splendidly sung by the Olson trio (Miss Andrews, Mr. and Mrs. Jones), followed by songs sung in Italian, French, Russian and English by Mrs. Brandenburg, Dr. Welch, Mr. All, Misses Ruth and Andrea, and a violin number by Miss Sylvia Weinstein.

The second part of the programme was made up of English songs. Many numbers were new to Portland audiences. The Olson trio finished the evening's entertainment with two numbers. Miss Weinstein played the obligato and a solo number. The accompanists were Miss Nettie Leona Foy and Mrs. Oliver Wiekertman.



Max Robinson

FIGURES PROMINENT IN LOCAL MUSIC EVENTS.

Max Robinson will present the Ukrainian National chorus January 15 at the municipal auditorium.

William Mansell Wilder is leader of the Orpheus Men's chorus, which will sing at the luncheon of the Women's Research club tomorrow.

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will be Goldie Weller Peterson, soprano; Myrtle Fraker Stitts, contralto; Ernest Crosby, tenor; and John Claire Monteith, baritone. Some of the big choruses and solos of the oratorio will be sung as follows: "Hymn of Glory" (Pietro A. Yon), "The Holy Night" (Dudley Buck), "Lucien E. Becker, pipe organ; "Comfort Ye," "Every Valley," Mr. Crosby; "And the Glory," Mr. Monteith; "O, Thou Tallest," "For Unto Us," "Pastoral Symphony," Mr. Becker; "He Was Despoiled," Mrs. Stitts; "Surely He Bled for Us," Mr. Crosby; "Lift Up Our Heads," chorus; "I Know That My Redeemer Liveth," Mrs. Wessler; "Hallelujah," chorus; "Amen Chorus," Mr. Becker. Opening to Mr. Finley's absence from the city the regular rehearsal Tuesday will be omitted and a special rehearsal held Friday at the central library.

UKRAINIAN CHORUS COMING.

The Ukrainian National chorus, a remarkable innovation in music, will be presented in Portland January 15 by Max Robinson, formerly impresario of the Boston grand opera company, who introduced Pavlova and her ballet, "The Dying Swan," there will be the added attraction of a Russian prima donna.

Ukraine lies in such a position geographically that it has been able to benefit by the historic and musical culture of both the orient and the occident. It has been swept by artistic tides from Asia and from western Europe for many centuries. It has felt every influence imaginable in its folk music, from Chinese to Scottish. It has also been influenced by the ancient Greeks, deriving from them certain forms of the musical scale.

The Ukrainian people, while dwelling in the path of all the racial movements of the past and while showing traces of those movements in their songs, have nevertheless developed distinct and marked musical characteristics of their own. In particular they have shown a persistent fondness for contrapuntal singing. By a seeming second nature they are able to invent independent themes and combine them correctly with the principal air. They possess a rare gift for improvisation in contrapuntal, and they can thus add flowing lines of harmonic decoration to the principal theme with a skill that can only be described as intuitional.

To show how this skill has been evolved one would hear, if he wandered into a Ukrainian village, some one start a song and sing alone for a few minutes. Presently he would hear another voice start singing an entirely different melody, and a perfect harmony with the first. Then the addition of a third voice would be heard also with a new and different melody. This would continue until perhaps five voices are heard in perfect polyphony. From this native gift composers have derived their inspiration. They are able to build a national school that will preserve this centuries-old flavor and add only such technical requirements as artistic necessity compels. Fundamentally they write in four parts, but they add more parts, even up to eight, as they see fit. They use modern harmony, but they are careful to select such chords as will heighten the original significance of the native melodies without distorting them.

SALEM CHORUS APPEARS.

The Salem Women's club chorus gave the first of their season's concerts Monday night at the First Methodist church of that city. The chorus appeared under the direction of Paul Petri of Portland. They sang three songs with finish and spirit of interpretation that places them in the front rank of Oregon chorals.

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reason Mr. Damosch elected to spend the first 45 minutes on the "Fifth Symphony" of Glazounow, which, like all the music of this Russian Henry Damosch, is fluent, melodious, correct, superbly beautiful almost as full of quotations as "Hamlet." The reminiscences in this case range through "Siegfried," "Traveller's Chorus," the "New World Symphony" and Mendelssohn's "Midsummer Night's Dream." At the other end of the concert Respiersky's "Orchestra of Rome" had its inlaid once more. One would like to penetrate the secret of the unprecedented propaganda, evidently back of this agreeable but unimportant piece, which is fast threatening to turn it into a downright pest.

A couple of weeks earlier Mr. Spaulding had made his mark in his first New York recital in two years that his art has gained superbly in depth, authority and poise. The admitted American violinist played the "Concerto" of Brahms on this occasion with a noble breadth and confidence of style, as well as a profound grasp of the spirit of the music and a lofty feeling in setting it forth. One has heard him draw a tone of greater mellowness and more opulent beauty than either at this concert or his previous recital. But of the heightened maturity of his work there can be no room for question.

The third concert of the New York Symphony series, November 5, popular concern occupied itself chiefly upon the soloist, Mme. Calve. The great French woman was scheduled to sing two songs with orchestra and five songs with piano accompaniment. Almost invariably some alteration or rearrangement takes place in her bill of offerings and one is never certain what her numbers will be until she is in the midst of them. The present case was no exception. She deleted one of her orchestral airs and changed the order of the songs. She began with her proven battle horse, "O ma lyre immortelle," and the songs she sang were well chosen. "Pearl Fishers," two by Gretchaninov, Berlioz's "Captivity" and a Spanish air of some character by Alvarez, after which she returned and sang the way of additional favor, Valverde's "Clavellitos," with the usual accompaniment of swaying hips and waving arms.

I was unable to hear the Gounod air, but it must have been less than usually effective if, Mme. Calve sang it as she did the songs which came later. As a matter of fact, the singer has never since her first concert last season quite reached the remarkable plane of excellence she attained on the memorable occasion. Indeed, this time she fell considerably below it. Unquestionably Mme. Calve still impresses the young generation of musicians as the survivor of a school of vocalism and a range of dramatic expression no longer cultivated in this superficial and half-baked age. But her singing at this concert sounded labored and ill poised, her vocal support appeared vacillating and uncertain, her tone hollow and much less suave in its beauty and variety than the previous year. Occasionally she still accomplishes surprising things in the way of emotional tone coloring, and the old Calve spoke in the last measures of a poignant Spanish song by Alvarez, as well as the coquetry and intoxicating abandon of "Clavellitos." On the whole, however, it was not the Calve of less than a twelve-month earlier.

The orchestral part of the programme consisted of Beethoven's "Eighth Symphony," a piece from Liszt's "Apocalypse" and Alfvén's "Midsummer Wake," of the "Midsummer Wake," is the name given to the rural festivities (in June) in celebration of Sweden's independence. The Swedish people are agreeable Sunday-afternoon music, not to say capital moving-picture entertainment—a rhapsody made up of melodies of a rustic nature. It is neither so cheerful and pleasant to hear, but calling for no closer scrutiny.

MUSIC TO BE DISCUSSED.

Music will be the subject of discussion at one of the sessions of the Oregon State Teachers' association, which will meet in Portland at the Lincoln high school, Thursday and Friday, December 23 and 24. Thursday morning has been set aside for the consideration of music and the programme has been arranged by R. B. Walsh of Portland.

Miss Lena Belle Tartar of Salem read a paper on the subject, "Music in the High Schools." Mr. Cramer of The Dalles will sing the solos, "The Walnut Tree" and "The Lotus Flower" (Schumann). Evelyn R. Applegate of Klamath Falls will read a paper on "The Boy's Voice and Its Possibilities in High School." She will illustrate with a boy's quartet from Klamath Falls high school.

SEASIDE CLUB AT WORK.

SEASIDE, OR., Dec. 16.—(Special.)—On Monday afternoon at 2 o'clock the Seaside Orchestral club will present the Seaside Women's club will present Emma Enna, composer and pianist, in recital, assisted by Mrs. Hobart Gar Read, dramatic reader. The programme will be a benefit for the scholarship fund of the federated clubs.

The Seaside club is gradually getting into the swing of the membership drive of the Red Cross and the sale of Christmas seals and other contributions for the community Christmas tree fund for the Community Service committee to be used for needy persons.

ORCHESTRA IS REVIEWED.

An extended account of the work of the New York symphony series this season appeared in a recent issue of the Musical Observer and excerpts are given herewith:

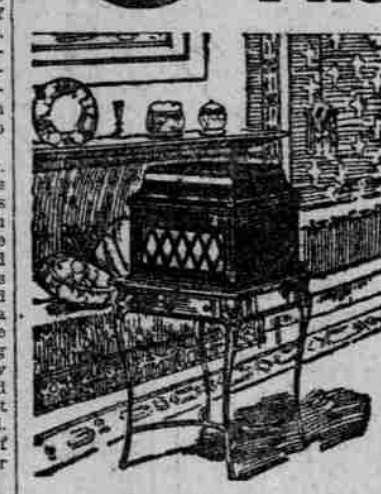
The first concert of the orchestra's Carnegie hall series was chiefly notable for Albert Spalding's performance of the Brahms Concerto. For some unaccountable

CHURCH HAS NEW ORGANIST.

Miss Lora Jean Crockett, who has been appointed organist at the East Side Christian church, is a talented young musician. She received her first training in Los Angeles and later studied at Washington State college with Mary Bennett Landy. In Spokane last season Miss Crockett was a popular soloist and accompanist at various club functions. She came to Portland to join her family, as her father is pastor of the East Side Christian church.

Miss Crockett recently has appeared before the Women's Advancement club in a group of Mendelssohn numbers and was well received. She is a welcome addition in the circle of younger Portland musicians.

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in the university school of music, were the other soloists. The two college glee clubs have been united to form the vespers choir, and under the able direction of John Stark Evans, head of the piano department, the young choristers are doing work that is unusual in interpretation, flexibility and beautiful tone quality. Plans for presenting other choral works later in the season are being formulated by the management.

REED OBSERVES CHRISTMAS.

Reed college officially observed Christmas the past week with musical presentations of Yuletide sentiment. The annual appearance of the glee club given by Lucien E. Becker Tuesday and the Yule concert of the Reed chorus Thursday, in addition to chapel programmes, expressed the spirit of the season.

Dudley Buck's "Grand Sonata in E Flat" was the outstanding number of the Reed chorus. It was repeated from a previous programme by Mr. Becker and added a unique touch. Other numbers were "Hymn of Glory" (Gounod), "Capriccio" (Edward Kreiser).

Monday's chapel programme featured the return appearance of the Thalia string quartet, which played "Presto" from the second Mendelssohn quartet, and "Canonette" from the first Mendelssohn quartet. The quartet was composed of Gilbert, soprano, Miss Genevieve Gilbert, soprano, Miss "The Christ Flower" (Campbell Tibbels).

Hans Hoerlein, an alumnus of Reed college, gave the organ programme Friday, when the chapel service was devoted only to Christmas music and readings. His numbers were "Christmas Pastoral" (Mozart), "Jesu Bambino" (Yon), and "Noel Eccequis" (Gullmunt).

SOCIETY GIVES CONCERT.

The first of a series of concerts planned by the Beaux Arts society was given last Monday night at the Sherman, Clay & Co. hall. Eleanor Allen, president of the organization, which is composed of 22 talented Portland girls. Ida May Cash and Mary Bullock opened the programme with a suite for two pianos by Chaminade. Vocal numbers were given by Leone Mauton, Marion Bennett, Duva and Ruth Agnew. Helen Harner read the last act of the play "Merced" (Thomas Bailey Aldrich), and Kathryn Sharkey, violinist, played the "Zigeunerweisen" (Sarasate). Margaret Note and Jean Harper played the piano accompaniments.

CALVE IN SONG RECITAL.

An interesting account of the appearance of Emma Calve in song recital appeared in the Chicago Daily News November 28. The article follows:

Some great singers remain great in spite of their long service in the art of music or, let us say, their age. One of the greatest of the latter class, "prima donna soprano," was after an

absence of some years, returned to Chicago last evening and gave a song recital at Orchestra hall, is the same excellent, temperate with a soft, sweet voice, clear and true in pitch and with a musical sense of equilibrium.

It was interesting to hear her interpret "Home and Mine" by the same composer, with a tender dramatic interpretation.

It was pure lyricism that she put forth in "Piaf d'Amour" (Maurin), an old Italian song, and again she gave a striking contrast to her emotional rendition of "La Mort du Coqsue" (Maurin).

But it brought back the Calve of her glory when she sang the "Habanera" from "Carmen," with her old-time vivacity and charm, and she received a delighted audience, which filled the hall.

FOOT KNEW MUSIC.

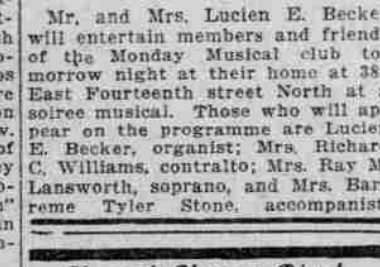
Few of Shakespeare's readers realize that the dramatist had a great knowledge of music. "Many," according to Louis C. Elson, "are unable to follow some of the poet's most subtle metaphors because they are unfamiliar with the musical works to which he refers, or with the song or melody which enriches the scene." In order to understand Shakespeare, Mr. Elson has written "Shakespeare in Music," a fascinating study of the subject bearing the subtitle, "A collation of the chief musical allusions in the plays of Shakespeare, with an attempt at their explanation and derivation, together with much of the original music."

Mr. Elson discusses the musical instruments in use in Elizabethan times, writes of the dances of the period, the Bachanalian music, and the poet's musical knowledge surer in vocal than in instrumental music. An interesting chapter discusses Shakespeare's ballads, and another his lyrics, some of which have had many settings and are still frequently sung. The book is invaluable for students of Elizabethan music. It is now in the circulation department of the public library.

MUSIC CLUB WILL MEET.

Mr. and Mrs. Lucien E. Becker will entertain members and friends of the Monday Musical club tomorrow night at their home at 384 East Fourteenth street North at a soiree musicale. Those who will appear on the programme are Lucien E. Becker, organist; Mrs. Richard C. Williams, contralto; Mrs. Ray M. Lansworth, soprano, and Mrs. Barre Tyler Stone, accompanist.

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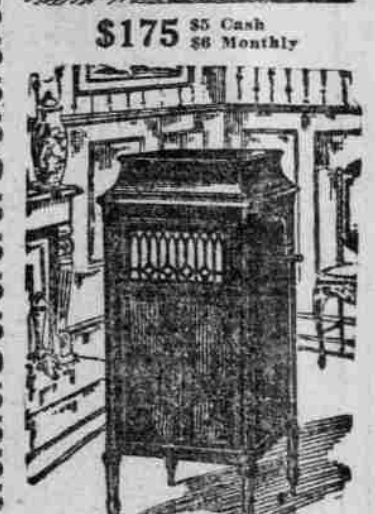
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