

THE REALM OF MUSIC

BY GAETAVORDA WOLD

BECAUSE of the fullness of the musical calendar for the next few weeks the musicians interested in Portland's share of the MacDowell fund have decided to give up the idea of a MacDowell concert and to revert to the popular subscription plan.

The movement set on foot some time ago by the Mendelssohn Glee club, of which Edward MacDowell was formerly director, asked that musicians throughout the country contribute to the fund either through a concert given for that benefit or through direct subscription. Mrs. Richard Nunn, a former pupil of Mr. MacDowell, Miss Dorothea Nash, Mrs. Warren E. Thomas, Miss Lois Steers and Miss Wyn Coman compose the committee in charge of the movement, and though it was at first planned to hold a concert at the home of some interested person the plan was abandoned on further consideration.

centered in the rivalry between the old Metropolitan company and the new Manhattan, but there are other developments in the operatic world of equal interest.

New Orleans is distinctive in the matter of operatic work. Since the San Carlo Operatic company, which will open the season there, will later appear in Portland, there is naturally some mutual interest. Opera has existed for nearly 100 years in New Orleans, longer than in any other city of the states. Davis, a French refugee from the massacre of San Domingo, came to Louisiana in 1790 and soon after began giving theatrical and operatic performances, first in the old St. Philip theatre, afterwards in the Orleans street opera-house. The first season in New Orleans was in 1813. Since then almost without exception, New Orleans has had grand opera every year. In the earlier days the audience was almost exclu-



Mrs. Lulu Dahl Miller, Contralto.

There is no criticism made of this decision because those who looked into the matter are able to judge of the advisable action, but it seems a pity that the original concert plan could not have been carried out. Even though the funds obtained might have been less and the work involved more, the concert plan seems to express the spirit of the movement better. While the solicited funds will do MacDowell's physical body as much good as the returns from a concert of his works, his real self, which he sacrificed in the interests of music will be starved. The beautiful thing about the idea was not so much to raise a few dollars more or less for his bodily support as to kindle an interest in his tragic story and a greater appreciation of the stable and lasting merit of his works, the output of a real musician's brain and soul.

And, too, I believe that people always give more willingly even of a little sum if there is a semblance of something in return. For instance, a woman will pay twice as much for a cake bought at a church fair as for one bought at a bakery, where in the same place she would not have given that one dollar to the church in a voluntary subscription undertaking. It isn't that she wants her money's worth but she wants to feel that there is something coming in return for her contribution. The probable "throwing away" reproach. And what musician would not rather learn a MacDowell concerto or sonata 10 times over for public performance than solicit a few dollars from strangers?

By the way, a list of the men who have lent their names to the national undertaking in recognition of MacDowell's true art and the justness of some substantial recognition would be interesting, for it numbers some of the leading men of the country. They are Richard Aldrich, John W. Alexander, Charles F. Barney, E. Benedict, Andrew Carnegie, George W. Chadwick, Joseph H. Choate, Grover Cleveland, William N. Cohen, F. S. Converse, George E. Cortelyou, Frank Dammoch, Robert W. DeForest, Harry Harkness Flagler, Henry T. Finck, Arthur Foote, Hamlin Garland, Eugene Heffley, W. J. Henderson, Victor Herbert, Henry L. Higginson, James Q. Hunsaker, William Travers Jerome, Henry E. Krehbiel, H. J. Lang, Charles M. Loeffler, Nicholas Longworth, Seth Low, Howard Mansfield, J. Pierpont Morgan, Robert C. Ogden, William Church Ogborn, Horatio Parker, Emil Paul, Henry Comman Porter, B. Aymar Sands, James Speyer, Frederick A. Stock, Jacob H. Schiff, Louis C. Tiffany, Henry Van Dyke.

This week will be particularly rich in music with the Leoncavallo concert tomorrow and the Shonana Cumming recital at the First Baptist church Thanksgiving night. The Gabrieliwitsch concert follows on December 4, the recital by Mrs. Walter Reed's pupils December 6 and the Josef Meredith Rosenkrantz concert at the Hellig December 10. All will be events of importance.

San Carlo Operatic Company.

The rapid growth of interest in grand opera in this country cannot fail to have been noticed by everyone interested in musical matters, especially here in the west where the appearance of opera is only beginning to break through. In New York such interest is

makes it exceedingly pretty and of rather a sensational nature, as it is a scheme new to grand opera. The work has all the marks of Puccini's music. Some say it is brimful of melody; others that the themes are melodic but short and detached. One musician in London last season said: "While it is not grand, it is grandiose." It has the rhapsodical structure that Puccini is now building up and which at present has found much vogue.

But in February, Portland will have an opportunity to judge for itself of this greatest sensation in the American operatic world this season. The Operatic Study club of this season has put a good deal of time in the study of it.

Leoncavallo's Programs.

The programs for the Leoncavallo concert have been arranged, as follows: Monday afternoon at 2:15:

- Part I.
- Rolando di Berlino—Overture, orchestra.
- Zaza—Duo Zaza and Milla, Signora Ferrabini and Signor Perya.
- Zaza—Cantabile di Cascart, Sig. Bellatti.
- Zaza—Declamato di Zaza, Signora Ferrabini.
- Zaza—Waltzer—Sig. Barbaini.
- Ave Maria (dedicated to his holiness Pope Pius X), Signora Rizzini and Artists.

Part II.

- Suite Ancienne (two movements), orchestra.
- Bohème—Duo Mimi and Musetta, Signoras Rizzini and Ferrabini.
- Pagliacci—Duo Silvio and Nedda, Signorina Calvi and Sig. de Ferran.
- Pagliacci—Cantonezza di Mimi, Signora Rizzini.
- Vive L'America March (dedicated to President Roosevelt), orchestra.
- Monday evening at 8:15:
- Pagliacci—Intermezzo, orchestra.
- Pagliacci—Prologo, Signor Bellatti.
- Pagliacci—Gazonezza di Nedda, Signora Rizzini.
- Pagliacci—Duo Silvio and Nedda, Signorina Calvi and Sig. de Ferran.
- Pagliacci—Serenata di Arlecchino, Signor Perya.
- Ave Maria (dedicated to his holiness Pope Pius X), Signorina Rizzini and Artists.

Part II.

- Medici—Septuor, Signora Rizzini and Ferrabini, Sig. Barbaini, Perya, Bellatti, de Ferran, Macchi.
- Bohème—Gazonezza di Mimi, Signora Rizzini.
- Zaza—Waltzer, Signor Barbaini.
- Bohème—Duo Marcello and Musetta, Signora Ferrabini and Signor Perya.
- Bohème—4-Lettera di Musetta, Signora Ferrabini.
- Vive L'America March (dedicated to President Roosevelt), orchestra.

Lhevinne a Giant Musician.

"Where do the big pianists come from?" writes F. E. Reag of the Springfield (Massachusetts) Republican after sitting through a concert by Lhevinne. "Here is a new one of Paderewski's rank, who till last year had in this country hardly been heard of. Is there a spot where they grow 'over there' on the blackberry bushes? Josef Lhevinne is his name—had one person in a hundred heard of it a month ago. He must for a dozen years or so have been a great pianist. Paderewski at his best, Harold Bauer, Mme. Carreno, Pachmann—it is only with such artists he can be compared."

And he goes on at great length with unbounded eulogies of the pianist practically new to America, but who has taken the continent by storm. And all critics seem to agree on him and not only predict a future for him equal to Rubenstein's and others, but say that he has already attained that place. His "bigness" and breadth are the elements most often commented upon. He is taken out of the class of "such magical miniatureists as Godowsky and Pachmann," and ranged alongside of Harold Bauer with a coloring of the north and the Slavic races replacing Mr. Bauer's equable sunlight. Lhevinne comes from the great land of pianists, Russia.

A Benefit Musicale.

The following is the very successful program that was given at the Piedmont Presbyterian church last week. The program was under Mrs. Walter Reed's direction and all the numbers were warmly applauded and encored by the large audience present. The evening was in benefit for the church: (a) Last Night.....Kjerfve (b) My Lady Chatterbox.....The Nevin quartet, Miss Catherine Covah, Miss Ethel Powers, Mrs. Byron E. Miller and Miss Alice Juston.

- "The Hills of Skye".....Victor Harris
- Mrs. Walter Reed, accompanist, Miss Rose, Eileen Webber.
- "Sunbeams".....Ronald
- Miss Kathleen Lawler.
- "The Willow".....Salter
- Miss Beulah Cadwell.
- "Carmena".....Wilson
- Nevin Quartet.
- "Slumber Song".....Grace Mayhew
- Miss Mabel Millia.
- "Se Saran Rose".....Arditi
- Miss Kathleen Lawler.
- "Woodland Crown Song".....Clutman
- Mrs. Walter Reed.
- Duet, "Merry, Merry Are We".....Lacome
- Miss Lawler and Mrs. Reed.

Bispham and "The Vicar."

David Bispham recently opened in London with "The Vicar of Wakefield," with great success. Mr. Bispham secured the rights for the opera both in England and America as soon as Miss Lehmann's project was assured.

It was a coincidence of some interest that Bispham and Miss Lehmann should have been thinking of this opera at the same time. The baritone has for a long time felt an interest in the "Vicar" and when Miss Lehmann expressed her desire to compose music for it he was enthusiastically with her on the plan. Mr. Bispham has the personal superintendence of the play and its staging. His assistant is Bram Stoker, who was for many years secretary and "right-hand man" for Sir Henry Irving. The first act takes place in the vicar's garden; the second in the cornfield behind his house where the reapers are gathering the grain. The effect is said to be beautiful and the first of its kind. The third act is the interior of the vicar's cottage, where Christmas is being celebrated and the vicar brings Olivia home. The story follows closely the story of Goldsmith's well known book.

Mrs. Byron E. Miller, whose picture is shown today, is one of Mrs. Walter

Reed's pleasing contralto students, a member of the Treble Clef and the Nevin quartet. She had charge last week of the program given at the Patton Home tea and was much complimented on her management. Miss Kathleen Lawler's lovely lyric soprano was heard in a solo, and Mrs. Catherine Reed and Mrs. J. Ernest Laidlaw's duet met with such favor that they had to repeat it. Miss Mabel Millia was ill and a reading by Miss Watkins was substituted. Mrs. I. E. Rosenkrantz gave a piano solo, and Mrs. R. H. Giltner a reading. Very popular were the numbers given by the Nevin quartet, consisting of four of Mrs. Reed's students who have recently begun to sing together in public. Their voices are well balanced and well blended and they have met with great appreciation at all the appearances. The members are Miss Katherine Covach, Miss Ethel Powers, Mrs. Byron E. Miller and Miss Alice Juston.

La Forge in Three Roles.

From current criticisms it is evident that Frank La Forge, who is touring the country with Mme. Gadske, is scoring a tremendous success. On the programs he appears in the triple role of accompanist, solo pianist and composer. When he appeared here last season he was received with enthusiasm and his place on the program was considered no mean one. The camaraderie that plainly existed between the madame and her pianist was so genuine and evident that it gave the audience real pleasure. As an accompanist Mr. La Forge was most playing all the scores from memory with attention to the slightest details; and his eyes were seldom on the piano, always on the singer. His own compositions were some of the prettiest songs on Mme. Gadske's program.

Mr. La Forge is a Chicago man and after his appearance there last month with Mme. Gadske the city papers outdid themselves in praise for and proud ownership of this musically young man. But other papers complimented him in almost as strong terms, one saying that he sang the songs upon the piano as truly as did Mme. Gadske with her voice. One critic placed him as an accompanist in the same class with Mme. Gadske as a singer and the master works she sang and he so perfectly presented.

A Class Recital.

Miss Mary Soule's class in piano and theory gave an unusually pleasing program last Saturday, when the studios were filled as far as seating capacity would allow with friends of members of the class. Mrs. Olsen contributed vocal numbers, and delicate refreshments were daintily served by Miss Daisy Chalmers and Miss Walker, who acted as hostesses for the occasion. The following program was given:

- "Baruchetta" (Nevin), Helen Gebble;
- "Renouveau" (Godard), Ethel Barksdale;
- "Tarentelle" (Dennee), Eola Richard;
- "Valse" (Godard), Beatrice Doty; "Cavallier" (Heller), Lorna Ganong; "Vogel" (Grieg), Thora Larsen; "Zwi Klavierstücke" (Grieg), Lucy Chalmers; "Portrait" (Rubinstein), Mrs. Elias H. Soule; "Swing" (Pierrette), Nina Walker; "Madrigal" (Lack), Vera Kaufmann; "To Spring" (Grieg), Beatrice Evelyn Wilson; "Bon Ami" (Loughlighter), Broughton; vocal, "Abide With Me" (Liddle), Mrs. Olsen.

The following informal musical program was given at the home of Mr. and Mrs. E. A. Beals last Saturday evening, and was greatly enjoyed by the guests present: Vocal duet, "Cradle Song" (Vincent), Misses Nancy Beals and Frances Bingham; song, "The Sweetest Flower" (Vander Stocken), Miss Susa Jones; aria, "Convien



Mrs. Byron E. Miller, of the Nevin Quartet.

Partis" (Donizetti), Miss Elizabeth Harwas; piano duet, "Seventh Symphony" (Haydn), Miss Jocelyn Foulkes and Mrs. H. E. Colman; song, "Love in the Southland" (Canfield), Miss Frances Bingham; aria, "Jewel Song" from "Faust" (Gounod), Madam D'Auria; song, "A Dream" (Bartlett), Miss Nancy Beals; "Flower Song" from "Faust" (Gounod), Miss Susa Jones; piano solo, "Toccatto" (Liszt), Miss Jocelyn Foulkes; vocal, "Die Glasteue Gesang" (Haydn), Miss Elizabeth Harwas; polka song, "The Daisy" (Arditi), Madam D'Auria; song, "Drink to Me Only," Miss Elizabeth Harwas.

The reports that come from the various seats of action concerning Gabrieltowich, who will be heard here December 5, are most flattering. In Chicago, so a telegram to Miss Steers says, the house went almost wild over him. He received five recalls after his Chopin number and had to give two encores. His Glazounow number, too, commanded five recalls and he is said to have had the best house a pianist has ever commanded in Chicago.

A telegram just received from New Orleans speaks in enthusiastic terms of the opening of the operatic season there Tuesday by the San Carlo Opera company under the direction of Henry Russell. The season will last three

weeks and the historic French opera-house was crowded from pit to dome the first night Carmen was played, and Signor F. Constantino, the great Spanish tenor as Don Jose roused the audience to the highest pitch of enthusiasm. Signor de Beralle as Escamillo, Madame Monti Baldini as Carmen and Madam Isabelle Fely de Reyne as Micaela were the other marked successes. It is said that this opening and the promise of this season has renewed the former glories of grand opera in New Orleans.

The last meeting of Mrs. Bauer's Tuesday Afternoon club was the most enthusiastic thus far. The class has made remarkable progress in sight reading and began work last week on Mendelssohn's "The Wanderer's Night Song," a beautiful three-part song. Miss Effie Johnson, the popular little soprano, and Miss Rose Coffey, also, were the soloists. The former sang "My Liddle" (Thayer); "Sweet Is Tipperary" (Fisher); "The Merry Month of May" (Newton); and Miss Coffey gave "On the Shore" (Weldinger) and "Tobin" (Gerald Lane).

Frederick W. Goodrich has arranged the following program of organ music for today's services at St. David's Episcopal church: Morning—Prelude, "Morning Thought" (Wrightson); offertory,

"Largo," New World Symphony (Dvorak); postlude, "Prelude in C major" (Bach). Evening—Prelude, "Vespers" (Wrightson); offertory, "Vespers" (Wrightson); postlude, "Grand Chœur in D" (Gulmunt).

The Thanksgiving day service at the church will include the following music: Introduction to A First Sonata (Rheinberger); "Pomp and Circumstance" (Elgar); "The Drum" and "Jubilate" (Stanford); and anthem, "The Lord is Loving Unto Every Man" (Garzitt).

The following program will be given at St. David's Episcopal church, Tuesday night at 8:15 by John Claire Monthiath, baritone; Merouant A. Goodnough, pianist; and Frederick W. Goodrich, organist:

- Organ, "Schiller March".....Mayer
- Piano and organ, "Marsello".....Bennett
- (4th Concerto) Concerto Fugue in G Major.....Krebs
- Vocal solo, "Gloria".....Buzal
- Organ—(a) "La Filisus".....Tchaikowsky
- (b) "Largo" (New World Symphony).....Dvorak
- (c) "Legend in B".....Cadman
- Piano and organ, "Forest Murmurs".....Liszt
- Organ—(a) "Minuet".....Debussy
- (b) "Etude op. 52, No. 7".....Chopin
- Piano and organ, "The Harp of St. Cecilia".....Wigand
- Vocal solo, "Hark, What Mean These Holy Voices".....Hawley
- Piano and organ—(a) "La Filisus".....Tchaikowsky
- (b) "Etude op. 52, No. 7".....Chopin
- Organ, "Offertoire sur deux Noels".....
- (a) "Nous dites Marie, (b) Adultera Fideles".....Gulmunt

Carl Denton has arranged the following organ music to be included in the services at Trinity church today:

- Morning, 11 a. m.—Allegretto in B, Gulmunt; Moderato, A minor, Finck.
- Evening, 7:30.—Prelude in C, Oliver King; Postlude in A minor, Oliver King.

Mr. F. T. Crowther, baritone, will sing the offertory at both services. Thanksgiving day there will be a special service at 10:30 a. m. The program follows: Prelude, "Spring Song".....Mendelssohn

- Processional, "Come Ye Thankful People, Come".....
- Te Deum in C.....Lutkin
- Jubilate in E.....Parker
- Hymn, "Ipsitt, O, Worship the King".....
- Gloria Tibi.....Woodward
- Hymn, "Our Father's God to Thee".....
- Offertory, "Ye Shall Dwell in the Land".....
- Recessional, "Praise to God, Immortal Praise".....
- Postlude, "Processional in A" Gulmunt

One critic says that much of the superior virtue of the Boston Symphony orchestra lies in its tone quality. Colonel Higginson has been giving members of the orchestra superb instruments wherever it was known that a player had an indifferent or defective instrument. At first the Colonel would lend the instrument to the player, and shortly after make it a gift. Thus the orchestra is fully equipped with instruments of quality and uniformity of quality. In most orchestras the players own instruments of inferior grade and play, merely as transients, in the theaters, ball rooms and restaurants, so do not wish to expose their good instruments if they have any.

Arthur Hartmann, violinist who will be here later under the Steers-Coman management, was first discovered as a child wonder in Boston in 1833, where he played at a concert given by Mrs. Hunsticker, a soprano from Philadelphia. A Bostonian of wealth became interested and undertook his education, keeping

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