

# THE REALM of MUSIC

By **GAETA IVORDA WOLD.**

**THE WEEK IN MUSIC**  
 Sunday—Oratorio program at Taylor Street M. E. church.  
 Monday—Miss Groenewald's recital, Unitarian chapel.  
 Tuesday—Ole Bartlett's recital, Ellers hall.  
 Wednesday—Herbert Witherspoon concert at the Helig. Choir benefit concert, Trinity Episcopal church.  
 Thursday—Mrs. Thatcher and Miss Miller at St. Helen's hall, George H. Street recital at Ellers hall.  
 Friday—Ellers pianola recital.

There are other places that suffer from the nuisance of the "music lover" whose love fides as the hours drag. A story from New York is interesting in showing that ill-breeding does not center all in one place.

Portland, after all, is pretty good. People here will applaud sometimes before a number is rightly completed in their over-zealous enthusiasm, and some will talk and tell their neighbors what they think of a number that is being played or sung. But I don't believe any one would get up to leave in the midst of a Kniesel quartet concert. The audience that listens to our best musical program will remain till the last note has been heard and will even in extreme cases remain seated to secure an encore.

Henry A. Finck writes in the New York Evening Post that many people left in the midst of the performance of "Das Meisters Lieder" by the Kniesel quartet at a chamber concert. He said: "Some of the audience, evidently in a hurry for their carriages, left before the last movement. Such conduct on the part of the most musical audience in New York even the abominable weather could not excuse."

The Musical Courier remarks, apropos:

"Mr. Finck's comments are somewhat paradoxical. The most musical audience in New York, or anywhere else on this planet, would not think of leaving while a serious musical program was reaching its climax. Those who left the hall either did not understand the music, or they had heard enough, and being brutally selfish, as most New Yorkers are, they cared nothing about the comfort of the subscribers who remained in their seats. There is some excuse for people at the opera leaving before the final fall of the curtain. Opera performances are long, our auditoriums badly ventilated, and then, too, the majority of opera subscribers make no hypocritical pretensions to being musical. They regard opera as a fashionable function, and hence feel that they can come and go as their sweet wills dictate. But the lofty character of chamber music puts frivolity and shamming in one category of sins that cannot be condoned by honest musicians and an awakened musical public. The programs, being short, require on the part of all listeners concentration and a reverential attitude. The idea of men and women at a chamber concert—a Kniesel concert—thinking mere about their carriage calls than about the music is but one more indication that barbarism and hypocrisy are as rampant in New York as ever. No wonder Europeans keep laughing at our crude manners and absurd artistic pretenses. We are nearly as bad as the Parisians, who interrupt classical songs and compositions with emotional evocations and always at the proper time disclose their ignorance of the musical intent."

Interest is shown in a concert to be given at St. Helens hall, Thursday evening at 8 o'clock which will introduce Miss Marjorie Miller, violinist and Mrs. Goodwin Thatcher, pianist. Miss Beebe will be the accompanist. Mrs. Thatcher is a musician whose work has attracted considerable attention by its dainty finish. She has recently come west as a bride and gave up a promising professional life to be married.

The recital to be given by Osie Bartlett, the 15-year-old pianist, at Ellers hall Tuesday evening is attracting a good deal of attention. A new discovery is always interesting and this will be the first time Miss Osie has been heard in public recital, though a great deal has been said about her, and from the promise her work gives, a great deal more will be said about her before all is told. After hearing her at a private recital at W. Gifford Nash's studio several



Madame Tetrazzini, the New Operatic Sensation.

women were so interested in the promise she gave of an exceptional career that they interested themselves in her work and will be patronesses for her concert. They are Mrs. Edward P. Geary, Mrs. Hugh H. Herdman, Mrs.

Richard Koehler, Mrs. John K. Kollock, Mrs. P. J. Mann, Mrs. Robert Treat Platt, Mrs. F. H. Rothchild and Mrs. Warren E. Thomas.

The program she will play will be the same as that played to a small company showing her in some of her most difficult technical work. It is as follows: Bach, Chromatic Fantasia and Fugue; Chopin, Variations op. 31, No. 1; Chopin, Variations Brillantes; Gluck-Brahms, Gavotte; Poldini, Marche; Mignonette, Wagner-Brahms, Marche (Walkure); Schubert-Liszt, Du Bist die Ruh; Moszkowski, Waltz E Major.

Three concert studies: E Major; Vogel, Staccato Caprice; Kullak, Octave Study No. VII.

Invitations have been sent out for a pianoforte recital, to be given by Miss Grace von Groenewald, a pupil of Arthur Foote, tomorrow evening at the Unitarian chapel. Mrs. Dearborne Schwab, soprano, will be the assisting soloist. Miss von Groenewald is a recent arrival in Portland, and this recital will be her initial bow here. The patronesses are Mrs. Edgar E. Courson, Mrs. Thompson T. Davis, Mrs. Edward Ehrman, Mrs. P. J. Mann and Mrs. Warren E. Thomas. Following is her program: Beethoven, Rondo, G Major, Opus 51; Mendelssohn, Variations Serienes, Opus 64; Miss von Groenewald, Characteristic Air from "Louisie's" App. Schwab, Tchaikowsky, Meditation, Opus 72, No. 5; Debussy, Deus Arabesques; Rubinstein, Barcarolle, Opus 30, No. 1; Schumann-Liszt, Windung, Miss von Groenewald, Ronald, A Little Winding Road; Burmeister, Persian Love Song; Thomas, A Song of Sunshine, Mrs. Schwab, Foote, Opus 27, No. 1 (for left hand alone); Foote, Suite in C Minor, Opus 30, appassionato, romance, toccata, Miss von Groenewald, Mrs. Warren E. Thomas, accompanist.

Frank G. Eichenlaub has just returned from many years' study in Europe, where he made concert tours in Germany, Austria and Belgium. The criticisms which he brings with him are very flattering. He is the possessor of one of the finest examples of Villanma de Paris works in existence, valued at \$2,000, and it was with this violin that Musin, with whom he studied for two years in Brussels, twice toured the world. It was Musin's appreciation of Mr. Eichenlaub's abilities that prompted him to part with it. During Mr. Eichenlaub's stay in Brussels he appeared before Prince Albert of Belgium and was the recipient of a valuable medal. The young violinist has studied also with Service Kubelick, famous master. Mr. Eichenlaub intends to make Portland his home and will

give a recital in the near future. He is the eldest son of County Treasurer F. Eichenlaub of Vancouver.

In last week's Musical Courier is shown a picture of Arthur Alexander playing the new game diablo with a seraphic smile of enjoyment on his face. Accompanying the picture is the following note: "Arthur Alexander here is depicted as playing diablo, the latest game that has crazed London. Mr. Alexander, who has also managed to find time for much important musical work, and some of his recent engagements have been at the Criterion theatre, where he sang an aria from Lisa Lehmann's "Golden Threshold" accompanied by the composer, and at an afternoon recital at Kensington Palace, where he appeared before a very fashionable audience. In February Mr. Alexander is going to Italy for rest and study, but will return to London for the season, for which he has already booked many private musicals."

The Marquam Grand has been secured for the concert to be given by Teresa Carreno, Monday, February 3, under the Lois Steers-Wynn Coman direction. The old clientele of the Marquam is delighted with the announcement for whenever there is anything of moment given at the former seat of fashion there is joy among the old theatre goers who have never wholly relinquished their loyalty to the house.

The Steers-Coman events of course always lead among the fashionable music events of the city and this will be a prominent affair both musically and socially. Madame Carreno is one of the best pianists of the day and is probably universally conceded the position of the best woman pianiste.

The Schubert Musical club of Aberdeen has been permanently organized, and has elected the following officers: President, W. H. Macfarlane; vice-president, P. J. Perry; treasurer, E. B. Cray; secretary, Miss Jean Moody. The trustees are Emil Pfund, H. D. Warren, W. C. Gregg, H. M. Cobbe, Mrs. Leonard and Deborah Carr, with J. F. Richards as musical director. There have been 40 subscriptions of \$10 each to the maintenance fund of the organization. The club has arranged to sing at the marriage of Miss Suzanne Baker, who has often assisted by her fine singing and which will take place in Hoquiam February 19. It is expected that about 90 of the club members will participate.

It is unofficially announced that Mary Hisense de Moss will be the soloist with the New York Symphony orchestra, which will play here in June under the Lois Steers-Wynn Coman direction. Madame de Moss is one of the best known sopranos in the east and is reputed to receive the highest salary of any choir singer in the world.

The chorus rehearsals for work with the Chicago Symphony orchestra when it comes in April is progressing rapidly under W. H. Boyer's direction. There are about 150 singers now practicing on Wednesday nights at Ellers hall and Mr. Boyer hopes to swell the number to 200 before long.

The music at St. David's church today will be as follows: Matins: "Te Deum Laudamus" (Barrett); Jubilate; offertory of Clara Schumann; Evening: Magnificat and Nunc Dimittis-Simper; offertory anthem, aria and chorale "St. Paul" (Mendelssohn).

Mrs. Alice Brown Marshall, who has a studio in Portland, gave a pupils' recital Thursday at Albany. Sixteen pupils played on the program and showed good work. Mrs. Nutting, assisted as vocal soloist, Governor Chamberlain was present at the recital.

George H. Street will give a complimentary recital Thursday evening at Ellers hall to a few of his friends and his pupils. Mr. Street is a baritone who has done good work in Portland. Mrs. Bachelor, recently of Los Angeles, will be the accompanist.

Mrs. Walter Reed has been engaged to sing at the celebration of Robert Burns' birthday given by the Order of Scottish Gaelic Societies, January 23, at the new Moore theatre.

Paris has a scheme for preserving opera voices hundreds of years by means of the talking machine. When there still may be a few farewells in the year 4008.—Exchange.

Miss Flora Stern, who has been the guest of her aunt Mrs. Fleischman, has been the motif for a good deal of entertaining among her young friends in an informal way.

Miss Edna Alderman, Mrs. J. G. Nichols and Miss Carol McCollom became members of Mrs. Walter Reed's Tuesday Afternoon club last meeting.

A concert will be given at Trinity Parish house Wednesday evening at 8 o'clock under the auspices of the choir for the benefit of the organ fund.

Miss Kathleen Lawler, soprano, was the soloist at the regular Friday evening pianola recital at Ellers hall. Mr. Bruce, as usual, played the pianola.

Paderewski will play here under the Helig management February 24.

## ORATORIO MUSIC At Church Services

Programs of interest to musical people will be given this morning and evening at the Taylor-street M. E. church under the direction of W. H. Boyer. In the morning selections from the Messiah will be given with a chorus of about 40 voices. In the evening there will be a mixed program and the feature will be the singing of "When Thou Comest" from the "Stabat Mater," by Mrs. Rose Bloch Bauer, with the full chorus and orchestra. Many say that "When Thou Comest" is a Father" from the "Resurrection" are Mrs. Bauer's best work.

Mrs. Warren E. Thomas is the church organist, and solo quartet consists of Mrs. E. S. Miller, soprano; Miss Evelyn Hurley, alto; Mr. Davis, tenor; Charles Cutter, basso, with

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Frank J. Eichenlaub, Violinist Returned From Europe.

W. H. Boyer as director. There will be an orchestra of 15 pieces. The programs for morning and evening are as follows:

Morning: Organ grand offertorio (Thayer); selections from "Messiah" (Handel); tenor solo, "Comfort Ye, My People" and "Every Valley" chorus, "And the Glory of the Lord"; rec. and air, (bass), "Thus Saith the Lord"; "Be Who May Abide"; chorus, "For Unto Us a Child is Born"; rec. (soprano), "There Were Shepherds"; chorus, "Glory to God in the Highest"; contra-tenor solo, "He Shall Feed His Flock"; soprano solo, "Come Unto Him"; contra-tenor solo, "He Was Despised"; bass solo, "Why Do the Nations"; offertory, andante (Ascher); chorus, "Hallelujah" (Messiah); organ.

Evening: Allegro moderato (Faukes); anthem "When Thou Comest," from "Stabat Mater" (Rossini); Mrs. Rose Bloch Bauer and choir; offertory, violin solo, "Ave Maria" (Schubert); Miss Cornelia Barker; anthem, "By Babylon's Wave" (Gounod); organ march, "Heroique" (Masson).

## TRIUMPHANT ENTREE of Tetrazzini to New York

Tetrazzini has conquered New York unconditionally. She is said to be the most sensational triumph since the days of Patti, and one critic peculiarly apt at juggling words pronounced, "We can go London one better, and say that she is not a second Patti, but a first Tetrazzini."

Madame Tetrazzini made the long talk of debut at the Manhattan Opera house a week ago, in "La Traviata." It was the most brilliant success, it seems, recorded in decades, and she was given certain calls by the dozen instead of by ones and twos. The orchestra, it is said, played as it had never played before, for Campanini, the splendid conductor, led and Tetrazzini is his own sister-in-law, and they were both singing and playing in their own kingdom.

The kingdom of the old Italian opera, which has been revived for this singer. The papers teem with the most extravagant praises for the prima donna who has been so much heralded, whose name has been sounded back and forth from continent to continent in a petty controversy concerning the glory of

her first discovery. It remained for London to make her famous, even if San Francisco did first hear and claim her as its own. But now she belongs to the world, and everyone wants to hear the wonderful Italian.

"We had called her out and called her out—surely this must be the last call, wroth Ashton Stevens. 'No, even after part of the scenery had been removed from that scene of death we call again, for the sixth, seventh—I cannot count the times—and again she answers. The light of triumph is in her blue-gray eyes, the agility of a fawn is in her plump person, and she dances hither and thither bowing and throwing back her burnished bright hair, the while waving a tiny handkerchief at the risen thousands that confront her. And this at the close of the death scene, where most sopranos in the Camille role called Violetta in Verdi's "La Traviata" remain dead, indeed, so far as London is concerned. It wasn't the mere applause, it was a people giving their judgment again and again, a people that crowded the Manhattan Opera house to the last toe of standing room, and voted as they stood or sat that Tetrazzini was great, as great as London had named her—a second Patti. But it is many a year gone by since you or I heard even the first Patti sing as Tetrazzini sang."

## WITHERSPOON IS Named Program-Maker

Herbert Witherspoon is alluded to among musical critics as "the program maker." This is a tribute to the ability of Mr. Witherspoon to make a selection of program numbers of such a diversified character that they please a large number of auditors of varied tastes. There are several reasons for this, the strongest of which is the wide knowledge possessed by Mr. Witherspoon of modern and classical composers' works, and his large repertoire. He is, in ad-

dition, a fluent linguist, and a composer himself.

The programs which he is singing in his present tour of the west include a group of old melodies, with old English and old Irish songs, a group of modern French songs, a group of modern songs in English from the pens of Albee Mack, Sidney Homer, Herman Lehr, and a pastorate by Mrs. Wilson. His programs always open with an oratorio, and include one or more operatic selections from Wagner, Mozart, Verdi, and very often a selection from Macagnoli or Leoncavallo. Then there is the favorite group with Witherspoon classical and modern songs in German which language he commands perfectly in French, Italian, German or English. Mr. Witherspoon is equally at home in his work, with a big voice thorough cultivation.

The program for Wednesday night is as follows:  
 Old and new airs.  
 Recitative—"I Feel the Dainty Wit in," Aria—"Arm, Arm, Ye Brave," from "Judas Macabaeus" (Handel); sonnet by the Evening Star, from "Tanhauser" (Wagner); Sonnet by Andral, from "Nozze di Figaro" (Mozart).  
 Classical and modern songs in German.  
 "Der Doppelganger" (F. Schubert); "Wer Macht dich so Krank Al Leinmann" (Schumann); "Der Kna Mit Dem Wunderhorn" (E. Schumann); "Im Spatboot" (E. Strauss); "We Gelnamkeit" (Eugen Halle); "He Nacht" (Hans Hermann); "Drei Wadere" (Hans Hermann).  
 Modern songs in English.  
 "Forever and a Day" (Albert Mack); "The Pauper's Drive" (Sidney Homer); "Pastorale" (H. Lane Wilson); "Mess mates" (Herman Lehr).  
 Modern French songs.  
 "L'oiseau S'envole" (Paul et Y. Gine); (Victor Mastie); "Si tu Veux" (Ch. Koechlin); "La Paix" (Monotone—Reynald Hahn); "Chanson", from "La Jolie Fille de Part" (George Bizet).  
 Traditional Melodies.  
 "Meet me by Moonlight Alone"—English, (Arr. by Wade); "Shall I Wait in Despair" (English, (Wilson)); "The Short Cut to the Roses" (Harty); "Black Sheela of the Silver Eye"—Irish, (Harty).  
 Mr. Herbert Witherspoon, accompanist.

## TWO VOCAL PUPILS In Pleasant Recital

Another of Mrs. Walter Reed's lightful presentation recitals was given at Ellers hall Wednesday afternoon when Miss Kathleen Lawler, soprano and Miss Clara Howell, contralto, sang a good program. The Tuesday Afternoon club opened the program and the Treble Clef club closed it. Miss Lawler's is one of the best known of the younger soprano voices in town and she sings with a clear, bright, and sweet little introduction. Her pure lyric voice, perfectly light and flexible and sweet withal, was delightful in the larger arias and in its dainty little songs.

Miss Clara Howell is not so well known to the public but her work has much appreciation. She has a soft, rich tone of good depth and warmth lacks slightly in color in her singing. Her phrasing was excellent. Her work much applause. The following program was given:

- "Come Unto Me".....Mendelssohn-Lut
- "Serenade to Jusitica".....Joubert-Epic
- Tuesday Afternoon Club.
- Aria, "Ah Rendimi".....from Mitran
- "Slave Song".....Re
- "Lena" (Spring).....Hild
- "Who Knows".....Max Heine
- "His Lullaby".....E
- Miss Clara Howell.
- Aria, "Depus Le Jour".....from "Louise
- (1858).....Charpen
- "Know a Hill".....Joubert-Epic
- "Sonnet D'Amour".....The
- "Im Kahn".....G
- "Villanelle".....Dell Ac
- Miss Kathleen Lawler.
- Recitation and Aria, "My Heart is Weary".....from "Nadeschda".....
- "An Den Sonnenschein".....Schum
- "Verborghenheit".....Hugo V
- "You and Love".....D'Hard
- "A Maid Sings Love".....MacDov
- Miss Clara Howell.
- "Romance" (Contes d'Hoffman).....
- "Where Blossoms Grow".....Sans Sc
- "Serenade".....Offenb
- "The Lark Now Leaves His Water Nest".....Par
- "Where Blossoms Grow".....Sans Sc
- "Betty's Way".....Cla
- "The Miller's Wife".....Fanning-Spic
- Treble Clef Club.
- Tuesday Afternoon Club.

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 (b) Black Sheela of the Silver Eye.....Old Ulster Air  
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