

# THE REAL of MUSIC

By  
GABTA IVORDA HOLD

**D**OUTBLESS a great many MacDowell memorials will be the order all over the country now after his death. The world, and especially the American world, was slow, almost criminally slow, in recognizing his genius. When he suffered collapse people began to know what he was, and then, when he could receive none of the benefit, they began to glorify him. And now that he is dead they will crown him with glory and give him the recognition denied him while he was healthy and sane.

But even that seems in keeping with MacDowell's character. It was in the fight for the ideal in music that he died, or that he suffered the collapse which later brought on his death. It was his fight against the evanescent in music that made the work so hard. And so it is right that if he could not be granted the place he deserved in life, he should be granted it in death.

MacDowell's history is one of the most tragic in all musical story. From the first he was imbued with the highest ideals and struggled incessantly for their attainment. His music was the musical uprising of the nation. When he was appointed to the chair of music at Columbia university in New York many rejoiced and he must have rejoiced with them, for it seemed to be the recognition of his principles and his high standards, an appreciation of his efforts and an offer of assistance in his mission.

But it proved to be his downfall. Many, perhaps eight out of ten, would have yielded their ideals; would have chosen the easiest path of gaining fame, pleasing the authorities and the public at the expense of their life work. MacDowell fought against it and fell in the fight. When he was conquered by a nervous collapse, the result of continuous work and worry and maybe of grief and disappointment in the world and most of all the country suffered a real loss. For the past few years he has been a living death; his mind was gone and his capabilities were shattered completely. He died a week ago Thursday at the age of 47 years—a man who had contemplated when one looks at the usefulness of Saint-Saens, of Dr. Max Bruch and others in the musical world now in their seventies. Twenty-five years or more of usefulness taken from the world! It is indeed a tragedy.

But during the short time that he was in his zenith he did a remarkable amount of work. Many minor works of the writer are the pretty little song-things that are played around as fillers on piano programs. They are exquisitely beautiful, bespeaking the kind and beautiful nature of the man, but they are not his great work. His concertos, his symphonies, his symphonic poems are all great and they have brought to him in Europe the title of "the American Beethoven."

Paderewski once said, when asked by a typical American how best to devote a huge sum of money for the musical uplifting of the American nation, that he would make a life endowment to MacDowell. Since then he has been slowly gaining more and more recognition. And now that the last necessary step has been taken, it is necessary to the recognition of unknown genius, what is there to prevent the whole world from arising to call him great? The musical and understanding part of the world has already done so.

The Octo club gave a pretty dance at Murlark hall Friday evening which was largely attended by the preparatory school crowd. The club is composed of the younger element of Portland academy. The patronesses were Mrs. S. B. Johnson, Mrs. J. M. Hurlburt, Mrs. F. I. Fuller, Mrs. H. A. Cornell and Miss Elizabeth Korvoss. The club members are Ralph Hurlburt, Leonard F. Fuller, Parke B. Myers, Ralph O. Baird, Claude E. Ford, Charles J. Robinson, Walter R. Cornell and Theodore G. Williams.

The music at Taylor street Methodist church last Sunday was exceptionally interesting. In the morning "The Messiah" was given with a chorus of about 40 voices and an orchestra of 15 pieces. The effect was very good and W. H. Boyer deserves commendation for his training and directorship of the choir. So large a crowd came to hear the program that many were turned away. In the evening several special numbers



Madame Carreno, Who Will Play Tomorrow.

were given and Mrs. Rose Bloch Bauer sang "When He Cometh," the famous inflammatus aria from "Stabat Mater." She sang it well and there was much satisfaction in hearing again Portland's leading soprano who has almost altogether given up her music work lately.

An interesting musicale will be given by the Men's club of the First Congregational church Tuesday evening to their invited guests, ladies' night. The soloists will be Mrs. Warren E. Thomas, organist; Miss Ethel M. Lytle, soprano; Mrs. Minnie Hance Evans, contralto; Charles E. Patterson, tenor; John Claire Monteith, baritone; Charles J. Mathis, violinist, and Mrs. Charles J. Mathis at the piano as accompanist. The following program will be given:

Prelude to 3d Sonata, organ. Gullmunt  
Te Deum, quartet, tenor and baritone. Wagner  
"Oh, Joy of Youth," soprano and tenor. Van der Stucken  
"Ahi! lo Vedì," soprano and tenor. Mascagni  
(a) "Air Varie, Danzila"; (b) "To a Wild Rose," violin. MacDowell  
"Abide With Me," contralto and quartet. Biederman  
"A Regret," organ. Valentin  
"An Open Secret," soprano Woodman  
"Hunting Song," tenor and bass Bullard  
"The Lord is My Light," basso. Allittsen  
"Shout the Glad Tidings," quartet. Wilson

William Wallace Graham has sent out invitations for a studio recital Thursday evening at his studio, 738 Gilsan street. He will present several of his pupils. Anyone interested in the work may secure invitations from Mr. Graham.

Miss Grace Greenwald made her initial bow to the Portland public Monday evening and pleased her hearers with her work. She is a very young pianist but plays with vigor and breadth, and shows a good deal of musical feeling. She has a simple unassuming manner which is a great asset in concert work and never errs against

good taste in her mannerisms. Miss Greenwald will undoubtedly grow a great deal more and will always be a very pleasing performer. Just now she seems to have given more attention to the works of her teacher, Arthur Fuchs, than to the classics, without a knowledge of which one can hardly attain the breadth of the best players.

Mrs. May Dearborne Schwab, soprano, assisted on the program and her pure lyric voice gained new admirers.

Special music has been prepared by the Taylor Methodist choir for this evening in keeping with the sermon's theme, "Man." The program for the day is as follows:

Organ, Morning Song. Loew  
Anthem, "Awake, Thou That Sleepest." Stainer  
Offertory, "The Lord's Gounod"  
"Forever With the Lord," Gounod  
"Boyer and Mr. Yates."  
Organ postlude. Clark  
Evening service. Mozart  
"The Evening Star" Wagner  
Anthem, "Sing, Oh, Heavens," Tours  
Offertory, contralto solo. Puccini  
"The Heavens Are Telling" Hayden  
(From Creation)  
The choir: Soprano, Mrs. E. Miller; contralto, Miss Evelyn Hurley; tenor and baritone, W. H. Boyer; basso, Charles Cutter; organ, Mrs. Warren Thomas; chorus of 30 voices.

"James Ryder Randall, author of "Maryland, My Maryland," died last week. Mr. Randall wrote merely the words of the once popular song, and somebody else quickly arranged the favorite German tune, "O Tannenbaum," as an appropriate setting for the Randall verses. Even before the war our American composers were backward about taking advantage of an opportunity. Nearly all of the so-called patriotic songs, national and state, are sung to music of either Teutonic or British origin. It may be too late now for native composers to assert themselves and compose fitting music for our national songs and anthems."

The musicale given at the home of Mrs. Dora Corbin, on East Morrison street, Friday before the members and friends of the Schumann society was well attended. Two unique features on the program were the complete series by Ethelbert Nevin: "Water Scenes," and his "Sketch Book," with the numbers arranged by Miss Frances Corbin. The former contains the ever popular "Narcissus." The Grieg Sonata for piano was given by Roy Marion Wheeler with good effect. He also played "Hexen Tanz" ("Witches' Dance") by Edward Alex MacDowell. About 30 guests were present.

Miss Mabel Downs was the soloist at the last meeting of Mrs. Olga Bartsch-Lang's B Sharp club. Miss Downs' numbers were: "The Rose in the Garden," "The Legend of the Lily," "The Birth of Morn' (Leon), "Waiting" (Wright). The members of the club are Hattie Douglas, Edith Gordon, B. L. Brown, May C. Wright, Luella Curtis, G. Wilson, Florence Leifer, Miss Dolan, Miss Strong, Mrs. Davis, L. G. Lenon, S. McMullan, E. E. Wedemeyer, V. Bodley, O. Morgan, L. Robinson, M. Jacobs, C. T. Wise and F. E. KleinSmith.

In spite of all that has been said and written of it, all the protestations that have been made and all the theatres that have been closed to its performance, "Salome," the much discussed "vehicle of perversion," has been performed up to date in almost 50 different theatres. In Berlin alone no less than 50 performances were given in the last 11 months.

The musical program today at St. David's Episcopal church, will be as follows:

Mattins—Holy communion, Cruickshank; offertory, Gullmunt; postlude, Bach. Evensong—Magnificat and Nunc Dimittis, Bunnett; offertory anthem, from Mendelssohn's; St. Paul, postlude, Smart.

Vancouver music lovers were given a most enjoyable evening on Thursday, January 30, at the home of Mr. and Mrs. Paul F. Tappendorf, who entertained with a piano recital by Emil Enna of Portland. Three spacious rooms were turned into one and were

artistically decorated with potted plants, amylax and cut flowers. About 100 guests were present and the affair was thoroughly enjoyed by all.

Mrs. Tappendorf, assisted by her daughter, Mrs. F. S. Reese of Portland, and Miss Bertie Tappendorf, and the accompaniment was given by one of the Portlanders, Pauline Tappendorf and Miss Veda Tooley.

Madame Schumann-Heink's return to grand opera has been heralded with most auspicious favoritism. Last week Miss Steers and Miss Coman, who have twice toured the madame in the west received the following dispatch from her manager:

"Aucuna in Trovatore last night, Manhattan Opera. Sensational success. After second performance, fellow German amidst Italian astonished the audience. It was a new Schumann-Heink was humanly more popular; her voice more beautiful than ever. William Rapp."

Madame Teresa Carreno will play at the Marquam under the Lois Steers-Wynn Coman management Monday evening. This will probably be one of the most popular and largely attended of all the musical attractions of this season. The best event on the Steers-Coman calendar this season, except it be the New York concert, is the long and long stood for many individualities and has been a unique figure in the pianistic world. This time, too, her first visit to Portland, I believe.

Paderewski will play here February 24 and will doubtless be greeted by the usual enthusiastic crowd that has popularized this pianist. It is two seasons since he last played here to a large crowd at the armory, under the direction of Lois Steers and Wynn Coman. Paderewski has been hailed for years as the greatest pianist in the world and though there may be a good deal of discussion as to what claim, yet he is undoubtedly a master as far as popularity with the masses counts.

Emil Enna gave a lecture recital on Scandinavian music at St. Helen's Hall Wednesday evening. A similar one was given at Vancouver by him Thursday night. Mr. Enna also gave a piano recital under the auspices of the Rainier Commercial club Tuesday evening. He played a number of Grieg and MacDowell numbers, a Sinding number, and several of his own compositions and paraphrases.

Mrs. Susie Fennell Pipes, the talented violinist admired both in Eugene where she makes her home and in Portland where her work has been heard, left yesterday for Berlin to spend another year in the study of her art. She was returned from Germany a year ago and while there studied with Spiering and received a diploma as teacher. She is unusually gifted with temperament.

Miss Velma Osborne, a prominent young singer of Baker City, is in Portland for the winter, pursuing her vocal studies, with Mrs. Walter Reed.

**PROFESSIONAL MUSIC**  
A Tested Life-Preserver

The Musical Courier, very ungenerally, it may be, but rather interestingly, calls to mind the ages of various of the best known of the prima donnas who are defying age and continuing in their life work. The paragraph is rather facetiously headed "Out Upon Oiler" and runs as follows:

"Adeline Pattis' perennial youthfulness set a standard for the diva's colleagues of her own day, and modern days as well. Patti, still singing in England, was born in Madrid in 1810, or 1812. In a few weeks she will be 65

**NEW YORK LEARNS**  
Meaning of the Waltz

The production of Oscar Straus' new Viennese operetta, "A Waltz Dream," made by the Interstate Amusement company under the direction of Frank McKee, has made a great success in Philadelphia and Baltimore. Monday evening it opens for a run at the Broadway theatre in New York. The principal tenor role, Lieutenant Niki, is sung by Edward Johnson, an operatic singer of ability, who has never before appeared in an operatic production on the professional stage. The prima donna is Sophie Brandt, who succeeded Lulu Gluck at "The Midway Princess." Miss Brandt has been on the stage but three years. It is a notable circumstance that she and Mr. Johnson are credited with the most marked success in their parts, considering that both are newcomers to the stage. The operetta is by Joseph W. Hartmann and Leopold Jacobson, adapted to the American stage by Joseph W. Hartmann.

Arthur Weld, the director of music in the performance of "A Waltz Dream," is an enthusiastic admirer of this operetta. He says of it: "We all remember the patriot who so truly said, 'Let who will make the nation's laws, if I may have the honor of writing them, I will make them stronger than the enormous vitality and governing force of the true 'yolk song' of every country. It is nowhere truer than in Austria, and just as Paris is France, so Vienna is Austria. Austria and no Volk song is nearer to the hearts of the people than is the true 'yolk song' of Austria. It is a universal Volk song. We, for example, inspire patriotism with 'The Star Spangled Banner,' we invoke tender remembrance of our fathers with 'My Old Kentucky Home,' we find paths in 'Dolly Gray' the sentiment of love in 'Love Me, Love My Country.' In other words, we use many different songs of the people for many different emotions, but in Austria, in Vienna, in Austria, we use the ever varying phrases of the waltz; that is, the waltz played in the evocative Viennese manner."

"With us the waltz is a metronomic dance rhythm, as changeless as the brutal march of the soldier, but in Austria, in the ballroom, it is as elastic as it is in the kaleidoscopic universe. It is a waltz of the different sentiments and emotions noted above; it can laugh and cry, it can be tender and it can be stern to tears and in the very next moment carry us away, unresisting, in a whirlwind of passion. It is the musical life-beat of Vienna, and as such the modic and harmonic pulse of the Austro-Hungarian empire. In other words, it means more to the Hungarian than does the real, unequivocal waltz to the Viennese."

"And Oscar Straus, composer of the 'Waltz Dream,' is the first composer to appreciate this fact. His important namesake uses the waltz in order for many purposes in his matchless and all the 'Fiedermas,' 'Gypsy Baron' and other operettas. He is the first to contain immortal waltzes. But not even Johann Straus dared trust himself to the waltz for all purposes as has his namesake, and the thoughtful listener will find in the explanatory phrases of 'A Waltz Dream' the verification of the statement above that the Viennese interpret all his compositions in different phases and phrases of his loved waltz, and therein he will also find the chief reason for the most remarkable work from the musical side."

**THE MERRY WIDOW**  
A Bone of Contention

"The Merry Widow" is a capricious body and she gets everyone into trouble. No one does the get into an uncomfortable situation as she does. She plays itself, but all that the people in the street care for is to get into contact with her, and she is destined to feel the same if they do not behave according to all that is just and proper.

Henry W. Savage has been having trouble with her ever since he brought her over the big ocean, though his trouble is after all slight in comparison with the fortune she has brought him. But Mr. Savage has had her squarely and that makes a difference. There are others who wish to "butt in" on her fortune and even he, on the other side, they have been trying to get across the water, but Mr. Savage has repeatedly warned them that he would not give up his rights to the opera in America and that it could not be reproduced anywhere without his independent permission. There seemed to be a feeling, however, that Mr. Savage's rights were being infringed upon and for their recognition only on the managers' kindness.

Mr. Savage has since for all corrected that impression by securing a permanent injunction from the circuit court of New York against Messrs. Max Hochstim and Philip Blau, proprietors of the Orpheum concert garden, who produced it without permission in a German version. The enterprising manager who has been responsible for the introduction of more than one grand opera to this country went to a great expense to secure the opera, and risked a fortune to produce it. He paid a large sum in advance and pays big weekly royalties for its use and the courts have recognized his claimable rights on these grounds. Besides playing in New York and Chicago Mr. Savage has a third company in preparation at Boston and a fourth at Philadelphia, to produce it later in the season. It is doubtless one of the biggest hits in years.

**COMPOSER PASSES**  
Seventieth Landmark

Dr. Max Bruch, the celebrated German composer recently celebrated his seventieth birthday, January 6, and all Germany, or, for that matter, all the musical world did him honor. Bruch is one of the greatest composers before the world today and his violin concertos, of which, strictly speaking, there are only three, have become the foremost in contemporary violin literature. His G minor concerto is probably his best-known work and is played the world over.

On his birthday a big Bruch concert was given at Colonna, his birthplace, as while the master himself conducted his works. He is a composer devoted to his art and to the higher ideals of music and so has not been so successful from the commercial standpoint as many musicians with better business heads. From the famous G minor concerto, which alone attested its great merit for Joachim was known for his steadfast allegiance to the old classics and his refusal to break into the new.

**ESTIMATE OF YOUNG**  
Pianiste by a Musician

The recital given by Miss Ose Bartlett Tuesday evening at Ellers' hall came up to the expectations of her friends, who have interested themselves in her exceptional talent and are looking eagerly for its development. The patronesses for the evening were Mrs. Edward F. 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. Mr. Hutchinson, the English organist who has recently come here has become very much interested in the girl's career, and wrote the following appreciation of her music:

"At a time when one hears so much of 'technique' (a word, by the way, as often abused as misused), it is refreshing to record a pianoforte recital, given last Tuesday evening at Ellers' comfortable salon, by Miss Ose Bartlett, whose playing was conspicuous for its restraint and a degree of repose quite admirable in one whose years number barely 15. Her playing ranged

**VIOLINIST GREETED**  
With Great Applause

Le Roy Gesner, Oregon's clever violinist, gave, with the assistance of Edward W. Tillson, pianist, a concert at Roseburg which created more local interest and enthusiasm than anything of the kind ever given in that city.

The concert was scheduled for Tuesday evening, and though the management had prepared themselves to accommodate a large audience by placing extra chairs in the theatre, fully 100 people were turned away at the doors. Even the most comfortable seats in the place were taken a half hour before the program was opened.

The following program was given, and the audience not only asked for encores, but demanded repetition of program numbers as well, and were reluctant to leave the theatre at the close of the program, doing so only after the artists had responded to the tumultuous applause with their encores and profuse bowing.

(a) Humoresque. Dvorak  
(b) "To a Wild Rose," MacDowell-Gesner  
(c) "Dance of the Elves." Goossens  
(d) "The Swan." Tchaikovsky  
Polonaise Op. 84. Chopin  
Hungarian airs. Ernst  
Edward W. Tillson.  
(a) Berceuse. Chopin  
(b) Nocturne in F. Schumann  
(c) "The Swan." Tchaikovsky  
(d) "The Swan." Tchaikovsky  
(e) Serenata. Moszkowski  
(f) Zephyr. Hubay  
March from Tannhauser. Wagner-Liszt  
Mr. Tillson.  
(a) Canonetta. D'Ambrosio  
(b) Mazurka. Concone. Music.  
Mr. Gesner.

**STRANGER MUSICIANS**  
Prove Their Excellence

The recital at St. Helen's hall Thursday evening, and through the management and introduction to the Portland public a musician of more than ordinary ability and intelligence. A good deal has been heard of Mrs. Jane Scott-Thacher since she came here in the fall and there was a good deal of interest manifested in her first public appearance. Her independent manner and individuality to her style and withal she works out her pieces with such intelligence and appreciation of the writer's intention, that they are wholly satisfactory.

Her playing of the Brahms Scherzo refuted any theory that she might do

only the smaller, dainty things well. She played the Brahms number, a difficult one, in a big, broad manner, with brilliancy and distinctly noticeable in all her work was its clearness. The themes stood out so clear, and the accompaniment was a way subdivided. Her pedalling was beautifully done. Her Chopin numbers, including a group of mazurkas and the waltz, were charming, played daintily and with feeling. The mazurkas were interesting in the manner that each was given. His own distinguishing quality, the Saint-Saens paraphrase carried a quaint, old-fashioned melody cleverly interwoven and always reappearing, and Mrs. Thacher worked out the whole successfully.

Miss Marjorie Miller, the violinist, was pleasing, too. At first a slight nervousness detracted from the Mendelssohn concerto with which she opened her number, but as she progressed she played better. The adagio religioso, her second number, is the second movement of the favorite Vieltuexms concerto in D minor which Maud Powell played with such success. Miss Miller's smooth tone in it and played it with good expression. Her Wieniawski Tarantelle, which she played with her violin strings was brilliant in effect and done with confidence; the Schubert Scherzo, too, was well done, and she is considered a good addition to the violin-playing element here.

**GOOD HINTS TO MIND**  
For Singers With Minds

S. C. Bennett in the Musical Courier gives a few suggestions to vocal students which plainly show where he stands on the subject of the influence of the mind. They are worth regarding, too. He says:

"Always form a mental picture of what you desire to do before producing any tones, and you will be agreeably surprised at the result.

"Singing mentally is something which but few vocalists ever attempt; it is, however, of quite as much importance to the singer as mental concentration is to the mathematician.

"Never practice when you are in a condition of mental inharmonia or when you are not (as we say) in a singing mood; enforced practice, as a matter of duty, will accomplish nothing.

"If the consciousness of a more ideal tone has been awakened during the hour of practice, the time has been well spent. Vocalizing from a merely physical point of view, however, is of no avail; there must always be the sense that right directed thought is the governing power in the emission of ideal tone.

"In the learning of a new song, or a vocal study, first analyze it most thoroughly, rehearse it mentally until you are familiar with the words and music, then sing it audibly. Learning a song by using the voice, stumbling (in an unostentatious way) over the intervals is detrimental to vocal delivery."

"Perhaps observance of some of these principles, by the way, might be a cure for much nervousness in public singing. If a singer should concentrate all his attention on the song and the picture he is singing, there will be no thought left for the alarming public about him.

**EASING HIS CONSCIENCE**

From Reynolds' Newspaper.

In a Scottish town a commercial traveler who called upon a tradesman at long intervals made a visit at Christmas time. Here a box of cigars, he said to the tradesman, "and I hope you'll enjoy them."

"Na, na," replied the trader; "I could na tak them—I never dae business that way."

"But, tut, nonsense, sir," exclaimed the traveler; "it's just a Christmas box."

"Na, na, mon! I never tak anything for nothing."

"Well, well—give me a shilling for the box," said the traveler, "if that will ease your conscience."

"Ay, ay," said the trader, "let me see, the honest shopkeeper, running his eye over the silver he took from his pocket, see I've got a florin here—I'll tak' two boxes."

In his annual report, Chief Factor Inspector J. Ellory Hudson of Rhodi Island, states that the year 1907 showed a marked decrease in the percentage of child labor employment in that state.

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Edward A. MacDowell, America's Greatest Composer who Recently Died.