

THE REALM OF MUSIC

By GASTA IVORDA WOLD.

W J. HENDERSON, the clever critic of the New York Sun, discloses in an article on "The Dawn of a New Day" his opinions on present day music. It is not exactly rosette in hue, and it mingles a pessimism of the present and an optimism of the future that shows he has made a careful thought and study of musical conditions.

His opinion is probably largely colored by existing commercial conditions as they are displayed in the musical life of New York. His hopefulness centers in the fact that these dull days of experiment are merely a transitional period. In spite of the sterility of the musical field, he says that we can at least listen to the music of the dead masters. Handel and Haydn, Mozart and Beethoven, Schubert and Weber, Schumann and Chopin, Brahms and Wagner.

The opening of the year has aroused his criticism and prompts him to write the following truths:

"This is the year of grace 1908. In 1808 Beethoven published his overture to Coriolan and three string quartets (opus 59). He passed the summer at Heiligenstadt and returned to Vienna with the fifth and Pastoral symphonies ready for performance. He carried also the D and E flat trios and the Choral Fantasia." In this year he published his piano concerto in G.

"On March 26 of that year Haydn made his last performance in public at the University of Vienna at a great performance of 'The Creation,' conducted by Saliesi. As he was carried from the hall, deeply agitated, people of the highest rank hurried to his bedside. He died on the 31st of March, 1809, at the age of 77. Beethoven reverently kissed his hand and his forehead. At the door he paused and turning round lifted up his hands as if in the act of blessing.

"If either of these great men were alive today and should appear in public in New York City he would be regarded as a person of the highest rank, and people of the highest rank would level beribboned hats and murmur, 'What an extraordinary creature!'

"These same people of the highest rank do not go to hear the works of Haydn and Beethoven, but attending themselves in their purple and fine linen hasten to bestow their patronage and their applause upon Lina Cavalieri, Enrico Caruso, Theodore Chailley and with incidental consideration of the important efforts of Giordano, Cilea and Mascagni.

"Nevertheless it is safe to say that when the present glittering operas, once composed around a piano solo, another around a green room, and a third around a sewer, have gone their way to the limbo of all dead and worthless things there will still be thousands upon thousands of music lovers not of the highest rank who will rejoice in the majesty of the fifth symphony, now 100 years old, the bucolic beauty of the Pastoral, of equal age, and the lovely melodies of 'The Creation,' which its maker has heard on that memorable March day.

"For the first time we are facing a season of sorrowful sterility in the world of music. We have no Beethoven, no Haydn, no Richard Strauss, no Max Schillings and Debussy. We have a French school floating in the realms of a transcendental dilettantism and a German colorist making 'ventilic' music with the aid of a dark lantern and a tuck rake.

"The outlook is not inspiring, yet it need not be wholly disheartening, for out of the reek of the soil cometh fruit, and out of the slime of the earth growth grain to feed the nations. There is a seed time and there is a harvest, and there is a time for ploughing and a time for the harrow, and in the end the sun shall shine upon the ripened corn and the people shall rejoice.

★ ★ ★

A concert was given at Albany, Tuesday evening under the direction of Frederick W. Goodrich of Portland. Several Portland singers took part in the program, and the concert was pronounced highly successful from every standpoint. The following program was given: "The Nightingale and the Rose" (Lohert), Catherine M. Covach, Petronella Conolly, William Conley, Gustav H. Cramer; "Glamor" (Mascagni), Gustav H. Cramer; (a) "On the Shore" (Neidlinger), (b) "For Ever Mine" (Cantor), Petronella Conolly; "Andante," second concerto (De Berlioz), Cornelia Barker; "I Arise From Dreams of Thee" (Salamon), William Conley; "L'Aradia" (Arditi), Catherine M. Covach; "Zacatecas," Mexican march (F. W. Goodrich), (b) "Rosaland," graceful dance (F. W. Good-



Miss Osie Bartlett, Who Was Complimented by Madame Carreno.

told her that it was not the time spent in the piano practice, but the intelligent and concentrated application for four hours, every day of the week, that makes the difference in "drumming"; that when Madame Carreno was a girl Liszt had told her never to practice more than five hours a day.

Madame Carreno is a great friend of the celebrated teacher Professor Martin Krause, with whom Mr. Nash studied, and she assured Mr. Nash that Osie has the necessary equipment of musical temperament and natural technical ability, and was successful in her chosen career, and dismissed her with the remark, "My dear, you are in good hands."

CARRENO'S WORK Is Full of Dignity

The critique of J. Hutchinson on Madame Carreno's concert Monday night is interesting from several standpoints. Mr. Hutchinson is acquainted with the player as well as with her work and has watched her progress with enthusiasm. Mr. Hutchinson himself is a musician of discrimination and his opinion has its value.

"It might be instructive to take a census of opinion from musical Portland upon the pianoforte recital given Monday night at the Marquam Grand theatre, under the Lois Steers-Wynn Coman direction. Madame Carreno's appearance in the city had been for days a theme of considerable interest and speculation. Not a little justified in view of the artist's work and a particularly romantic personality in the pianist's gallery of the day.

"A distinguished London critic not long ago facetiously christened a certain pianist of the stronger sex, 'Samson of the pianoforte,' and in the report of his Monday night's audience, who were looking for an Amazon in Madame Carreno, may have been sent away empty, but not remember to report her in more chastened mood and the little rebuke thus quite unconsciously administered by this great player to the pianist's gallery of the day, will, it may be hoped, prove salutary and lasting.

"Certainly the program was a somewhat sombre one, yet the intellectually read into numbers such as Beethoven's 'Appassionata,' the 'Ritornelle' of Chopin, and the lovely 'Petrarch' sonnet of Liszt, were a source of genuine delight and satisfaction to the pianist's gallery of the day.

"Commencing with the Beethoven sonata Op. 57 (the final movement of which was played with marked restraint and at a somewhat slow tempo), the program opened with a Chopin piece, a facile performance of the so-called 'Black Study,' obtaining the usual recall. At the close of this section of the program the pianist responded to the renewed applause, with an exquisitely balanced reading of the Polish master's Berceuse, being realized in the full with Liszt's 'La Campanella,' and the 'D flat Etude.' The pianist's superb technique and grand attack of style gave all requisite fire and point.

"As I said above, the personality of this distinguished artist, the pronounced quality of her playing, and her real nobility of style impress one in a very special degree and I am quite sure that her admirers will be glad to see some of her playing in the unaltered judgment of her audience upon the recital of Teresa Carreno."

PORTLAND LEADS IN Artistic Combination

The Carreno program bore the interesting announcement that Tuesday evening, March 17, Harold Bauer and Fritz Kreisler will appear in a joint recital at the Heilig theatre. Since their coming to Portland to play on the same program was first announced in these columns the whole musical world has been tremendously interested, and now that the date has been definitely given out by the managers, Lois Steers-Wynn Coman, music lovers are having hard work to restrain their eager desire to hear two such renowned artists play together.

It is but once or twice a season in New York itself that a combination such as the Bauer-Kreisler one is ever arranged. It is a very expensive thing, in the first place, for each artist insists upon his regular recital fee; and it is more or less a delicate matter always to keep peace in the professional world. Kreisler and Bauer, however, are two of the best balanced young artists put on the program, for their wholesome respect and admiration for the other. The management is trying very hard to have the famous Kreisler artist put on the program, for its performance by these two splendid men

PIANIST'S HOME LIFE Impresses Ardent Admirer

"To be acknowledged supreme in music the civilized world over, in New York or San Francisco or Sydney, to be so, with the immortal names of Chopin and Liszt, and last—some will think least—to have the nation's poor millions at one's feet—that is the lot of Ignace Jan Paderewski," writes W. G. Fitzgerald in 'Success.'

"But it is not of that side of this world-famous celebrity I would speak, but rather of the great Pole's domestic life, Paderewski's territorial magnate, at beautiful Kosza in the Carpathians, covering the hills with vines for the support of the peasant's vine, and streams with imported trout, for the sake of his people.

"I prefer to picture the world's favorite pianist, a man with a boy's children, or calming his tense nerves at the billiard table with Guillaume, his diplomat—his friend, in his home, I treat of Paderewski the farmer—may, the pig-breeder, incongruous though it may sound; of Paderewski at his flower-covered chateau, Blotond, Rosson, on Lake Leman, striving vainly to grow the sweet American corn he loves; of the millionaire, but not the noble, getting into the papers; in fine, of the real man Paderewski, of whom the enthusiastic multitude knows nothing.

"Of this man it may be truly said that music is his life. At the piano he forgets the world. I think he would spend his life at the keyboard, wearing out his frail frame, were it not for his wife, Madame Helena, who was the widow of George Sand, the Polish violinist. Her son acts as confidential private secretary to the maestro.

"Next to his passion for music, comes his love for Poland and the Poles. His hero is Frederick Chopin; his ideal, a brilliant salon, such as Chopin had at his country in the Chaussee de St. Antoine, where great Meyerbeer leaned on the piano, and Lamartine and Alfred de Musset drew inspiration from his poignant themes, while George Sand, from a sofa in the corner, made mental notes of the scene for her novels. Paderewski plans to erect a magnificent monument in Warsaw to Chopin's memory, and every cent of the cost will be defrayed by the fees which the maestro charges applicants for autographs for years.

"Paderewski takes many journeys to his magnificent Polish estate at Kosza, a long journey by way of Tyrol, Vienna and Cracow; but he is inured to days and nights in the train through his American tours. He usually takes with him a friend, like Hugo Goritz, who is also his agent—a Pole, of course. With such a friend, Paderewski shows unexpected sides of his nature. He makes brilliant jokes in six languages; his powers of mimicry are nothing short of wonderful."

GOOD NEWS FROM Bayreuth's Mother

Cosima Wagner's thousands of American friends will be glad to hear that the recent severe illness from which she has been suffering has almost vanished and that she is once more in excellent health. On Christmas day Cosima—as she is known everywhere simply as Cosima—was 70 years old, and telegrams and letters of congratulation came pouring into Wahnfried from all parts of the civilized world. In one of her replies to a message from a young American girl in Berlin Cosima wrote as follows: "I have reached the Psalmist's three-score years and 10, and am doubtful whether the youth or old age is the sweetest time in life. I must have consultations which I most value in my old age is the love and sympathy of young people for autographs for years.

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Miss Carrie Florilla Spalding is a new soprano who has resolved to make Portland her home. Wednesday afternoon at a meeting of the Ladies Aid society of the Congregational church, an interesting Mendelssohn afternoon was given, and Miss Spalding sang several numbers pleasingly. The accompanists were Miss Johnson and Miss Alda Broughton. The following program was given: Sketch of Mendelssohn's life, Miss Elizabeth Johnson; vocal solo, (a) "Slumber Song," (b) "When Thro' the Piazzetta," Miss Carrie F. Spalding; violin solo, (a) "Spring Song," (b) Selected, Miss Cornelia Barker; vocal solo, "Spring Song," Miss Carrie F. Spalding.

MUSIC AT THE White Temple today will be as follows:

Special music by Temple quartet and chorus; morning—organ voluntary, "Processional" (Moore); anthem, "Earth and Heaven" (Mercantini); postlude, "Largo" (Deber); evening—organ voluntary, "Pansies in E-flat" (Dubois); chorus, "The Heavens Are Telling" (Haydn); quartet, "My Heaven is Thee" (Sorell); Miss Grace E. Kemp, organist; Miss Kathleen Lawler, soprano; Miss Ethel Shea, contralto; R. N. Hockenberry, baritone; J. W. Belcher, tenor and director.

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A pleasant affair will be the recital of children's songs to be given by Mrs. May Dearborn Schwab, Thursday evening, February 20, at Ellers hall.

The music at St. David's Episcopal church will be as follows today: Matins—Te Deum Landamus (Hopkins); Jubilate (Sullivan); offertory, "Adagio" (Bizet); Evenson—Magnificat and Nunc Dimittis (Bumsted); offertory, "Andante in G" (Smart).

Charles Cutler, baritone of Taylor Street Methodist Episcopal church, and M. L. Bowman, baritone of Westminster Presbyterian church, will exchange places this morning.

Miss M. Evelyn Hurley was the soloist Friday evening at Ellers hall.

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"Madame Carreno encouraged her in every way, praising her delicate and pure soprano which is suited to the interpretation of light childish melodies.

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