

THE REALM OF MUSIC

By GAETA IVORRA WOLD.

It is truly grateful to hear warm praise for those on whom you have already set your stamp of approval. It not only lends corroboration, which to many of us is an unnecessary luxury anyway to make us hold our opinions, but it satisfies you that there must be others in the world with good judgment.

Conversely, if you see an article of praise on some one you have played in your gallery of the condemned you feel a pity for that writer's lack of discrimination. Or if he falls to criticize unkindly those whom you have put irreverently among the failures, with a capital F, you will place him among those same failures in criticisms.

After all that is all criticism, good or bad, amounts to an expression of an individual opinion of their own, and yet who are biased by your expression of opinion. These are the people who have no particular opinion of their own, but who indulge in the luxury of their own opinions listen to your talks and read your writings, not to find out if you are a player or a singer is good, bad or indifferent, but to find out if your judgment is good, bad or indifferent.

However, there are those whose opinions are worth reading because of their stand in the world. You might not, for instance, agree with George Bernard Shaw's estimate of Henrik Ibsen, but you will find it interesting because whatever Shaw may say of the great dramatist whom he follows to follow gains weight by Shaw's own standing in the literary world. It is his keen analytical mind, his level head and his literary accomplishments that have given him his name as a critic—not the fact that every one agrees with him, for every one does not and especially in his estimate of Ibsen.

An artist's estimate of a painting or a sketch is of value. You may not agree with him, yet his opinion will interest you because he knows the field wherein he wanders with his critical eye. An author's recommendation of some book will go far toward influencing you to read it but if you are a person of independent judgment it will not make you like it any better. And yet your approval of the commending author will grow if you should happen to agree with him. You will know that you have a point in common.

A musician's estimate of a musician will go far toward influencing you to go hear the person praised. You will look forward to the hearing with pleasant interest, but you will form your own opinion in spite of the recommendation if you are an independent thinker.

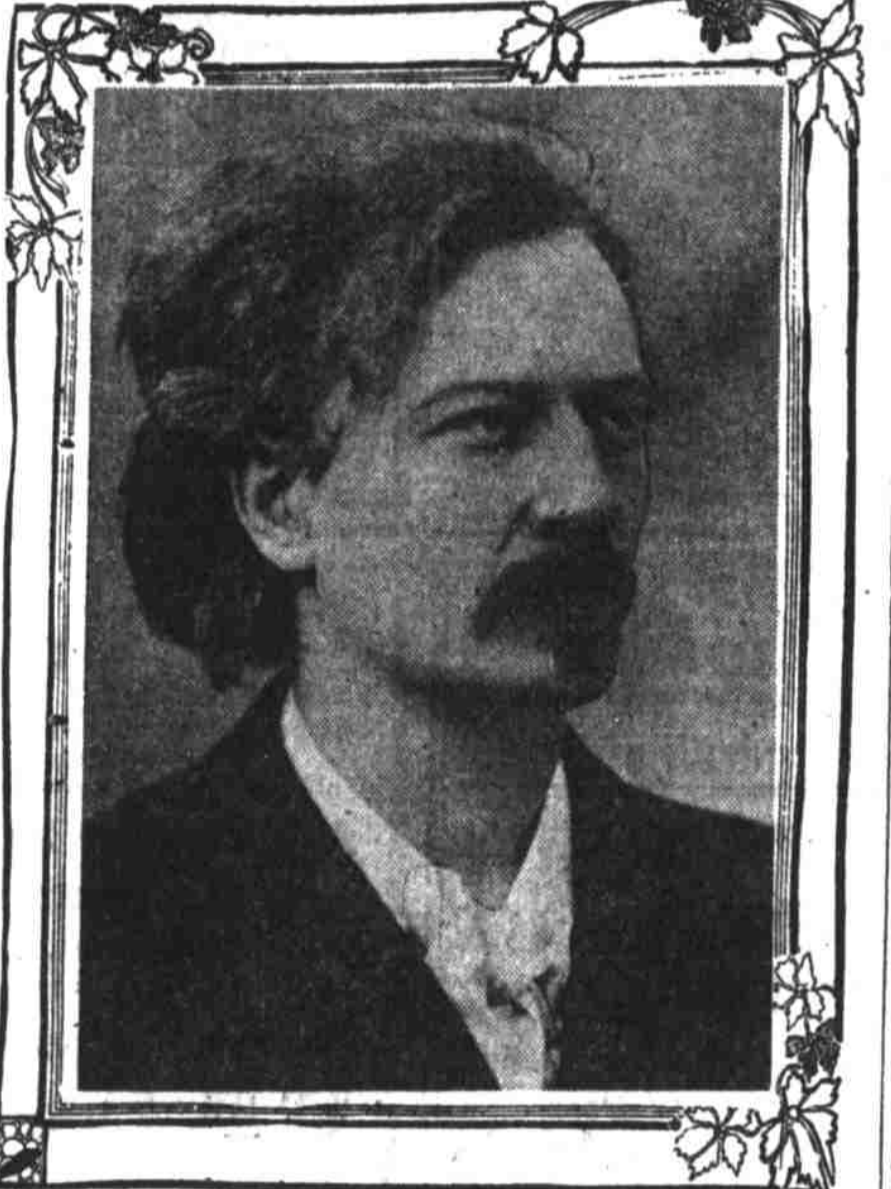
But there are so many who do not make their opinions and that is where the value of the press agent begins. He writes indiscriminate praise of an artist for which he is paid by the line or the sheet or however it may be, and yet his opinionless protoplasm of humanity immediately begins to take the shape of the press agent's views. Such molding of such soft material it is that has brought many undeserving people to fame which should be rightly termed "press-agent popularity."

Have you ever watched through a microscope the "notions of an amoeba? It is merely an indiscriminate mass of protoplasm floating about in a drop of water—not always very nice water—and as it floats here and there it "goes" in and out and changes its form whenever it takes a notion. Occasionally it finds something to eat and it merely absorbs it, wrapping itself around the extraneous body and drawing it in till it becomes a part of itself. And what is not at all strange, the new object does not give the amoeba any more definite or lasting shape but merely loses its own identity in the absorbing process.

This is the way with the opinionless public. It is blown here and there and changes its views as easily as the wind blows. Then when it comes upon a definite opinion it absorbs that opinion, but thereby gains no individuality but destroys the individuality of the adopted opinion. If enough similar opinions are projected and there are enough of these amoeba people to absorb them soon their own opinion has received wide circulation and wide absorption enough to color the whole amoeba world.

There is no need to enumerate these "named" people who have attained this protoplasmic popularity. The fact that people, the amoeba people, flock to hear and see them and applaud their antics and roll their eyes to heaven and sigh soulfully in the depths of their emotions, which probably are borrowed, too, does not place these performers in the class of real greatness. Such performers may draw the money, they may draw the crowd, but they do not draw the supporting praise of the independent minded.

I started this harangue with the in-



Ignace Paderewski, Pianist, Who Will Play Here Tomorrow.

tention of quoting two articles by Henry T. Finck of the New York Evening Post on Harold Bauer and Fritz Kreisler. That was because in agreeing with me he had made me believe he was a man of great judgment and discernment. Bauer and Kreisler, in my opinion—and I do not expect the independent-minded to be permanently influenced by this little insignificant statement of an insignificant opinion—Bauer and Kreisler, I say are in the same class, one as a pianist the other as a violinist, both sane, healthy minded, warm, human musicians who play to the head and heart at once. And that Finck agrees with me in this must be a greater satisfaction to me than to him, but Finck is not an amoeba. He has independent views and asserts them and so they are worth reading. And Finck writes like Shaw's in literary criticisms, because he is himself a musician and knows whereof he speaks.

However, this has stretched out far enough and the Finck articles will be quoted in another column, to interest one class of readers to hear the musicians named and later to pass judgment of their own; to influence the other class of readers to say parrot-like that Bauer and Kreisler are great and to stick to that opinion before hearing and after hearing them alike.

When Jan Kubelik was west recently on a concert tour he played in Eugene one evening and his audience was largely made up of college students. One of the girl undergraduates was moved by his art to write the following lines published later in the college paper:

TO KUBELIK.

Thou genius from whose soul a voice now speaks
In accents low and tones most sweet to me,
Think me not bold if I address to thee
This tribute that from thee no favor seeks.
I see thee yet, with eyes bright and pale cheeks,
Stand with thine instrument clasped
Against thy breast, thy look most lovingly
Bent upon me to whom thy music speaks.
My soul was thrilled with exquisite sweetness
Wrought from thy violin and magic bow.
By thy firm touch so full of gentleness
In all thy perfect tones so soft and low.
Methought it was a sad, yet happy bird
Whose morning, joyous song I heard.
—E. Helene Robinson.

The music for the morning service at the Taylor Street Methodist church today is:

Organ, prelude, "Deshaves"
Anthem, "O God, Be Joyful in the Lord"
Offertory, quartet, "Master, What Shall I Do," C. F. Bowers, Mrs. Miller, Mrs. Hale, Mr. Boyer and Mr. Cutter.
Organ, postlude in G, "Whiting"
Evening service:
Organ, prelude, "Rheinlander"
Anthem, "Why Art Thou Cast Down"
Offertory, anthem, "Still, Still With Thee"
Organ, Cathedral March, "Ryder"
The Choir:
Soprano, Mrs. E. S. Miller; contralto, Miss Evelyn Hurley; tenor and director, W. H. Boyer; bass, Charles Cutter; organ, Mrs. Warren Thomas; chorus of 30 voices.

The music for today at St. David's Episcopal church will be as follows: Matins, "Te Deum Laudamus" (Hopkins); "Jubilate" (Sullivan); offertory, "Andante" (Boely); evensong, "Magnificat and Nunc Dimittis" (Bunnett); offertory, "Cantona" (Wolstenholme); Sunday next, March 1, being St. David's day, the services will be fully choral. A solemn "Te Deum" will be sung at the close of evensong, music by Sir Villiers Stanford. (Cornets, J. B. C. Lockwood; organ, John Lockhart). The program at the special recital of sacred music at 3:30 will be rendered by Miss Susa Jones, soprano; C. E. Patterson, tenor; D. E. Mackie, baritone; J. B. D. Lawson, basso-baritone; Henry L. Hettman, violinist. The full program of music will be announced next Sunday.

Special music has been arranged for the services at the Third Presbyterian church today as follows: Morning—Organ prelude, invocation in D major (Lassus); anthem, selected; offertory, violin solo, "Cavatina" (Leo Linday); contralto solo, Mrs. J. E. Werlein; organ prelude, chorus from "Ar-Organ prelude." Evening service—Chorus, "Now the Day is Over" (Barnes); tenor solo, "O Love Divine" (Nevin); Mr. Bierma; offertory, "No-

Treble Clef club, has been singing in Itaska, New York, and was most successful in her concert at a recent concert at Music hall, "Turn Ye To Me" (Old Scotch) and "Swing Song" (Hilgeo).

Mrs. Evelyn Burch, Miss Velma Osborne, Mrs. J. C. Hays, Miss Mary Armstrong, Miss Lillian O'Shaughnessy and Miss Thelma Fiehlshauer joined Mrs. Walter Reed's Tuesday afternoon club last meeting.

PROGRAM WILL OMIT Paderewski's Minuet

Music dealers report that few pieces for the piano have such a steady and continuous sale as the little minuet which rang itself into favor and fame contemporaneously with its composer, Paderewski, 16 years ago. Moreover, although he rarely plays it in a concert, even as an encore (for he says he is death sick of it), the dealers say that each time he plays it there is a notably increased demand for the little piece. The story of how it was written is as follows:

When Paderewski was at the Warsaw conservatory in the early eighties his close friend was a sweet-tongued, the poet who was talented musical amateur, and an ardent lover of Mozart. They were talking one night about the great composer and the modern musician could approach his idol even in the merest trifle. Paderewski shrugged his shoulders for reply.

He visits day after day, down at the piano and said, "I should like to play a little piece by your friend Mozart. Don't believe you know it." He played the minuet. The hearer, it is said, was enraptured and cried out, "You tell me honestly, can you compose anything like that?" "Well, don't know," said Paderewski. "I wrote this minuet's program tomorrow evening at the Heilig will be as follows: Variations and Fugue, Op. 23..... Paderewski

Sonata, Op. 27, No. 1, E-flat..... Beethoven
"Sonata" in G major, Op. 10, No. 3..... Schubert-Liszt
Nocturne, sharp major, Op. 15, No. 2..... Chopin
Scherzo, B-flat minor..... Chopin
Chant d'Amour..... Stojowski
Rhapsodie Hongroise, No. 13..... Liszt

PORTLAND MUSICIAN Plays in Eastern Recital

Harold Vincent Milligan, the clever young Portland organist, who is studying in New York this winter, gave a recital at the First Presbyterian church of Orange, New Jersey, Friday, February 7. The press notices he received were most flattering. The progress of this talented young man is being watched with interest by many Portlanders who are giving him their attention. His organ work breathes temperament and musical understanding and his accompaniment are accurate and sympathetic.

Miss Una Wilfrida Fairweather, contralto, assisted and the following program was given: "The Song of the Organ symphony, D minor." Gullmatt. Introduction et allegro pastorale allegro assai..... Miss Fairweather
Alder..... Saint-Saens
"From Samson et Dalila"
"The Song of the Organ"
(a) Toccata and Fugue in D minor..... Bach
(b) Cantata..... Rogers
(c) "Omnia Ma Pa" (Largo)..... Handel
(d) "Winter Roses"..... Fontenailles
(e) Land of the Living..... Arthur Footes
Prelude to Third act and wedding music (Lohengrin)..... Wagner

INITIAL CONCERT Of Pianiste and Violinist

The initial appearance of Frank G. Eichenlaub Wednesday evening at the Heilig will be watched with a good deal of interest. Most favorable reports have reached us concerning his work and his program presents some interesting features. Eichenlaub, a pianist, is a Portland woman but has been away for some time and there is a good deal of interest in her return to the city. She was pupil of Xaver Scharwenka from whom she has flatteringly notices. The past summer she attended the conservatory of Rubinstein, and now one of the foremost exponents of his method. While in Berlin Miss Eichenlaub played before several prominent critics who gave her much encouragement.

Following is the program for Wednesday:
(a) Romance in F..... Beethoven
(b) Paroles du Coeur..... Radoux-Muslin
Liebestraum No. 3..... Liszt
Concerto in G minor..... Max Bruch
Concerto in E-flat Major..... Liszt
Airs Russe..... Wienlawski
Edgar E. Courson at the piano.

PRIMA DONNA TO GIVE Song Program in March

Music lovers of Portland will have the rare treat of enjoying an evening of song March 18, when Mme. Lillian Blauvelt will be heard in recital. The program will include groups of Italian, German, French and English songs. Mme. Blauvelt will probably not be heard in the United States again for several seasons, as she goes abroad immediately to study and probably engage in operatic work in Germany, Italy, France or Great Britain. One of the youngest of the world's great prima donnas, Mme. Blauvelt's wonderful voice has kept improving and is combined with a gracious stage presence and striking personality. For several seasons past Mrs. Blauvelt has been appearing in recital and lighter operatic work, though her sojourns abroad in Italy, France and Germany have not year to study, have prevented her from entering into long operatic engagements.

CELEBRATED CRITIC Lauds Bauer and Kreisler

In a preceding column Henry T. Finck's criticisms on Harold Bauer, pianist, and Fritz Kreisler, violinist, were referred to. Mr. Finck's opinions as a music critic, are ranked highly among other critics who know.

When Harold Bauer plays here March 17, local music lovers will have the satisfaction of listening to an artist who stands high as a master of the piano. Everywhere Bauer has been accorded the highest commendation, and now, at the height of his fame, it is doubtful whether his popularity in this country, which has been toured four times, is not even greater than in Europe, where he is recognized as a genius of the foremost rank. Eastern critics have seldom shown such enthusiasm in a more pronounced degree than they have over Bauer's performances.

"After the dry, languorous playing we have heard in our concert halls," wrote Henry T. Finck, "Mr. Bauer was as fresh and vigorous as a pupil of August. And the applause—how different is the spontaneous outburst which follows a recital of his music, from the stilted applause which follows a merely intellectual interpretation of merely intellectual music."

Of Mr. Kreisler's art Mr. Finck writes: "The audience was the largest of the

season, owing no doubt, to the appearance of Fritz Kreisler, violinist. Mr. Kreisler is not only the most musical and interesting of living violinists, but he is sure never to bore musically critics. He loves to play a Schumann, and the buried treasures of old music after wiping out the dust and providing them with a suitable setting. On this occasion he offered for his second program a Mozart concerto, one of five composed in 1781, with beautiful cadenzas of his own; and for his first, an admirable concerto in G major by an 18th century composer named Antonio Vivaldi, a real jewel. The harmonies indicated by the figured bass he wrote out for organ, and they were played by Archer Gibson.

The concerto is an exceptionally beautiful one, and the cordial applause which the audience lavished on Mr. Kreisler was partly in commendation of his playing, which was most artistic, and partly because he was thoroughly acquainted with this music. During the interval the orchestra played in the back of the hall were heard humming the melodies."

NEWEST DIRIGIBLE, Propeller Blades on a Large Wheel at the Middle of the Balloon.

From the New York Sun.

The newest dirigible balloon constructed in Paris is regarded as creating a revolution in the matter of aerial motive power. It is the joint product of M. Kuytmans, a Dutch engineer, and Baron Edmond de Belloc, of Paris. Its special feature is that the entire driving apparatus is located in the body of the balloon.

All the dirigibles previously made had the propeller located under the buoyant body. This had the defect of disturbing equilibrium. This had to be made ahead or astern, it tended to force the balloon into a vertical position. When the propeller of the Patrie and the Ville de Paris, there was an enormous loss of effect owing to the drag of the balloon proper. This had to be offset by enormous speed of revolution. The blades more than 10 yards long, which revolve at the rate of 140 turns a minute, the Patrie's propeller blades were only three and one half yards in length, but they made 1,200 revolutions a minute. Both of these engines added enormously to the weight to be sustained in the air.

The Kuytmans-Moreay flying-machine is built on the principle laid down by Colonel Renard that the motive power, stability appliances and ballast should all be as near as possible to the center of gravity but to the mass of the balloon. The apparatus consists of two separate cylinders of silk stretched over a steel framework and attached to the central core and extending outward about 20 inches from the body.

In the interval between the two cylinders there is a wheel of the same diameter as the body revolving on a central core and driven from a suspended motor. The propeller blades are attached to the rim of the wheel and revolve freely within the U shaped braces. The entire balloon, as constructed for experimental purposes, weighs about 275 pounds, not counting the pilot. On a trial it developed a speed exceeding 36 miles an hour with the fans revolving 70 turns a minute. This trial machine only had a capacity of about 150 cubic yards, but one already begun of 1,500. It will be driven by a 30-horsepower motor, weighing only 80 pounds, and it is expected that it will carry two persons 36 miles an hour in a wind not exceeding a speed of seven to eight yards a minute. The cost of it is estimated at \$3,000 to \$10,000. The war size will be much smaller than the Patrie, not exceeding 1,300 cubic feet to the Patrie's 3,300. It will take only half the number of army wagons to transport its sections in campaigning, and it will need only six hours to inflate it to 12 needed for the Patrie. It will be able to remain 36 hours in the air.

THE POWER OF PERSONALITY

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WHATEVER your mission in life do not ignore the fact that your personality and your personal appearance have a great influence on your success or failure.

It is useless to quote the cases of repulsive men and women, badly attired, unkempt and unwashed, who have achieved glory and fame and obtained power over men and circumstances. There may be such cases; but it requires transcendental genius and hypnotic power to produce such results with such conditions.

Every plain, even ugly people, often possess an attractive personality. But they are well groomed and well dressed. It is not physical beauty of classical type that is under discussion as a necessary factor in success. It is a well-cared for body and decent and tastefully worn clothing.

There is nothing gained by a reformed when he appeals to the minds of his audience. He is less successful appeal for humanity, and offends their eyes with uncombed hair and disorderly dress.

However much she might have objected to fashion, yet she should have been large enough in her understanding of human nature to realize that the eye is an avenue to the mind and that the conventional eye, accustomed to a certain neatness of dress and coiffure, would not be so sympathetic to the unconventional ideas to the mind if the attire and personality of the pleader offended.

Before we ask people to conform to the political, religious or philanthropic ideas to our own, let us conform some of our ideas to suit their preconceived opinions on what constitutes propriety.

If one is too busy to give any attention to the matter of personal appearance, it is wise to adopt a uniform, as the members of the Salvation army have done. A uniform is never offensive.

But if that is impracticable for any reason, then at least take time to be clean, neat and well dressed, however plain and free from adornments the dress may be.

Nature pays a good deal of attention to apparel. The forests are well dressed, and change their clothes four times a year. Man, as a part of nature, even though he is deprived of his rights and privileges by greed and monopoly, can at least be well brushed, often washed and scrupulously neat in his attire and person. He can cut and comb his hair and wear a clean, neat and well dressed, however plain and free from adornments the dress may be.

It means a loss of strength to be frowzy, ugly and ill-dressed. There is no economy or sense or reason in it. Ugliness breaks a divine law. It is worth the time given to its accomplishment when a human being produces the effect of beauty and charm to the casual eye of the beholder. The love of beauty is inherent in every soul.

It is founded on a great law—the law of cause and effect. Whoever is born into life possessed of beauty lived in some former incarnation a beautiful life.

We are all the result of our former lives. Our bodies are the concentrated results of former actions. Nothing proves this more conclusively than the

The Prohibition party is arranging to make the campaign this fall the most vigorous since the party was organized. Foes of literature will be distributed broadcast and speakers will be heard on the stump in every part of the country. The heaviest guns will be trained on those southern states that are believed to be already on the verge of enacting prohibition legislation.

HEILIG THEATRE

Tomorrow Evening, 8:30 o'Clock

Grand Concert Recital

THE WORLD'S GREATEST PIANIST

PADEREWSKI

Western tour direction Great Western Lyceum and Musical Bureau.

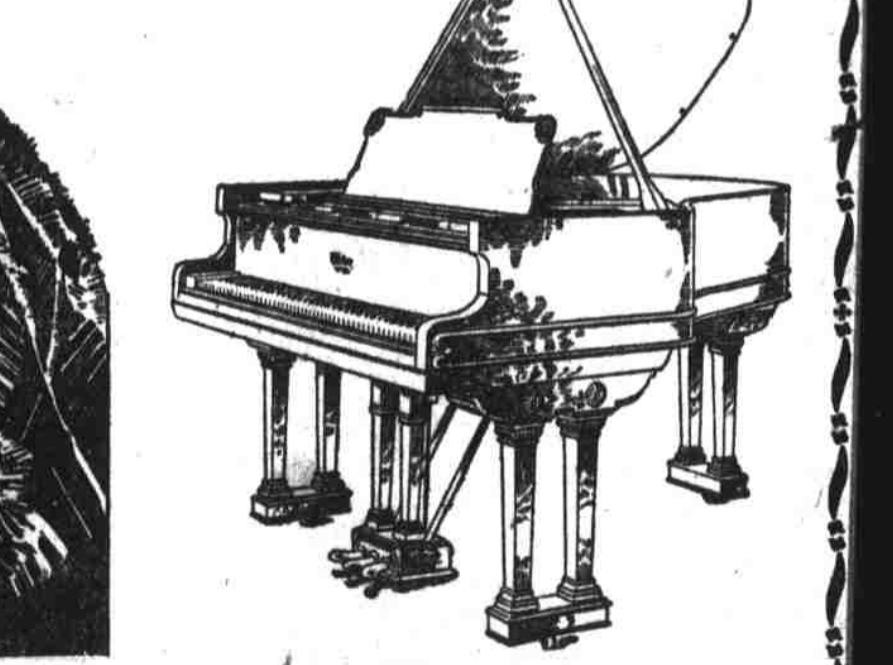
Prices \$3.00, \$2.50 \$2.00, \$1.50, \$1.00

General Admission to Gallery (\$1) Sold Tomorrow Night

Paderewski and the Weber Piano



At the Heilig Tomorrow Evening



Paderewski

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Harold Bauer, Pianist, To Play at the Heilig March 17.

Neighborhood Favorites. Mrs. E. D. Charles, of Harbor, Maine, speaking of Electric Bitters, says: "It is a neighborhood favorite here with us." It deserves to be a favorite everywhere. It gives quick relief in dyspepsia, liver complaint, kidney derangement, malnutrition, nervousness, weakness and general debility. Its action on the blood, as a thorough purifier and a tonic, is especially useful as a spring medicine. This grand altar tonic is sold under guarantee at Seldin's Drug Co.'s drug store, 50c.