

THE REALM OF MUSIC

By GASTA IVORDA WOLD.

The concert given by the Portland Symphony orchestra next Friday afternoon at the Marquam will begin at 8:30 instead of 8 o'clock to enable the school children and teachers to attend.

THE article quoted below is worth attention and presents a question that is causing a great deal of worry to many people in these days. The columns have been offered decided views on musicians' poor financial standing and tried to place the blame. Is it because the public, or part of it, does not realize that a musician's art is his stock in trade, or is it that the musician himself is too ready to consider his art a side issue which may be given gratis? There are undoubtedly many of this kind and they do not realize that in giving their art for nothing they are doing as much of an injustice to the professional musicians who must earn their livelihood through their art as would be a man who for the pleasure it afforded him should open among a community of merchants a store at which he would give away his wares for nothing.

Musicians as a class are not a well-paid people. They must work all the time with but small returns. It may sound easy and seem to savour of wealth to say a teacher gets, say, \$5 an hour, but there is the constant strain on the nerves and on the throat from constant talking and instruction. It is a work one cannot keep up increasing and musician's expenses in connection with their work are high. In the case of performers a singer simply cannot afford to more than a certain amount of work, for the throat will give out. An instrumentalist must practice the same reserve of nerve force.

But above all there is the economic law of the proportion between the expenditure for preparation and the returns. The specialist's rights are more for his services than the man who does the general work that requires no previous study and that anyone can do. This physician or the lawyer requires high wages in return for the large investment in his education. A storekeeper invests his money in his merchandise and he must make enough on the sale of his goods to pay the interest on that money. The musician is in the same position and he must be paid enough for his services to pay the accumulated interest on his money or he is making a loss. Musicians have had to pay small fortunes for their training and when they go to work they must make enough to pay the interest of all the intervening years.

No one would think of asking a lawyer to conduct a case or a doctor to diagnose a case for nothing. The following is taken from the Musical Courier, an editorial comment on a misjudged article:

"The Congregationalist of Boston, a religious paper, backing up Dr. Charles M. Sheldon, declares against paying money for music in church. Dr. Sheldon says that this money might be better used for missionary purposes, but he does not state whether those missionary purposes should be applied to the masses outside the United States or to those in this country. Roosevelt constantly calls attention to that ought to have some missionary work done among them, the typhoid who kill people without a trial, who are worse than the ignorant savages, or the Kentucky feudists that annihilate families mutually, or the political criminals in the large cities, to whom the money that should be used for paying and sanitizing and securing and hospitals and health, is deflected from its honest purposes. Dr. Sheldon does not say which savages require this missionary work."

"The Congregationalist says that a certain man in a Bible class, who is highly educated, does his work in that Bible class free of charge, giving all the knowledge grants to the Bible class that cost him many years to acquire, and then the paper says: 'If he doesn't expect anything for his service to the church, which he gives as service, why should the man or woman who spends years acquiring a musical education in learning to play or sing, expect any compensation for it?'"

It is no reason why they should. It is very well understood that musical people can live on air. Many of them really live on air. A musician who spends money on his own education, can live on ideals. Usually the landlord gives the rent free of charge to musicians; clothing houses and dress-makers charge them nothing for their wearing apparel; the grocery asks nothing for the bread, food and coffee for the same, and the butcher sends around his sugar-cured ham and his broilers and steaks without expecting that there is any bill to follow. Musicians get everything for nothing in this world because they are musicians and, therefore, they should not charge anything. Best of all, they should not charge anything for singing in churches, where the ministers get from \$10,000 to \$15,000 a year and the parsonages are in and free every time they marry a couple and fees every time they officiate at funeral services. There is nothing left after the congregation has paid the minister. Musicians deserve nothing at all in the way of money because they are musicians. They are expected to play and sing for nothing and they are responsible for that opinion themselves, simply because they have done it so often. Such an article as that stupid article in the Congregationalist would never appear in any paper were it not for the fact that a habit has been cultivated which leads people to think that musicians sing and play for nothing. Musicians would soon veer around. As it stands now, such articles as that of the Congregationalist represent a nation which is generally prevalent that there are many persons who pay nothing for their musical services. Why should they pay when they can get it for nothing? It is worth nothing, of course. Musically speaking, it cannot be worth anything if there is no price for nothing. Musicians cannot even sing well or play well unless they are paid. The inspiration of being paid is what is recognized and having their value and their merit recognized, adds to the stimulus of the performance. Therefore, when they play for nothing, they do not play and do not sing as well as when they play for money."

Mrs. Rose Bloch Bauer, who gave up most of her work last spring and has been taking it up again by degrees, is now planning to resume teaching. Mrs. Bauer is endowed with great enthusiasm and interest in her work, and inactivity is foreign to her disposition, so that she resumed her choir work at Temple Beth Israel some time ago. Her old pupils are delighted with her late decision.

The following program will be given at J. P. Robertson's farewell concert at 8 o'clock, Friday evening of this week: Overture, "Scottish Airs," Stiles' Orchestra; dance, "Highland Reel," Jessie Pottage; Jeanie Best, Frank D'Arcy, Jimmie King; song, "I Love a Lassie," Jackie Coleman; song, "Cam Ye by Atholl," Mrs. E. Bruce-Gibb; "Ghillie Cal-

MADAM BUTTERFLY Refutes Old Traditions

In an editorial review of Savage's production in English of Puccini's operatic masterpiece, a writer of the "Denver News" says:

"Madam Butterfly has come and gone. And in the brief and brilliant passage has upset a number of fondly held musical fads and fancies, and not a few which hover about the stage in general, without reference to music. 'One is the notion that the public abhors tragedy.' Madam Butterfly is the most convincing tragedy that has been put on the operatic stage in a generation—perhaps ever. It is tragedy wholly unrelieved by farce. The full note is heard in almost every bar of the music and in almost every page of the book from the first to the last. Yet this opera is a perfect gold mine to the manager who was wise enough to seize upon it; and the public which won't listen to tragedy goes as often as it gets the chance; weeps, and goes back again."

"Once again we are told that the people want to see the actor, not the play. Ask any playwright why he dragged in this or that episode; ask any comic opera tailor why he sewed this or that musical patch on the thin web of his plot—and he will probably answer that he had to provide every one in the company with a 'stunt.'"

There are no 'stunts' in 'Madam Butterfly.' Every bit of music and dialogue and action is devoted to telling the story. And the result of this absolute disregard of the actor is the creation of the finest roles ever put on the musical stage.

"Once more, and lastly, there is a very widely held fad in recitals is vulgar, or sordid, or something bad anyway. There is a common opinion that to get anything appealing you must turn to what is vaguely grouped as 'romance.' Madam Butterfly is the very essence of realism. And that one recital baby gets closer to the heart than all the papier mache dragons that ever spat fire.

"You must figure out the moral for yourselves."

ARTISTS IN PORTLAND SYMPHONY ORCHESTRA.



Mrs. Beatrice Dierke, Pianiste.

DEATH COMES TO Favorite of Another Age

Pauline Lucca, contemporary of Adeline Patti, Christine Nilsson and Clara Louise Kellogg, died at her home in Vienna, Friday, February 28. The indifference shown to the announcement of the death of this once famous prima donna, proves that a new generation of operagoers lives today. Lucca in her prime was idolized. While as a singer she was, perhaps, less remarkable than Patti or Nilsson, it was her wonderful magnetism and versatility that brought the public to her feet. Lucca's voice, a dramatic soprano of great range, enabled the singer to sing both soprano and mezzo or contralto roles in the same opera. It is no exaggeration to state that Lucca probably had the largest repertory of any singer of her day. As an actress she was perfect.

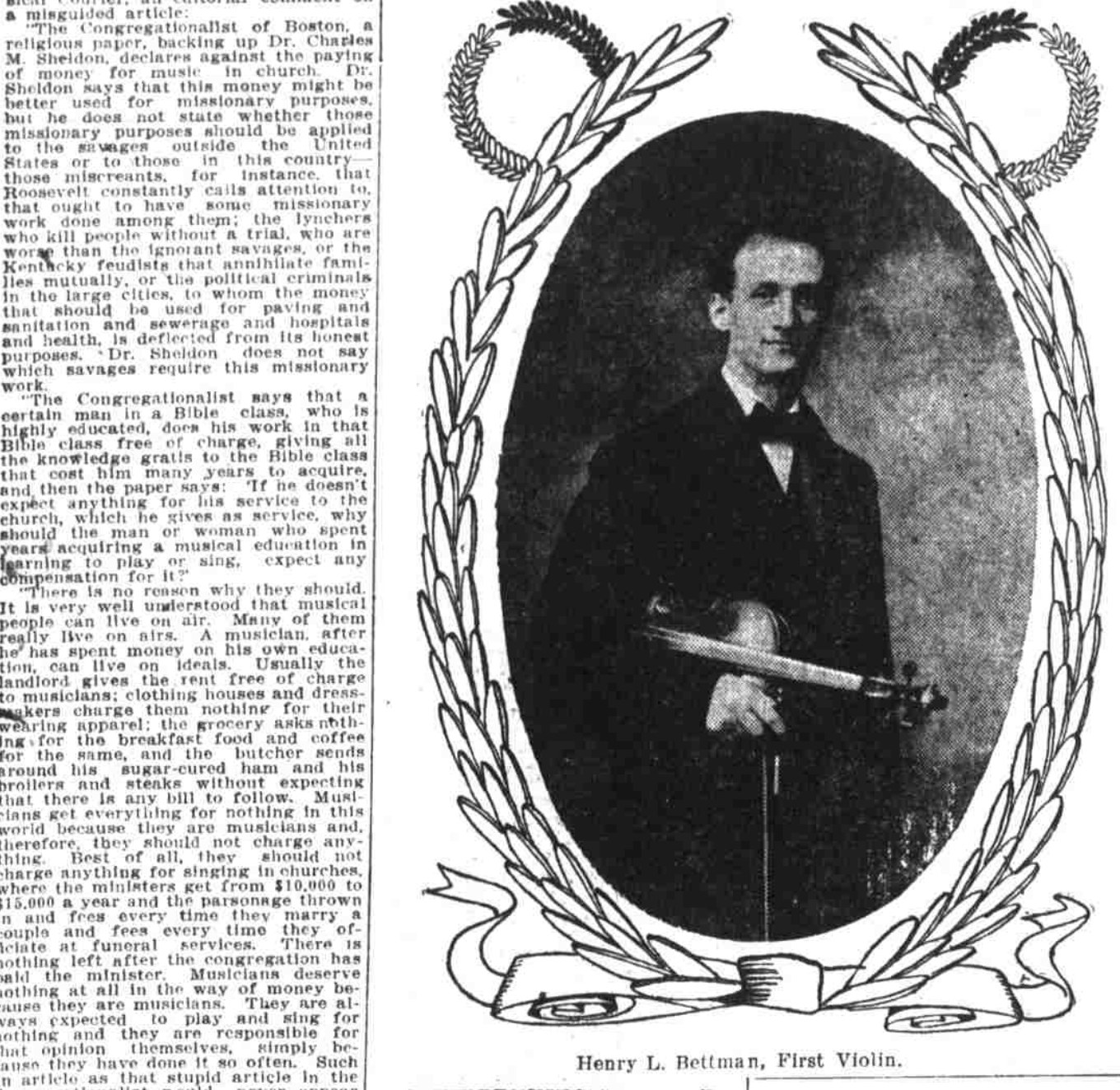
Lucca was born in Vienna of Venetian and Italian parentage, a fine combination for an artistic career. She made her debut April 25, 1841, was disputed by the singer herself, who claimed she was born the same year as Patti and Nilsson, 1838. The musical world, however, resorted 1841, and thus the prima donna was obliged to appear two years older than she was, or, claimed to be. Lucca was fortunate on the beginning of her initial public appearance at the opera in Vienna, where she created a sensation as the first bridesmaid in 'Der Freischutz.'

She was only a member of the chorus then, but even that obscure place did not prevent her from making her first debut as a principal as Elvira in 'Ernani,' at Olmutz, September 4, 1859, and she was received with enthusiasm. Her subsequent appearances as Norma and Valentine attracted the attention of Meyerbeer, who engaged her to create the role of Salko in 'L'Africain' in Berlin, and she was immediately engaged as court singer for life, but she subsequently resigned, preferring to make her home in the city of her birth. Lucca made two tours in the United States, and here, as in the capitals of Europe, became a universal favorite. As a matter of course, she sang before many of the crowned heads and received from the members of royal families many honors and distinctions. She was twice married. Her first husband was Baron von Rhaden. Her second husband, Herr von Wallhorn, died nine years ago. Since her marriage with the operatic stage, Lucca had devoted much of her time to teaching, and she had the satisfaction of hearing many of her pupils sing in the leading opera houses of the continent.

APRIL FESTIVAL of Importance to Future

One of the biggest musical events ever undertaken in this state will be at the armory, April 10, 11 and 12, when the Chicago Symphony orchestra with its four vocal soloists and two instrumental soloists plays here under the Hellig management. The coming of this orchestra will mark an epoch in the musical life of Portland. Largely dependent on the support it receives this year is the future orchestral life of Portland. It is understood that the management is intent on making an annual tour of the city if the proper encouragement is given.

Of course it is readily agreed that the creation of an orchestra presupposes a large expense and to bring such an organization across half the continent is a great undertaking from a financial standpoint. The people who wish to see their city enjoy henceforth the musical advantages enjoyed in other cities have a duty to perform in helping the management to reach success. This does not mean simply to go themselves to the concert, but to assist others to go. Talk



Henry L. Bettman, First Violin.

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The leading musical event of this week will be the initial concert of the Portland Symphony orchestra, and there is a great deal of interest manifested in this first concert. The orchestra is receiving warm support from the music lovers of the city and an effort will be made to make the concert a fashionable affair. The prominent society matrons whose husbands' names have headed the subscription list are to bring parties of their friends and a large attendance is looked for.

The program will be all that can be desired. Some excellent numbers are on the program and of course attention will center in the Liszt concerto played by Mrs. Beatrice Dierke, with the orchestral accompaniment. Mrs. Dierke's work is too well known to require much mention here. She is one of the few local pianists who can alternate a full hour for her concert and her work grows broader every year. She has the required force and brilliancy for the Liszt concerto and knows the work thoroughly, for she played it once before at concert, with Mr. Dierke playing second piano parts.

Mr. Dierke has demonstrated at rehearsal his ability as a conductor. He has 35 instruments in the orchestra and has them all under perfect guidance. There is no reason why the orchestra should give an entirely meritorious performance.

The public should support this orchestra and should show its encouragement by ready attendance. The orchestra is just starting out on a new career under new management and unless the question of giving the orchestra encouragement for this concert. The quality of the next concert will depend on the support and the spirit it meets with here. And the permanency of the orchestra will depend on its success this season.

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