

# THE REALM OF MUSIC

By GASTA IVORDA WOLD.



**E**XPECTATION is alive for the next concert to be given by the Portland Symphony Orchestra. Those who have heard the players in rehearsal pronounce the organization a more finished and sympathetic whole than at the former concert. Conductor and players have become accustomed to each other; each knows the other's peculiarities; and the better acquaintance is noticeable in their work.

There have been a few changes in the personnel of the orchestra but no material changes have been made. A few players have found it necessary to give up the work because of lack of time, but their places have been ably filled and the string section is said to improve noticeably with each rehearsal. Ferd Conrad will be missed from the cello section, for his work has distinguished him for so long in Portland orchestras. But Rudolf Kaps, the artistic player recently from Berlin, will fill his place most satisfactorily. It is decided that Mr. Kaps will be one of the soloists for the third concert of the series, next month. Mrs. Rosa Bloch-Bauer, soprano, will be the other soloist.

At next week's concert two of Portland's most popular artists will be heard in solo work. Henry L. Bettman, concertmeister, will play a Wieniawsky Polonaise. This artist is one who has never heard Mr. Bettman play, for though he has been here since the summer he has not yet given the time for a concert appearance. He has, however, played at a number of private musicales, and several times in special church work, and has demonstrated himself a thorough and pleasing artist. He is accurate and full of musicianly feeling, and is a capable leader for the violin section of the orchestra.

It is hard to find anything new to say of Mrs. Walter Reed, the other soloist. Mrs. Reed has for so long been Portland's favorite contralto that it is almost impossible to find anything complimentary to say of her that has not been said innumerable times before. She has the widest experience, perhaps, of any singer in the state. She has given recitals by request all over the northwest and has been fairly stormed with appreciation. Her experience covers vocal work of all kinds, from the strictest concert work of songs, heavy and light, to the most exacting operatic airs and the heaviest oratorio work. And in all she has pleased alike, as a singer of the simple folk songs she is especially likeable and so it is that whenever there is a celebration of any kind, a meeting of any society, a rally of clubs or anything of the kind, she is asked to sing some old song that appeals to the multitude. Her numbers at the orchestral concerts will be "Ah! Rendimi" (Rossi), one of the most exacting old operatic arias for the contralto voice, and "A Woodland Scene" (Masterson), a charming Italian serenade.

The program to be given as published last Sunday is repeated below. The concert will be given in the evening, Wednesday, May 5, at the Heilig, with Charles Dierke as conductor and Edgar E. Courson at the piano.

March from Aida..... Verdi  
Peer Gynt, Symphonic Suite..... Grieg  
Allegretto pastorale (In the morning).  
Andante doloroso (Aurora's Death).  
Tempo di minuetto (Amira's Dance).  
Marche a moto marcato (In the Hall of the Mountain King).  
Polonaise in A major for violin.  
..... Wieniawsky  
Henry Bettman.  
Phantasie from Puccini's La Boheme..... A. Chauvin  
(a) Ah! Rendimi..... Rossi  
(b) A Woodland Serenade, Mascheroni  
Mrs. Walter Reed.  
Intermezzo..... Palacino  
Hungarian Dances Nos. 5 and 6. Brahms

One of the most successful and largely attended concerts in Vancouver, was given Wednesday evening by Frank G. Eichenlaub, violinist, and Miss Beatrice M. Hidden, pianiste, with Edgar E. Courson as accompanist. The house was entirely sold out and the audience was a representative one. Mr. Eichenlaub's work met with most enthusiastic appreciation and he was giving an encore to each group he was forced to play two encores at the end of the program.

Miss Hidden played brilliantly and was given several recalls. She was especially good in the Wagner-Liszt numbers. The program follows: "Recit. et Romance" (Wagner-Liszt); (b) "Paroles du Coeur" (Radoux-Muin); (c) "Etude," Op. 104 (Mendels-

sohn). Miss Hidden: (b) "Shadow Serenade" (Dedici); (c) "Aria (for G string, alone) (Bach); (c) "Humoresque" (Dvorak); (d) "To a Wild Rose" (Mrs. D. Well-Eichenlaub); (e) "Etude de Concert" (Fiorillo); "Spinning Song" (Wagner-Liszt); Miss Hidden: "Airs Russes" (Wieniawski).

The festival music of St. David's church will be repeated today by request. The program Easter presented some such delightful numbers and Miss Suzo Jones, the soprano soloist, won so much praise that the congregation desired to hear the music again. Mr. Huchison, the artistic organist, and choir director who has succeeded in getting some excellent work from a good deal of raw material, will be heard there today for the last time as he resigned last week. His decision was accepted with regret.

The program today will be: Mattins, Te Deum and Jubilate in B flat (Stanford); anthems, "Blessed Be the God and Father" with solo by Miss Jones, (Wesley); "Hallelujah" (Beethoven); evening: Magnificat and Nunc Dimittis in B flat (Stainer); anthem, "From Thy Love" (Gounod); solo, Miss Jones.

A series of piano recitals by his pupils is being arranged by Frank Thomas Chapman at Stainway hall over the Sherman, Clay piano house. The first recital presented Miss Frances Bloch-Bauer, soprano, will be the other soloist.

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Miss Clapp gave the following program: Fugue D major (J. S. Bach, B. 1484, D. 1750); Sonata op. 27 No. 1 (Beethoven, B. 1770, D. 1827); Andante Allegro, Allegro Molto (Vivace, Adagio con espressione, Allegro Vivace), Walse op. 64 No. 2, (Chopin); Nocturne op. 9 No. 2; Warum, (Schumann, B. 1819, D. 1856); Novelette op. 21, (Schumann); Widmung, (Schumann-Liszt, B. 1811, D. 1886); Polonaise Brillante op. 21, (Chopin, B. 1809, D. 1849), (Frederic L'un Andante Spianato).

Sunday morning at the First M. E. church at 10:40 o'clock, W. H. Boyer and his choir of 43 voices, assisted by an orchestra of 25 pieces, will render the sacred cantata "The Redeemer," by Julian Edwards, in four parts.

Part 1, "The Advent"; part 2, "The Nativity"; part 3, "The Crucifixion"; part 4, "The Resurrection and Ascension." Mr. Boyer's chorus does good work under his leadership, and the soloists are good.

Carreno has been engaged for another American tour to take place during the 1905-10 season. Her last was a great success. Caelle Chamade will visit America next winter and will give 15 concerts under the auspices of the John Church company.

When Berlioz and Mendelssohn met at Leipzig in 1841, they exchanged batons, and Berlioz accompanied his with the following letter: "To Chief

Mendelssohn—We promised to exchange tomahawks. Here is mine! It is coarse, thin is plain. Only squaws and palefaces like ornamented weapons. As my brother and when his Great Spirit will have called both of us to the happy hunting grounds forever, may our warriors leave behind their tomahawks and mine together, over the portals of the council wigwam." Mendelssohn's reply is unobtainable, but doubtless was as clever and as fraternal as that of Berlioz.

An excellent and interesting program was given at a recital by Mrs. Pauline Miller Chapman, assisted by F. T. Chapman, at the Astoria theatre last Wednesday evening. Mrs. Chapman sang the aria, "La Favorita," from the opera, "La Favorita," and Mr. Chapman gave a violin solo. Both were well and favorably received by an appreciative audience.

Miss Mary Conyers, who left some two years ago to study in New York, has recently returned and is having excellent success teaching in Rainier, Pierce, Washington and Clatskanie. Clatskanie she is directing a chorus of 14 girls, and her choir is said to be the best in the county. Easter Sunday they gave an exceptionally good program at the Presbyterian church.

The mixed chorus of the West Portland High school is holding weekly rehearsals under Mrs. Walter Reed's direction and is preparing a number of good choruses. Among them are: "Carmena" (Wilson); "Miller's Wooling" (Lanning); "God Bless Thee, Love" (Newman); "The Merry Wanderer" (Newman). The chorus is called the Portland High School Glee club.

Bonci has bought a plot of ground from the Buonsignore Realty corporation at Amityville, Long Island, on which he intends to build a summer home. The property comprises five lots. Evidently Bonci's sojourn in America has been not only remunerative but pleasant if he thus lays plans to prolong it.

Hammerstein has left Paris for Berlin. In an interview he said, "One of the objectionable features of my stay in the city on the Seine was that every body talked French to me. On my door mat the hotel I lacked a sign reading: 'French not spoken here.'"

Brussels has three symphony orchestras, one led by Theodore and Ysaye, another by Dupuis, and the third by Dupuis. The Dupuis series is the most successful.

It is distressing of course when a singer realizes that he has lost his voice, but how much more awful, by far, when he does not realize it!—Exchange.

Julius Muller, the great German singer of Wiesbaden who died recently at Frankfurt-on-the-Main, was a cousin of William Muller of San Francisco, and Mrs. Philip Neu, of this city.

Miss Ruby Archambeau, Mrs. Tom Jones and Miss Irene Hurd are new members of Mrs. Walter Reed's Tuesday Afternoon club.

Miss Wilma Wagner of Forest Grove, a former pupil of F. T. Chapman, has just returned from a year's study in Germany.

The Spitzer Philharmonic society will give its next recital at the Heilig theatre Sunday, May 17.



WILTON LACKAYE

## THE MERRY WIDOW

Bobs Up Again Merrily!

Again "The Merry Widow" is in trouble, or is getting her protectors into trouble. The ownership of the Widow music is in dispute. The following is clipped from the New York Press:

"Ownership of the Merry Widow music is practically identical with the music of the waltz of the opera 'La Favorite' composed by M. Robert Pallinquet, a French composer, dead these many years.

It is a pity that Messrs. Mendelssohn and Pallinquet are dead else we might put it up to them. Under the circumstances, however, it seems but just to leave the discussion to the dead composer's respective champions—the commentator and the vaudevillean. Until these two have arrived at a common decision, it seems hardly necessary to call Herr Lehar to the stand.

A peculiar affair, recalling memories of the famous 'Hector John Berlioz Rice' case in New York recently has come to light in Vienna. It will be remembered that a young man by the name of Rice was awarded the prize in a musical competition, and it was later found that he had entered one of the famous Berlioz compositions. Many deemed the joke to be on the musician, who was presumably finished, and did not recognize the composition.

The more recent case in Vienna is that of a needy young musician named Fritz Hahn, who appeared there and was unable to make his bread and butter by his talents. He was recognized as him for some time, but suddenly he was 'discovered' as a genius of great accomplishment, and was straightway lionized by the most aristocratic and exclusive circles. They willingly gave large sums to advance his musical education and to develop his wonderful genius. He reached fame by bringing out several compositions—a dozen organ sonatas, an organ concerto, a violin sonata, an eight-voiced double chorus, a symphony and other works of remarkable magnitude 'for one so young.' All his works were produced in Vienna with marked success, and Hahn was hailed by the critics as a composer of rare technical mastery and of exceptional dignity in form and expression, who was recognized as a wedding bell, when suddenly Pepo Marx, a well-known musician, came and awakened the young man from his dream of glory. He announced publicly in a Vienna paper that Hahn's works were all exact copies from no less a composer than Richard Wagner! Investigation followed and Hahn disappeared at the same time. The Vienna coterie of friends are modestly silent on the subject. But some suggest that he might be the identical John Berlioz Rice who also disappeared.

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**IMPORTANT NOTICE** Our buyer, Mr. Karo, left for New York and Chicago yesterday. New goods will soon be arriving and we must make room for them. Watch these columns for our bargains.

**Heilig Theatre**

MONDAY EVENING  
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Wednesday Evening, May 6  
**SECOND CONCERT**

**Portland Symphony Orchestra**

CHAS. DIERKE, Conductor

SOLOISTS:  
Mrs. Walter Reed, Contralto  
Henry Bettman, Violinist

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**HEILIG THEATRE**  
Wednesday Evening, May 6

band, an orchestra leader, have made affidavits that the "Merry Widow" waltz is practically identical with the music of the waltz of the opera "La Favorite" composed by M. Robert Pallinquet, a French composer, dead these many years.

**FOREIGN MASTER**  
Praises Local Pianiste.

Miss Ada Alice Tuttle, who is to appear in a piano recital for the Women's club and its guests at the invitation of Mrs. Frederick Eggert, at the Heilig theatre on the afternoon of May 11, has spent nearly six years abroad. Five of them in Leipzig. Her piano teacher, Teichmuller, himself a pupil of Liszt and of Rubinstein, has this among other things, to say of Miss Tuttle's playing. In the certificate of her Proficiency: "Her earnest and enthusiastic study has achieved in every direction most gratifying results. Fraulein Tuttle is very far advanced technically and her well trained musical understanding, fine feeling, and abounding temperament, give to her performances the stamp of the assured and mature artist." In the grand concert on the 8th of March, 1907, Fraulein Tuttle made her debut very happily with the concerto in A major by Liszt. For a first appearance, her playing was of a high standard of difficulty, the performance was a very brilliant one. The talented young pianist is rewarded with enthusiastic applause.

Mrs. Atchison's study has been done in Chicago. She illustrates the truth that exacting criticism can be secured in America. She has a clear lyric voice of good range and sweet quality and pleases her hearers easily.

**BROTHERS IN SPIRIT**  
Though Not in Name.

A peculiar affair, recalling memories of the famous "Hector John Berlioz Rice" case in New York recently has come to light in Vienna. It will be remembered that a young man by the name of Rice was awarded the prize in a musical competition, and it was later found that he had entered one of the famous Berlioz compositions. Many deemed the joke to be on the musician, who was presumably finished, and did not recognize the composition.

**LARGE MAP OF BRAZIL.**

To Be an Outdoor Feature of the National Exhibition at Rio.

A feature of the jubilee exhibition which Brazil had planned to open in May of this year, but which will probably be postponed for some months or perhaps to next year, will be an outdoor map in relief of the republic several thousand square yards in size. The plans are now being prepared for the huge map in which every physical feature of the country is to be shown in miniature.

The mountains are to be rocky but with artificial caps of snow and ice. The rivers and streams will be watered and forests will be marked with dwarf plants.

When the drawings and estimates are made the government will urge the national congress to make an appropriation for executing the work. In connection with it it is proposed to have a botanical and zoological garden in which each of the 20 states of Brazil will have sections in which to display their characteristic plants and animal life. It is also proposed to have within the same enclosure camps of all the different tribes of Indians inhabiting the country.

The jubilee exhibition is designed to commemorate the opening by the Portuguese government in May, 1808, of Brazilian ports to the commerce of all nations, an event which took place 13 years before the separation of Brazil from the mother country but which is regarded as being really the starting point of Brazilian independence.

**A MERRY TUNE AND Its Merry Capers.**

The merry tune of the shepherd in "Tylistan and Isolde" was suggested to Wagner by an Alpine horn which he heard as he lay in one morning. It was at Lucerne in 1859, and one morning he was awakened at 4 o'clock by the blowing of an Alpine horn. "As it was raining," he wrote to his wife, "I did not get up, but I remained awake, and the merry melody of the horn kept on going round in my head until the sun came to me to make it the basis of my shepherd tune in 'Tylistan and Isolde.'" Eric, Kloss says that Wagner had a horn eight feet long made for this air in the open, but his musician refused to play it because his fellow players laughed at him and wanted to know if the sun was loaded and when it would go off. Wagner was highly displeased, but finally gave in, and the air was played on an English horn.

Another anecdote told in connection with the "Merry Wanderer" is that Wagner, as a joke, telegraphed the letters symbolizing the notes of the tune to Richard Wagner, who created the part

**HENRY L. BETTMAN**  
SOLOIST

**MRS. WALTER REED**

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