

THE REALM OF MUSIC

By GABRIELLA WOLD.

"THERE anything in the world that can be had for nothing? Ipsen says there is not, Shakespeare says there is not, and Solomon says there is not. We can very well follow in the Musical Courier by saying there is not. Nothing good can be had unless you pay for it in some form or other. The following letter from the office of the fish commission of the state of Illinois, in Urbana, refers to this matter. Julius B. Cohen writes, 'Your recent remarks regarding the justness of a musician being paid at all times for his services are imbued with more good common sense than anything I have seen heretofore in a music journal.'"

So writes the editor of the Musical Courier. I know someone who goes so far even as to fail to appreciate gifts from friends who have found them or have received them first as gifts. That may be stretching a point but the reason is there—that it does not have monetary value to the giver. She argues that the value of a present lies in its value to the giver; that this value does not exist or is very small if the giver has found it and so has sacrificed nothing to obtain it; and that it is even less if it has in the first place been a gift and the receiver has not valued it highly enough to retain it at its price.

It is the same principle applied to music that makes people give of their talents. You will find as a general rule that the best singers and players do not perform for nothing even if they are thus prevented from performing at all. A trader who values his wares will retain them against some day when they will bring what they are worth rather than sacrifice them for nothing because they can not command anything. Not even if he is in financial straits will he sacrifice them for nothing if he can help it for he will realize that later this will depreciate the value of the wares. A singer who under financial stress will give her stock in trade for nothing, she will have a present time in it as well as a permanent one. Her former cheapness will always be remembered, and he will be likely to think, as does my friend, that anything given away so lightly was found at a cost or was a gift of little value. A person whose training has incurred much thought or expense thinks twice before he will give away the results for nothing.

This subject has been discussed before on this page, again and again, but it is a matter that can be discussed often, for advancement comes so slowly. As has been said before, one's trained talents will not, or should not, be given away for nothing. It is unfair for one to have his goods moving, so a dealer in talents will not, or should not, be given away for nothing. It is unfair for one to have his goods moving, so a dealer in talents will not, or should not, be given away for nothing. It is unfair for one to have his goods moving, so a dealer in talents will not, or should not, be given away for nothing.

And musicians should advertise for trade just as do merchants. It is only right that if the accomplishments of their throats or fingers are saleable commodities they should let the public know that the use of these commodities may be had for a stipulated sum. And it is only good business to try to secure sales. The Courier suggests that this question could be more easily solved if musicians were organized. Orchestral players are organized but time is I believe the only bunch of musicians that is organized. Of course the absence of organization is due to the many who "do" music. Almost every girl of any education in America can sing or play a little. Men are fast reaching the same stage that is right and as it should be, for a little knowledge of music adds to one's enjoyment of music.

But these people with a little musical knowledge are often an evil to the profession. Because there are so many there is no organization. It is the same way as with newspaper writers; there can be no organization because anyone can write, maybe well, maybe indifferently, maybe badly, but anyone can write, and there is no organization possible because there is no distinctive line



Miss Bessie Abbott, Who Will Sing at the Hellig.



Mrs. Walter Reed, Soloist With Portland Symphony Next Wednesday.

to draw as in the trades which require actual training. But still there could be a sort of unwritten-law system among professionals in music, that nothing should be done for nothing. If this were a regular thing, and those who would not sing or play without the monetary equivalent became known, soon the list would grow. Publicity is needed in such a matter. People would be ranked according to their presence on or off the list of payable musicians. And if they were publicly known people who now are constantly endeavoring to get their music for nothing and throwing out all kinds of bait about future engagements and the like, it would be assumed to be known as getting only the non-payables upon their list. That is American pride—they wish to be known as paying for what they get, and paying for the best. It really would be an interesting experiment anyway, and some enterprising musician who feels strongly on the subject of cheap usurers coming in might start such a list, just to see what would happen to those musicians who try to get the publicity by gift that they cannot get with payment.

The following program was given by pupils of Mrs. Walter Reed at the last meeting of the Tuesday afternoon club: "On the Shore" (Neidlinger), Miss Vera Parker; "Caro Mio Ben" (Giordani); "Du Mein Holder Abendstern" (Wagner); Henry G. Letlow; "With Rue My Heart, in Ladies" (Brancombe), Miss Mamie Dunn; "Only in Dreams" (DeKoven); "The Palms" (Faure), F. S. Hickie; "Du Bist Wie Eine Blume" (Schumann); "You Loves the Time of Violets" (Loehr), Miss Grace Campbell; "The Willow" (Salter); "Helle Nacht" (Herman), Dr. George Ainslie.

The subscriptions to Boston's permanent opera gain steadily by a few thousand each day, according to the last reports. The entire sum so far pledged is \$90,000. It is generally known that Henry Russell of the San Carlos opera company will have complete charge of the artistic side of the scheme. Mr. Russell has been planning with the body of directors as to the operations to be carried out in the building arrangements, and the result is that one or more of the directors intend to spend the coming season in Europe for the purpose of studying opera house methods in France, Italy and Germany. Final reports state that Constantino has been

engaged as the chief tenor of the new company. Those who were charmed by his beautiful tenor when he sang here last year will be glad of this recognition. The concert to be given at the Hellig May 15, at the invitation of Mrs. Frederick Eggert, is arousing a good deal of interest. Miss Ada Alice Tuttle, pianiste, and Mrs. Clyde Bruce Aitchison, soprano, will be the artists giving the program. Mrs. Eggert has sent out invitations to the members of the Women's club of which she is president and to a number of their friends. The following program will be given: Sonata, B Flat Minor (Opus 35)..... Chopin Grave, Doppio Movimento, Scherzo, March Funebre. Finale. Miss Tuttle. a. Willkommen, Mein Wald..... Franz b. Wiegand..... d'Albert c. Song of the Valkyrie..... Weingartner Mrs. Aitchison. Etudes..... Chopin Opus: 10, No. 3. 25, No. 1. 10, No. 12. 25, No. 5. 25, No. 11. Miss Tuttle. a. Love's Rapture..... Kortheuer b. A Proposal..... Mary Turner Salter c. Se Beran Ross..... Arditi Mrs. Aitchison. Rhapsody in E Flat..... Brahms Romanza in F Sharp..... Schumann The Erl-King..... Schubert-Liszt Tarantella..... Liszt Miss Tuttle.

Immediately after the Chelsea congregation near Boston recently, Harold Bauer, who happened to be playing with the Boston Symphony, offered his services for a benefit appearance. Simultaneously with Mr. Bauer's kindly offer Charles A. Ellis also offered a performance of the Boston Symphony orchestra. It was deemed expedient to combine these appearances, and hence Mr. Bauer and the orchestra together gave this benefit performance April 27. The occasion marked the last appearance of both the orchestra and Mr. Bauer in Boston this year. At the First Christian church tomorrow evening Madame d'Auria will give a recital for some of her pupils. Any one who is interested in students' work will be most welcome. Those who will take part are Miss Jones, Miss Gronek, Miss Flegg, Miss Matthews, Miss Gelberg, Miss Harwas, Miss d'Auria and Mrs. Charles Miller, together with the Thursday Choral Club. Charles Duncan Red, cellist, will assist, with Miss Myrick, violinist, and the accompanists, Mrs. Johnson, Mr. Hutchinson, Miss Collins and Miss Jones. The music at Taylor Street Methodist church today will be as follows: Organ prelude (de Shaye); anthem, "Fear Ye Not, O Israel" (Spicker); offertory, tenor solo, "If with All Your Hearts, from 'Bilshah' (Mendelssohn); organ, "Marche Heroique" (Liszt); Evening service—Organ, melody (Rheinlander); anthem, Gloria, "Twelfth Mass" (Mozart); offertory, bass solo, "Out of the Deep" (J. G. Marks), A. W. Ledbury; organ prelude. Lovers of church music are invited to attend this evening's service at Centenary Methodist church, East Ninth and Pine streets, when the choir will repeat, by request, the music which was so much appreciated on Easter Sunday. The monthly musical services at the church are becoming a feature of the east side. The next to be given will be on Sunday, May 31. The Daily Telegraph of London says: "With reference to the approaching campaign at Covent Garden a provincial newspaper has discovered that among the operas to be given is one bearing the title of 'Dick Walker.' Nothing is known of this mysterious work in Boston street, but a particularly bright intellect has solved the puzzle. For 'Dick Walker' read 'Die Walkure.'"

her debut. Before leaving Australia the announcement was made that to celebrate her twentieth operative birthday she had intended giving a popular concert in some large London hall for the benefit of the poorer people of the big city. Edward Grieg's letters in a most interesting correspondence between Norway's late composer and Oscar Meyer, the song writer, are reproduced in the next city. These letters were a charming insight into the personality of the man of the north who was so loved by all his contemporaries. There is a charming touch of gentle humor about his words and a delightfully informal but kindly tone, an absence of professional jealousy and broken view of life that are really beautiful.

A number on the program of the Portland Symphony concert next Wednesday which is attracting a good deal of attention is the closing selection, an intermezzo by M. G. Falasco, clearly a player in the orchestra. The number is said to have a great deal of merit and there is much interest in hearing the composition of a local musician.

Miss Irene Stokes sang with good effect a group of songs at the last meeting of Mrs. Olga Bartsch-Lang's Musical club. Her numbers were "Love You Truly" (Bond); "Serenade" (Weidinger); "Purple Pansies" (Johnson); "Cupid's Mistake" (Broom); and "Spring's Awakening" (Back), which was especially well sung.

STAR SPANGLED Sentimentalism in Song.

Some of the readers of this page may recall a comment of some length recently written on "The Star Spangled Banner" as a national hymn. The argument was put forth that the song is unmelodious and unmusical, hard to sing and trying to hear because of the slow construction and broken intervals. The Courier seems to agree with the writer, even if the Women's clubs of New York do have a different idea, due to sentimentalism. The feelings inspired by the hearing of this song are not due to the music, but to the associated ideas of "Piggy-Wig and Piggy-Wee" would make one's blood tingle in the same manner had it been sung under the same conditions for many years. Here is what the Musical Courier thinks of this sentimentalism: "The New York Federation of Women's clubs has had a bill introduced into the state senate by Senator Page to prevent the abridgment or emasculation of 'The Star Spangled Banner' in the books and music in use in the public schools of the state of New York. Section 1 provides that no book, textbook or sheet music which contains the national anthem shall be used in any public school in this state unless (Continued on Page Seven.)"

WELL RECEIVED.

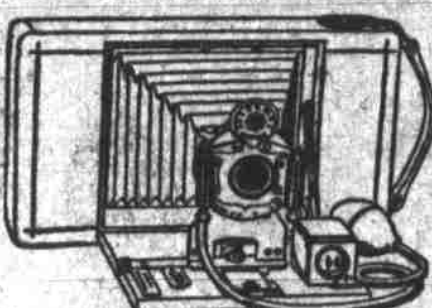
Miss Batchelor, Pupil of Mrs. Carroll, Gives a Fine Recital. (From Forest Grove Times, April 25.) Forest Grove's representative intelligence and culture assembled last night in Masonic hall to listen to Portland's girl pianist of the moment. Her recital looked forward to with great interest, inasmuch as it afforded the first opportunity to many to learn for themselves of the wonderful achievement in teaching of Mrs. Emma B. Carroll who brought Miss Batchelor out after less than four years' study. Much was expected since Mrs. Carroll's fame has already reached us, but with awe and wonder the audience listened as one after another some from the world's classics fell from Miss Batchelor's fingers. The program opened with Chopin's Prelude, Op. 28, No. 3. Her grasp is impressive in its unassuming beauty, and Miss Batchelor's delicate pianissimo in the difficult cadenza merits much praise. Then followed the Chopin "Barcarolle," more than all other compositions, demands an artist musician. To have developed this way to Miss Batchelor's subtle, ethereal beauty of this fragile song, requires more than finger dexterity, more than power or delicacy of touch, more than beautiful phrasing or sympathetic pedaling; to all these must be added an inner comprehension of things, sublime and spiritual, and what better than this "Barcarolle" with the C minor Etude telling of such sadness and laying bare the profound and intense emotion of a great soul, could have shown Miss Batchelor the possessor of all these musical attributes. The waltz, with its excessive difficulties, rendered with smoothness and sensitiveness to rhythm, closed the Chopin group. The Brahms Rhapsody was given with satisfying intelligence and Brahms demands intelligence, that the richness of his musical thoughts couched in longer sentences or phrases than his predecessors made use of, might be breathed into melody for the listeners. In the Mendelssohn "Song Without Words" we heard a tender melody surge its way to our hearts through Miss Batchelor's poetic touch. The piquancy of the Polka Etude was handled with ease and showed a technique capable of overcoming any difficulty. The Legend by Paderewski was given with an abandon which showed Miss Batchelor's sympathetic appreciation of its sweep and broad elegance. Chopin's G minor Ballade was a fitting finale to a program rendered by this slip of a girl as if by an artist, a composition of inimitable beauty, luxuriant with poetic and brilliant melody and sweeping at last into strophe of demonic passionateness it leaves us amazed and longing for deeper draughts

from this wonderful world of music. Miss Batchelor carries with her from all who heard her in last night's concert the deepest appreciation of her splendid work, rendered in a sincere and unaffected manner. To Mrs. Carroll, who has been Miss Batchelor's teacher from the first, great credit must be given. A woman of brilliant mind, possessing the most beautiful reverence for an art that has engaged her life's thought and effort, consumed with an energy tireless in its desire to help those of honest, noble purpose in the field of musical endeavor and one whom no one can meet and know without being inspired with finer aspirations and higher ideals.

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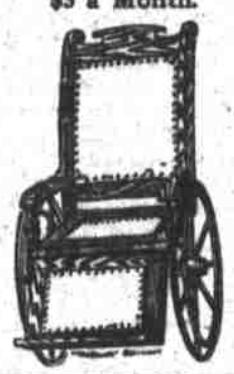
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