

THE REALITY OF MUSIC

By GABTA IVORDA WOLD.

It is unfortunate that we do not popularly rank a violinist as highly as we do a violinist. Many people reach notes by their work on the cello and are highly ranked and showered with praise and honors abroad, but the general public over here does not hear it. They know there are good cellists but they do not venerate their names in the same manner as they do a violinist.

Why this should be so is hard to say. I believe there are really more people that like the cello with its rich, sympathetic tones than the violin, but it seems generally to have been accepted as a secondary instrument. A cellist holds much the same position as an organist. His work may be just as good but he bears the same relation to the violin as the organist does to the piano. The cello is as difficult to play, I believe. Of course, there may not be the keen difference between good and bad tone noticeable in the higher notes of the cello as on the violin. Just so a slight error in tone is not so noticeable in a basso voice as in a high tenor. An error in a heavily drawn line is in the same way less noticeable than in a fine hair line.

But there are other difficulties that the cellist must cope with. There is, for instance, the longer neck necessitating a larger stretch of the fingers. But I believe it is easier to produce a good, full tone on the cello than the violin. The latter instrument is more amenable to the scordatura, that is to altered tuning by increased tension, than is the cello and the varying in the tone is, I suppose, greater with the slightest change.

However, the cellist deserves the popularity that seems to be withheld from him for no reason at all, for of course, these technical differences would not affect the public.

A short time ago when Madame Lillian Blauvelt was here Albert Rosenthal, a young cellist who has recently begun a public career, was the program with her. He won his audience readily and they applauded, charmed with his work. But I doubt if many of them thought he had done as good work as a violinist in the same position. They did not realize that in Europe where he has been studying he has received splendid notices and has been spoken of as one of the most promising young cellists.

Tomorrow another cellist whose name is everywhere known among musicians will play here with Bessie Abbott. There will probably be few in the audience who know how he rightly ranks in Europe. Then a brief review of his career might not be amiss.

Hans Dressel was born in London of musical parents. His father was an excellent piano teacher. He also studied the violin from an Hungarian virtuoso. His father with rare good sense insisted on his son's education in music, and his mother was a good pianist. He was sent to St. Paul's school and after the death of his mother when Hans was 12 years old, he continued his studies at Westminster, where he eventually chose the violin as his instrument, studying it under the world-renowned Guttmacher. When he returned to London he was placed under the training of Chevalier de Munk at the Guildhall School of music where he became first winner of the Libbyson prize for violin solo and was highly complimented by the press.

Soon after he became head professor of that instrument at the Charterhouse school. His services as soloist and concert performer were in demand so much in demand that he finally resigned from the chair. In Wales and at Oxford his playing so delighted his hearers that by special request he arranged an ensemble class in concerted music which is a feature in his tuition. He has played throughout England and Germany with marked success. On his visit to Canada he was selected with an ambition to visit the states and has his headquarters now for a brief period at Detroit, where he has been engaged for a series of chamber concerts. He also has written some charming things for his own instrument.

Mischa Elman, the remarkable Russian bow violinist, who has set England—and, for that matter, all Europe—a-wondering, is to make an extended



MISS ADA TUTTLE.

Soloist at Mrs. Eggert's Musicales.

American tour the next season. This will be his first appearance this side of the water, though he has been bravely heralded the past two or three years. It is to be hoped that he will visit the coast, but it is a little early for any such announcement.

Some interesting anecdotes of Liszt and Chopin are told by Massenet. Both, it is said, had the most extreme aversion to invitations because they were always asked to play for the guests. "They throw a cutlet before me," Liszt said, "and then order me to play the piano." Chopin is said to have answered such a request from the hostess once: "Must it be, madame? I have eaten so little." Rubenstein had the same feelings. Once he was invited to a function and the hostess knowing his aversion had the piano covered up with carpets in a corner and completely hidden from view. Rubenstein, accustomed to greedy requests, was surprised, and asked a companion, "Have they no piano here?" The woman thought not, but suggested it might be under the rugs in the corner. Five minutes later Rubenstein was seated at the piano and he played uninterruptedly for an hour.

The Astoria Daily Budget has the following criticism:

"The recital given last evening at the Astoria theatre by Mrs. Pauline Miller-Chapman, assisted by Frank Thomas-Chapman, was one of the best of its kind ever given in this city. The program was well selected and most artistically rendered. Mrs. Chapman possessed a most wonderful voice and her rendition of the difficult numbers proved her mastery of the art. Each note sung was clear and forceful, her lyric voice filling the large auditorium

without any perceptible effort on the part of the singer. Mr. Chapman opened the entertainment with a violin solo, and at once convinced his hearers that he held in his hands. His violin responded to every movement and the soft, clear tones produced made this part of the entertainment very enjoyable. Mrs. Chapman possesses a mezzo-soprano voice, and while singing the aria, 'O Favorita,' demonstrated the range and fullness of her bird-like voice. Other numbers on the program were equally well rendered and the entertainment from a musical standpoint was a decided success."

There will be an interesting concert given Tuesday evening under the auspices of the Arion society at Arion hall, presenting Mr. and Mrs. Marquardt, violinist and harpist, and Louise Hagner, pianist. Charles Dierke will be the accompanist, and Louis Dammach the director. Following is the program in German:

"Frohliches Wandern—op. 65" (Carl Aug. Kern), Arion Mannerchor, "Glorio Bretonne" (G. Bachmann) piano solo, Fr. Louise Hagner; "Am Ammersee" (F. Langer), Arion Mannerchor; "Faust-Fantaisie" (Sarasate) violin solo, Herr Marquardt; "Weingalopp" (C. Kuntze), Arion Mannerchor; "Cascades" (Zobol) harpist, Frau Marquardt; "Meine Muttersprache" (E. S. Engelsberg), Arion Mannerchor; "The Song of the Brook" (Theodore Lach), piano solo, Fr. Louise Hagner; "Grusse an die Heimat—op. 9" (Carl Kromer), Arion Mannerchor; (a) "Romance in G-Dur" (Boothoven), (b) "Pinnelied" (Lotto), violin solo, Herr Marquardt; "Das Fraulein an der Himmelsthor—op. 19" (Reinhold Finkelsch), Arion Mannerchor; (a) "Ave Maria" (Schubert), (b) "Wienelied" (Oberthuer), violin and harfe, Herr and Frau Marquardt.

Fifty-two little folk were entertained at Miss Grace Wilton's piano school last Saturday afternoon. After an interesting piano program had been played by 15 children and several readings given by Marguerite Eggert, Miss Wilton gave some interesting incidents of her trip abroad. Miss Wilton's friends will be glad to know she is to give a recital early in the fall.

She studied the past year in Berlin under Conrad Ansoy and two years prior to that she studied in Chicago with Victor Helms and W. C. E. Schoeck. Her next recital is looked forward to with considerable interest, as it will be her first public appearance since her return. Miss Wilton is a pianist of a great deal of natural talent.

The music at the First Baptist church today will be as follows: Morning—Organ voluntary, "Offertory in E Flat" (Battiste); anthem, "Savior, Like a Shepherd Lead Us" (Niedlinger); violin solo, "Nocturne" (Chopin); postlude, "Andante" (Wallen). Evening—Organ voluntary, "Offertory in E Flat" (Battiste); quartet, "Love Not the World" (Marston); postlude, "Allegro Moderato" (Grove); Miss Kathleen Lawler, soprano; Miss Ethel Shea, contralto; R. N. Hockenberry, baritone; J. W. Belcher, tenor; Dorothy Ennis, soprano solo; Miss Frances Batchelor.

The following note from Spokane will be of interest to those who remember the singer's appearances here in her short stay in Portland:

"Rosemary Gloss, an American soprano, was well received at the concert by the Wagner club in the First Methodist Episcopal church, March 31. She was accompanied by Mrs. Harry K. Brown, pianist. The chief numbers were the aria from Saint-Saens' 'Etienne Marcel' and Hungarian songs."

"La Tosca." "Madame Butterfly," grand march by Elgar, overture, "Light Cavalry," and "Prince of Pilsen" will be the orchestral numbers for the next concert of the Spitzner Philharmonic orchestra next Tuesday evening at the Hellog. Violin solos will be played by Miss Nina Nicklin, Miss Lillian Morgan, Miss Dorothy Ennis, Miss Margaret Mortensen and the piano soloist will be Miss Frances Batchelor.

Today's music at Taylor Street M. E. church will be as follows: Organ, offertory in F (Paukes); anthem, "Fear Ye Not O Israel" (Specker); offertory soprano solo, "The Lord Is My Light" (Allitsen), Mrs. E. A. Miller; organ, postlude in G (Whiting). Evening—Organ, "Fantasia Triomphe" (Clarence Eddy); anthem, "Egypt's Bondage"; offertory; organ, march (Pattison).

Emil Enns is to present about a dozen of his pupils in recital May 27. Assisting them will be Miss Hazel Hardee. The next evening Miss Hattie Wins of Astoria will give recital and Miss Nora Lawler will assist. Miss Hardee and Miss Lawler are among Miss Kathleen Lawler's most promising vocal students.

The musical department of the Woman's club entertained last Thursday with a very enjoyable program. Mrs. J. E. Hamilton, Mrs. A. G. Riddell and Mrs. G. W. Martin were the hostesses for the afternoon. Mrs. R. A. Fran of Portland Heights will entertain the department next Thursday.

The sacred cantata "Cross and Crown," which was so well received at the Fourth Presbyterian church Easter week, will be repeated at several other churches by the same choir. It was given at the Sunnyside Congregational church Friday of last week before a

Bessie Abbott in "Mignon."

large audience and will be given this week at the Sellwood Presbyterian church. The solo, especially the soprano, by Miss Carrie Corlies Spalding, lately from Europe, and the contralto by Miss Eleanor Kurth, were very well received. The chorus, which comprised fourteen people, is excellent. Miss Tillie Klump, organist of the church, was a capable accompanist, and Mrs. J. E. Hamilton, the director.

Here is a sample of English humor in music, taken from Funch: "Madame Tetrazzini has declared that San Francisco is 'the only city in the world for a singer to live in.' One understands this preference on the part of a prima donna for an earthquake city. Nature herself helps to bring the house down."

Miss Zeta Hollister, a promising young soprano of Portland, and a member of Mrs. Walter Reed's Tuesday afternoon club, has returned from a two weeks' visit to Dallas, Oregon, her former home. Her many friends were delighted to hear her voice again.

A cablegram from Berlin to New York said that Lechetsky was married for the fourth time April 27. Evidently the addition of his pupils and his pupils' pupils to his family circle is not so permanent in his matrimonial ventures.

Mrs. F. M. Branch and Mrs. E. Hampson delighted the Fellowship members and friends at the Empire theatre last Sunday evening with duets and solos when Henry V. Morgan lectured on "How to Make Life Worth Living."

"You Americans don't appreciate art," said the man from abroad. "We don't, eh?" rejoined the earnest patriot; "why, we pay some opera singers more than we do baseball players."—Washington Star.

If it is no consolation to tell a young American singer that the foreigners who usurp the chief roles at our two opera houses won't last forever—neither will the young American singer.—Musical Courier.

The news cables inform an eager American world that Hammerstein will produce "Salome" here next season, with Garden in the title role and Strauss at the baton.

A correspondent asks: "What actual difference is there between American and foreign opera singers? About \$1,000 per night.—Exchange."

The Musical Courier says: "Critics who write adversely concerning Funch's opera might be said to be Puccinimal to that composer."

Emil Enns will give a recital next Friday evening at the Danish Lutheran church for the benefit of the church.

PORTLAND COMPOSER

Man of Modesty and Merit

A modest musician of merit that Portland has in her midst is Manuel Benitez Palacios. Mr. Palacios is Spanish by birth from Central-America. He has composed some 40 selections, one of the lighter of which was heard Wednesday evening at the Portland Symphony concert. He was called to the footlights twice to bow his recognition.

Mr. Palacios is a musician by birth and by training. He was born in Guatemala and there received his musical education at the Guatemala conservatory. It is a very musical country, Mr. Palacios says, as



M. B. PALACIOS. Composer and Clarinetist.

are all the Spanish countries, and there is opportunity offered for everyone to hear and learn good music. His father was the director of the president's band, an organization which has higher ideals there than most organizations of the same name in America. In school studies and in his work he came much interested in it. His natural aptitude for this branch of music asserted itself and he was composing in early youth for piano and orchestra.

Mr. Palacios has lived in Portland for the last 12 years and has been working on his music quietly meanwhile. He plays the clarinet in the Hellog and in the Nortonia orchestras, and at the latter place several of his light compositions have been played. He plays with ease most of the stringed instruments so much used by the Spanish and grand mandolin lessons. His compositions are mostly of the light class of music, intermezzi and little pieces, signed by one of the leading piano teachers of Portland in which he said, "An unqualified success was Miss Ada Tuttle's debut with the Portland Symphony orchestra Thursday afternoon at the Hellog theatre."

From the opening of the dignified Bach concerto played with the breadth and authority so necessary to its stately beauty, to the delicate intricacies of the passage work of the last concerto, Miss Tuttle demonstrated the thoroughness of her training and her own innate musical temperament.

Mrs. Atchison has a fine dramatic soprano voice with some coloratura quality. She will give a great surprise to those who have only heard her in church work.

AMERICAN SINGER OF

A Home Training Succeeds.

The Musical Courier of New York has been unrelenting in its fight for American recognition in music. For years past it has contended that Americans were themselves to blame for the slight opinion Europe holds of American music; that their own disloyalty to their own singers and players and their ceaseless hero worship of all things European was the death knell of prosperity to American musicians in America. But once in a while someone comes along and by sheer indomitable will and perseverance gains for herself a place at home before going abroad. But this is seldom. The Courier gives an interesting account of a woman who won.

NONE OF THE PASSE

In This Songstress.

Portlanders who are accustomed to thinking that away out here on the coast we get only the "left-overs" of the musical world will appreciate this sentiment coming from another western city. Miss Abbott, who insists on only being in her name, will sing tomorrow night at the Hellog. Edith Moxom Gray,

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son in this country, and has been doubling her appearances—that is to say, singing in one city resulted in her engagement to sing in the same city again. That American record. It discloses this fact that I speak of, that Americans are recognized first through the determination they have of proving their own powers and backed by the influence and the principles that the paper has been applying for years for the establishment of these truths.

PRIVATE MUSICALE

To Be Large Affair

Mrs. Frederick Eggert's musicale, given to the members of the Woman's club and their guests will take place at the Hellog next Friday afternoon. The program will be a piano recital by Miss Ada Tuttle assisted by Mrs. Clyde Bruce Atchison. Miss Tuttle's debut at the Hellog, May 2, last year, was a most artistic event. Miss Tuttle with all that was expected by the large audience present, surprised her admirers by the excellence of her work. The Journal published a critique at the time, signed by one of the leading piano teachers of Portland in which he said, "An unqualified success was Miss Ada Tuttle's debut with the Portland Symphony orchestra Thursday afternoon at the Hellog theatre."

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This campaign of forcing before the American public the fact that there are competent musicians of American birth and American education and American scholarship and American brains can be emphasized in instances prominent enough to show and to prove that our argument is unanswerable. Take the case of Mrs. Corinne Rider-Kelsey. Mrs. Kelsey has been singing at the rate of 30 concerts and oratorios a ses-

son in this country, and has been doubling her appearances—that is to say, singing in one city resulted in her engagement to sing in the same city again. That American record. It discloses this fact that I speak of, that Americans are recognized first through the determination they have of proving their own powers and backed by the influence and the principles that the paper has been applying for years for the establishment of these truths.

"This year Mrs. Rider-Kelsey begins her opera engagement at Covent Garden, London, for three years, singing such parts as Zerlina in "Boheme," as Mirella in "Carmen," Marguerite in "Faust," and additional roles as the season progresses, the season opening June 15.

"When Mrs. Rider-Kelsey went abroad last year for a visit and recreation, singing on an occasion in a private musicale, a friend of Mr. Higgins of the opera happened to be present, and he was so impressed with the quality of her voice and her manner of delivery of the opera happened to be present, and he immediately asked to hear Mrs. Kelsey. The latter, not desirous at the time to sing in opera, could not help but refuse, but Mr. Higgins grew more anxious and wired her to come and sing for him, which she kindly consented to do whereupon he and his full staff were so impressed that an engagement for three years was immediately tendered to her, which she refused. She was leaving for Germany the same day, when another telegram from Mr. Higgins arrived, persuading her finally to enter the opera at Covent Garden. "She will, after the opera in London, where she will remain six months, spend six months in America, and now comes the one particular point that I want to make in this statement, a statement which is unusual in these 'Reflections' and that is, that Mrs. Rider-Kelsey is the first American singer who has succeeded in attaining directly such a position in the renowned Covent Garden opera, who has been trained solely in this country. That is the essential point of this whole Rider-Kelsey paragraph. I want to establish that Mrs. Rider-Kelsey is a young woman who has worked with incessant energy for the purpose of developing her voice to its utmost realm of capacity and always within the bounds of good taste and musical discretion. We will not learn of her continued success, because she is inflexible in determination to reach her ideals, and everybody in America should be proud of a case like this—an artist educated and trained in this country receiving an engagement of that kind."

INDIANS AT SYRACUSE.

They Have Antone Lubo There and May Get Bowen. From the New York Sun. Syracuse is the only one of the Eastern universities that has attracted students from the Carlisle Indian school. Directly after the football season last year Antonio Lubo, captain of the Indian team, made arrangements to go to Syracuse. He is there now in an arts course and making good in his studies, according to report. To follow Lubo, Bowen, another football player, is to enter and he may be accompanied by Frank Mount Pleasant, who is as good as all round athlete as has been heard of for some years.

Look

In Tomorrow's Papers for The Secret of the Wink