

THE REALITY OF MUSIC

By GASTA IVORDA WOLD

THERE are many different opinions of what constitutes greatness. The dictionary gives many qualifications for greatness. "Great" may be large in space, or in number, or in length of time, or in thoughts, feelings or actions, in powers or accomplishments, in position or in importance or weight. There are so many roads to greatness that it seems almost anyone might walk at least one road.

the most out of their music. For what you put into your music that you will get out of it. If you put love and warmth into your music, love and warmth will emanate therefrom. If you are small and think only of the impression you are making on the audience, you will follow happiness and a frown anger.

Can the man have a great soul or a great heart who will trample upon the feelings of a small child? One of the most heartless, utterly cruel and unnecessary stings ever inflicted was recently brought to my notice by some young man who had just returned from New York. They brought with them the New York Times comment on the incident and were themselves present at the concert. Paderewski was giving a recital in the ballroom of the Plaza a short time ago for the benefit of the Music School settlement. To show their appreciation of his kindness the women's committee had arranged a laurel wreath to be given him at the close of the program as an appropriate gift. He played for two hours without ceasing, though he was slightly annoyed by a little whispering upon which he turned a cold reproachful stare. An additional annoyance, the swinging aside of the curtain at the end of the hall, letting in a little light which he had ordered carefully obscured after having all the windows darkened and all movable air shut out to his own romantic pleasure, but to the discomfort of the audience.

And this, last is the greatest of all. A man with wealth, power, talents beyond small, is branded so by the world if his soul is warped, if his character is wanting. People see him only for a time with the eyes of the admiring. For there is nothing that this world loves more than a hero, and there is nothing it is more eager to indulge than hero worship. And a man may be set upon a pedestal and worshipped blindly for a time, but as sure as he is merely a petty idol the worshipers will some time find it out. Then his grief will combine resentment at being duped, sorrows at the loss of an idol and contempt for the duped god.

It is by this standard, then, that we should decide greatness. A man who is great in his profession finds greatness in double proportions if he is a man as well. For then he gains love and admiration. Among the world great artists one is impressed with the simplicity of the greatest. As men and women reach the

Portland soloists who will appear on the program. "In a Flower Garden" (Denzel) and Grieg's "At the Cloister Gate" for soprano, alto and chorus, will be especially attractive features of the program. A new musical setting of Tennyson's poem, "Sweet and Low," by Emil Enna, will be sung.

One of the important concerts of the season is the one arranged as a Rose Festival concert, to begin May 25, at the Hellig. The artists include Mrs. Pauline Miller-Chapman, mezzo-soprano; William Wallace Graham, violinist; Miss Waggoner, pianist and accompanist. Mrs. Chapman has not been heard in Portland in concert since her successful season in Europe last year. Mrs. Chapman was heralded by the foreign critics as a vocal star of unusual gifts. It is noteworthy that Berlin, the musical capital of the world, and the most difficult city to appear in, musically speaking, put the stamp of her approval on Mrs. Chapman's vocal gifts. The artists assisting are also from Berlin. Mrs. Waggoner has just returned and is giving a recital at the Royal High school. Mr. Graham has not appeared in Portland in concert in two years. His friends will welcome this opportunity to hear him.

The concert to be given this afternoon at the Hellig by the Spitzer Philharmonic society will be of a good deal of interest. These concerts always draw a large and enthusiastic attendance and are most commendable. This institution has lived now under the direction of a number of good many years and will continue to live because it is of practical benefit. Not only

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Genia Branscombe, will be among Miss Connolly, who is contralto of the Congregational church, has a sympathetic voice of good range. Dr. Alexander, tenor of the First Congregational church, will give a number of German songs, among them "Traum Dusch die Traum" by Richard Strauss, and the aria "Una Partita Lagrime," from "Elisire d'Amore" (Donizetti). Dr. Alexander has been heard in concert in front as one of Portland's best tenors. Edgar E. Courson will be at the piano.

That hymns, when properly sung, are appreciated is evidenced by the many requests made that the hymns sung by the choir of the Centenary Methodist Episcopal church as a prelude to the evening service last Sunday, be repeated at the close of the service. His choir sang a number of unfamiliar hymns as a prelude to this evening's program. The musical assistance to the services today on account of the absence of J. Hutchison, the English organist, who will play both morning and evening.

Fritz Kreisler, the violinist, who played here a short time ago with Harold Bauer, has completed the season's tour, but had the misfortune of succumbing to severe attack of typhoid fever, from which he is slowly recovering. He is planning now to take a somewhat rest, before coming to the sea voyage. Next season he will not be in America, but the following season he is already booked in the States.

Some of the soloists, for the coming British Benevolent association's entertainment to be given on Tuesday evening, are Mrs. Walter Reed, Mr. Crowthers and two well-known pupils of the Royal Academy of Music, Miss Sarah Glance and Miss Sarah Glance.

Miss Nona Lawler sang Saturday evening a week ago at the pupils' recital given by Miss Nita Briggs at Stelway hall. Her numbers were "The Willow Tree" (Liszt), "The Song of the Lark" (Ronald), "She is a Pupil of Miss Kathleen Lawler."

Mrs. Alice Brown Marshall, pianist, has been invited to play for the Northwest Music Teachers' association, which meets in Seattle the first week in July. Mrs. Marshall was a pupil of Sherwood Hall, who died in Seattle last year on his return concert here.

A concert was given at the G. A. R. hall in the Mulkey building, Friday evening under the direction of Mrs. Whigham. A number of her pupils were in the program and were well received. William Lai, a Chinese boy, was specially well received.

Mrs. Ella Connell Jesse has sent out invitations for a piano recital at Ellers recital hall Friday evening, May 29, to be given by her pupil, Miss Wynona Bressler, assisted by Miss M. Evelyn Hurley, violinist, and Mrs. Estella C. Berry, violinist.

Miss Sara Glance is a new member of Mrs. Walter Reed's Treble Clef club and has given a beautiful contralto voice has attracted a great deal of attention in Portland since she came here two years ago from Australia.

"Who is the greatest musician in Italy today?" inquires Henry T. Finck in the New York Evening Post. Ask Mascagni, Leoncavallo, Giordano or Puccini. Any one of them will be able to tell you.—Musical Courier.

Stranger—This village boasts of a choral society, doesn't it? Resident—No; we do not boast of it. London Tit-Bits.

Mrs. Walter Reed will be the soloist at the "David Williams" Dental college graduating exercises at the Hellig Thursday evening, May 21.

Marquardt's Well Received by Arion.

The Arion society's closing concert for the season was given Tuesday night at Arion hall. The attendance was not large but the audience consisted largely of musical people who highly appreciated the program.

The appearance of Herr and Frau Marquardt was a treat to those who love the best there is in the way of instrumental music, both demonstrating the truth of all the good things that have been said about them. Herr and Frau Marquardt are here on their way south but will remain here a few weeks. Frau Marquardt has secured to appear as soloist at the next symphony concert.

Herr Marquardt played Sarasate's "Faust Fantasia" for an opening number, and to the encore responded with "Rondo de Lullus," both admirably performed. The program he gave a "Beethoven Romance" and "Scherzo" with "Schubert's Serenade" for the encore.

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Her husband was the piano soloist. She won the audience from the start and was deservedly accorded the leadership of Louis Lammas gave six selections, their numbers all favored with those of the soloists. Fewer numbers were given, but they have better preserved the balance of the program.

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Successful Season Of Local Orchestra Ends.

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Seattle orchestra and largely responsible for its success. It was a concertmaster for the local orchestra. Madame Marquardt will be one of the soloists. Her harp work was beautiful. Mrs. Marquardt has had the world three times and has met with praise everywhere. She has been heard in concert in many world press notices from all parts of the world. They toured the first time 13 years ago, taking in the antipodes when they were on their honeymoon, when they traveled all over New Zealand and Australia. Some of their best concerts have been given in the Townhall at Sydney to audiences of 3,000 who were in raptures about them. There is the greatest interest shown here in her work.

As for Arthur Alexander, Portland long since recognized his genius and as it is with every artist he makes from Portland it just as eagerly welcomes him back on his return. It is said that he has made a great advance during his absence this winter, and the London papers have spoken of him as "the king," assigning him a place far above the average musician. Though it is expected that he will sing with the orchestra, accompanist, yet he will give at least one number with his own piano accompaniment. For that is one of his greatest talents, his ability to sit down and accompany himself as an artist. And his accompaniment always assume a most important part in his songs, are, in short, solos by themselves.

INVITATION CONCERT An Artistic Success

A concert program that was much appreciated was that given by Mrs. Frederick Eggert Friday afternoon at the Hellig presenting Miss Ada Alito Tuttle, pianista, and Mrs. Clyde Bruce Aitchison, soprano. A large audience heard them and applauded enthusiastically.

Miss Tuttle is a pianist of no ordinary ability. She plays with individuality and force and leaves an impression of great beauty. There is a good deal of fire and brilliancy about her work and her touch is clean and true. Her playing of Chopin's "Nocturne" was excellent, especially in the Scherzo movement. The Marche Funebre, better known, was played with great feeling.

Five Chopin études which formed her second group were delightful little bits and she played them with a sure and excellent touch. In the last group the familiar "Erleking" showed some of her best fortissimo work, in which by the way, she is excellent, and well as her "Nocturne" she played its over-wrought popularity gave it. The Liszt Tarantella with which she closed her program was interesting in its varying movements. The staccato passages were done spicily. As she receded to the audience she rustled most perceptibly in the need to put on wraps and hats and disconcerted her so that the finish was not so good as the first. With considerable courage she replied to the encore defiantly with a repetition of the first part to show that she was not so easily daunted as she seemed to be. Her accompaniments to Mrs. Aitchison's songs were beautiful and in closest touch with the singer.

Mrs. Aitchison has a soprano voice of a good deal of power and range. She sang selections very pleasingly, and especially delighted her audience with the encore Spring song in which she let out the full volume of her voice. The Ardit number was done with good rhythm and the Frans "Wilkommen mein Wald" was sung with a good deal of abandon.

Rupert Hughes has an interesting article in "Have We a Great American Composer?" in the June number of Smith's Magazine, which treats briefly of some of our best-known names in music. He gives the usual space to eulogies on Edward MacDowell. "MacDowell was distinctly MacDowell," he says. "His name is a hard one to fit an adjective to, but it is the need of one." And again he says:

"MacDowell was a composer distinctly of the large order, and never wrote an opera, and never wrote a symphony, but he wrote great symphonic poems, and suited for the orchestra, and his four piano sonatas are, I think, the biggest sonatas of recent years—the biggest at least since Brahms. They are not written like many modern sonatas, for the old-fashioned, almost mandolin-like piano of Beethoven's day, but for the powerful modern piano in which Liszt and Rubinstein found a whole orchestra. The sonatas, like all of MacDowell's compositions, are what is called program-music; that is to say, they have a program or libretto. They are not plot, but they tell a story, tell of a scene to describe. But they never descend to cheap imitations of nature; they obey the canon of Beethoven's Pastoral Symphony—rather the emotions than pictures."

There was one American composer, who wrote for his own time, caught in the middle of the century by far the most popular of the seriously artistic composers of his day, and there is no sign of abatement in his success, though he has lived in his own century. Aside from a handful of graceful piano pieces, Ethelbert Nevin composed entire symphonies, and he was the great German songster, Robert Franz, our Ethelbert Nevin poured forth only songs.

Some have pretended to finish him by saying that he wrote "salmon music," but critics who do not other fault to find with a painter will accuse him of painting "easel pictures." That is, he painted a dramatic story for writing on the theatre, a poet for writing book poetry, or a romancer for writing short stories. In the words of Lewis Carroll: "Why not?" said the Dormouse. Alice was silent.

THE OLD QUESTION With a New Answer.

THE SOCIAL VALUE OF RAPID TRANSIT.

In the special report of the United States census office of 1902, under the heading of "The Urban Street Railway as a Social Factor," the report says: "The street railway has been probably the most important single influence in dispersing urban population. The chief function of a street railway in a great city is the distribution of the population over a wider area than it would otherwise be possible to occupy. Economic and social forces tend powerfully to draw multitudes of peoples into huge urban communities, and as the inhabitants increase in numbers they must either crowd ever closer and closer together to the detriment of health and comfort, or they must find some means by which, without intolerable waste of time and strength they may live farther from one another and from their places of business."

A CITY GROWS EITHER PERPENDICULARLY OR HORIZONTALLY.

A city grows perpendicularly, in the form of tenement houses and high buildings, or horizontally, spreading itself in the form of smaller buildings over a much larger area. The character of growth is determined by the time consumed in transportation between the business and residential sections of the city. People will not live in great numbers more than one hour's time from the business sections of the city. Slow and irregular service materially decreases the dwelling house area and the people crowd together. If the service is rapid and regular, the radius of the residence circle is enlarged and the dwelling house area proportionately increased.

This healthy growth will vary according to the character of the street car service. Thus in Glasgow, Scotland, where the railway mileage is very limited, or in New York, where the service to the east and west is hampered by the rivers, tenement houses prevail and social conditions cause grave concern.

The horse car could travel but a short distance in a half hour, and the suburban growth of the city was limited. The result of the early adopting of rapid transit here was the speedy enlargement of the dwelling area and greatly improved social conditions.

PORTLAND THE "CITY OF HOMES."

Portland has few tenements; it requires but superficial examination to see how well the city stands in this respect. Its great area is largely covered by two and three-story houses, and it is not standing still. A glance at every suburb will show that vast building operations, consisting of two and three-story houses, are now being pushed far out into the new subdivisions. While this represents the energy and enterprise of our citizens, we feel that they will not begrudge us our claim to have aided in making this growth possible and profitable. Prior to 1905 the city area was 38 square miles; in 1907, 44.75 square miles. Due to the rapid extension of the street railway lines much of this has since become improved city property, making a tremendous increase in the taxable basis of the city. The electric railway system is equally indispensable to the districts outside the city limits. Its suburban and country lines accomplish two things. First, a great number of people who have their offices in the city are enabled to live in the suburbs. Second, brought into much closer relationship to each other, thus greatly enlarging and developing the field of business activity in these sections. The most forcible argument in favor of the value of rapid transit as a developing agent in the suburban and interurban districts is the increase in population and prosperity in these districts which has taken place since the electric lines were built. But the company is pushing still farther out and extending ahead of the population. It has many miles outside the city limits. When these lines were built they ran through very sparsely settled localities. They did not pay for many years. Some of them do not pay now, but substantial homes have sprung up, lining the various routes, and the people have availed themselves to a surprising extent of their opportunity to leave the crowded sections and still be within easy reach of their places of business. Present conditions are a stronger argument than anything we can say to show the remarkable growth of the suburbs and the assistance given to it by the railways.

causes which may or may not have produced it. There are indications of a change in the public attitude toward opera and a growing interest in the works themselves, as they began to give endless repetitions of works which had become familiar. It was this desire on the part of the public for a change, a variation from the monotony of the kind of repertoire which had gone on with little variation year after year at the Metropolitan, which made Mr. Hammerstein's operatic venture a possibility and of interest to many persons. With this too, as mentioned above, social conditions had likewise a controlling influence. Opera with many persons is first and foremost purely a social function. The famous horseshoe tier at the Metropolitan, with its beautiful women, dresses, and jewels, has been to many as potent an attraction as the performances on the stage. But the famous horseshoe tier contains but 25 boxes, and there were 10 times that

many millionaires in New York who conceived the idea that a box at the opera had become a positive requisite to their wealth and social tendencies. And here again was another reason for the other opera house, with unrestricted opportunity for boxes, which may in itself prove a factor in the ultimate continuance of Mr. Hammerstein's venture.

Brides Older Than Bridegrooms. From the Boston Transcript.

The vital statistics prepared by City Clerk Entwisle of Salem shows that during 1907 there were 479 marriage licenses issued, and 566 solemnizations in the city, which is 15 fewer than the previous year. The oldest bridegroom was 65 and the oldest bridegroom was 16 and the youngest bride 15. Seventy-one brides were older than the bridegrooms.

TEETH WITH OR WITHOUT PLATES OUT-OF-TOWN PEOPLE

Should remember that our force is so organized that we can do their entire Crown, Bridge and Plate Work in a day if necessary. Positively Painless Extracting Free when plates or bridges are ordered. We remove the most sensitive teeth and roots without the least pain. Ten chairs. No students; no uncertainty—but specialists who do the most scientific and careful work.

20 Years in Portland. W. A. WISE AND ASSOCIATES PAINLESS DENTISTS

Failing Bldg., Third and Washington Streets. 8 a. m. to 8 p. m.; Sundays, 9 to 12. Painless Extraction 50c; Plates \$5.00. Both phones, A and Main 2029

PORTLAND RAILWAY, LIGHT & POWER COMPANY

Bulletin No. 4

THE STREET RAILWAY AS A DEVELOPING AGENT.

In this bulletin we propose to treat a very important function of a street railway company, namely, the part it plays in developing the suburbs and outlying sections of the city in which it is placed.

This subject is of such interest to every one in the community that we shall have to divide the discussion of it into two parts in order more fully to cover it, leaving some portions to be treated in our next bulletin.

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MME. MARQUARDT. Soloists for the Next Portland Symphony Concert.

top they realize how little is fame after how evanescent and how small is the difference between greatness and humbleness that had seemed before this realization comes a love for mankind, a pity, almost for the ignorance that makes them deem the great so great. Madame Schumann-Heink is one of the simplest of mortals, full of homely wisdom and kindness. She never has a pretension. She speaks of her ambitions just as would a little school girl. She tells, with the same sparkle and wit, she would feel any of us would feel, of the praise of her master Joachim. And she talks of her own interests and encourages you where she may.

ARTHUR ALEXANDER

his own students but all young players anxious for actual experience in ensemble playing are given this opportunity of acquiring it. The concert is given at the same time the concert is given at such a small fee per ticket that many who love orchestral music are unable to attend. The program is offered by the larger professional orchestras may arise this opportunity. At today's concert which begins at 8:15, Miss Nita Nicklin will be the soloist. Her program includes selections from "La Tosca," "Madame Butterfly," and "The Prince of Denmark." Miss Nita Nicklin will be the soloist at the concert given under the auspices of Women's Relief corps of George Wright post G. A. R. by Mrs. Marie Whigham, proved a success. Among the pleasing numbers of an excellent program the following are deserving of special mention: A male quartet sang the well known "Love Me and the World is Mine." The Gypsy Love Song, by Master Fred Thummel, who has a very sweet voice, is to be praised, as is also the effective singing of "For All Eternity," by his sister, Miss Thummel. Miss Nita Nicklin played a beautiful piano solo, after which William Lai, who has a good tenor, sang "The Evil King." A Russian song, "A Rose in Heaven" very effectively.

Miss Julia Cole, contralto, and a former pupil of Mrs. Whigham, sang well. Mrs. Whigham's numbers were highly appreciated. She was formerly a soloist in the City Temple, London.

The hostesses for the May of the Ladies Aid society of the First Congregational church entertained their friends most delightfully last Wednesday afternoon with an "Old Ballad" recital. Mrs. E. E. Coover, as soloist, sang many of the old songs with grace and abandon. "Swanee River," "Lullaby," "The Happy Bird," "Ben Bolt," were among the old favorites that called forth the warmest applause. The accompaniments of J. Hutchison were finished in execution and invested with novel charm. Mrs. David Williams, who also sang "Happy Olden Time," elicited hearty approval, to which she responded with the "The Sparrows of the Small Boy" of today in an appropriate manner. Refreshments were served and a delightful social hour concluded the entertainment.

MARQUARDT'S WELL Received by Arion.

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