THE REALM of MUSIC

By ALETA IVORDA HOLD

I WISH that every one might have the privilege of meeting Madame Nordica, for she has one of the most winning personalities I have ever known. Much of this shows in her work before the public, for a singer's heart is shown in her song. If it is a cold, hard, calculating heart the audience feels a lack of sympathy and an inability to wake up. If it is a big, warm, generous heart, the audience knows it just as truly, and responds with the quickness of a magnetic touch.

I wonder how many of you heard "La Gioconda" given last year at the Heilig by the San Carlos Opera company? Do you remember that everything was late; that the train had been wrecked or delayed by the floods, and that the baggage coach which carried the music was left behind when the passenger coaches were pushed ahead to hurry in late to their destination? The manager came out and announced that the music had not arrived and begged the indulgence of the audience while the orchestra started as best it was able with only a pianist's and a director's score. The curtain went up at 9 o'clock, with two violins, a piano and a horn or two bravely trying to make a noise like an orchestra.

Every one tried to be indulgent; the music of Ponchielli's opera is not inspiring at its best; a mouse got loose and ran merrily up and down the aisles, the only merry thing in the building; people were frowning and looking yawningly at their watches; even the Heilig theatre, which looks quite bright and cheery when comic opera is being played within its walls, took on a dreary look, and in my memory I have a bleak impression of dark rafters overhead, a cold wind whistling down the aisles and low-burning, evil-smelling lamps.

But suddenly there was a ray of light in the general desolation. It grew, and warmed and lighted the whole room and people forgot to yawn in their astonishment. They opened their eyes wide and sat up to see what had happened. The rambling mouse, the cold room, the struggling music were forgotten. Madame Nordica as the Gioconda was that ray of light. She came out on the stage with her beautiful voice and her pervading personality and literally raised that opera from the dead. I have never seen a more startling example of life being given to a dead thing. She sang and she acted as if she knew that everything rested on her shoulders, and that night she proved that without her voice she would still have made a success on the stage. But she put so much of herself into her work that she must have been a very tired woman that night.

Thursday night I saw her for a brief moment after the concert and she was lying languidly back in her chair, almost too tired to make her way to her carriage. A woman who gives so much of herself to her song must naturally be tired. But though it showed in her position and her face she was as wide awake and personally interested as ever.

"Oh, it was a beautiful concert, was it not?" she said. "They played so well and every one enjoyed it so."

And when reminded of her large share in making it beautiful and of the unusual enthusiasm shown, she said: "Oh, weren't they dear, to be so nice to me? I appreciate it so much, so much."

She explained that it was tiring to have so many different kinds of songs on a program; that to pass from one mood to another exactly opposite is fatiguing, and in regard to Isolde's "Liebestod" she said:

"That last number I sang few people know how hard it is to sing. To sit there and feel the orchestra's music thrill to your very soul, waiting for your own notes, is trying. And it is a difficult thing to sing. If you should once go off for a single note you never could get back on again."

And then, as I left her, she told how much she had enjoyed seeing Portland for more than a day, and how much she had enjoyed "the fete which Miss Steers and Miss Coman had arranged for me. Wasn't it lovely of them to have these parades for me?" And she spoke enthusiastically of the spectacular display of the spirit of the Golden West parade.

But that is Nordica. She observes the things around her and becomes interested. Merely because she is not of your life all the time is to her no reason why she should not be for the time she is with you. She left Friday morning and declared her intention of going right back to the haystack to continue her interrupted vacation.

"You will have to take me as I am," she said Tuesday afternoon, "for they have not given me time to get ready. I haven't any shiny things," with a bewitching little pucker of self-disapproval, "so I shall have to wear some of your roses, and I am going to wear your colors to show that I know there is a festival here."

Madame Nordica has one of the finest collections of diamonds in the country.

And she thoroughly enjoyed herself while she was here. She went one evening to the Baker theatre and fairly revelled in melodrama. And at the suggestion that she go to the Star to see Battling Nelson she became heroically excited and insisted she must see him at once. And she confessed to a feeling of deepest humiliation that she had no invitation to the "jackies' ball" Tuesday night, and said she would really have enjoyed seeing the sailors in their glory. Yes, she takes a rational, humorous view of life and enjoys herself to the utmost without indulging in any insane vagaries in which so many great musicians delight.

Her visit to the Idaho country is most typical of her. And how she did live it! She saw everything there was to see on an Idaho ranch. She learned all about "processes," made the acquaintance of all the animals on the farm, practiced shooting, tramped over miles of country, studied the dairy and the kitchen, and enjoyed the discomfiture of the people when they found out that she was really the great Nordica. And the first thing she did when she was taken to her room at the Portland was to start right out again without waiting to unpack, and go into the department stores to shop for her delightful country friends.

"That dear lady said it had been the dear wish of her whole life to have a whole set of china at once, and so I bought her one—50 pieces and not a nick in them," in clever imitation of the salesman's voice. And I noticed there was silver to go with them, and Madame Nordica took the greatest delight in these gifts to her friends.

Yes, she has a warm, human heart, and she loves people and things just like the rest of us, and she wants to see life. And life to her has the sanest meaning.

★ ★

The music at Taylor Street M. E. church today will be as follows: Morning—Organ, "Aspiration" (Smith); anthem, "By Babylon's Wave" (Gounod); offertory, contralto solo, "And There Shall Be no Night There" (Chiffin); organ, "Festal March" (Calkin).

Evening—Organ, "Nocturne" (Ravina); anthem, "O, That Men Would Praise the Lord" (Sullivan); offertory, double quartet, "In Dreams I Heard the Seraphim" (Faure); organ, "Recessional March" (Thorne).

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Irene Brandes, a talented little pianiste will give her first recital at Miss Grace Wilton's studio, next Saturday afternoon. Her program will consist of: Prelude (Chopin), Ballade (Coverly), Andante and variations (Pacher), Tramerei (Schumann), Gipsy Dance (Behr), Berceuse (Wilton), Butterflies (Reeve Jones), Narcissus (Nevin), Etude in A Flat (Wollenhanpt.)

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Miss Winona Bressler, a pupil of Mrs. Ella Connell Jesse, gave a piano recital Friday evening, May 29, in Ellers hall. Miss Bressler is a brilliant player, her notes being clear cut and full. Her work shows feeling and strength. She played three Chopin numbers and the Polonaise in A major and Impromtu in A flat showed her best work. Miss Bressler is barely 16 years old and her friends predict a bright future for her.

Miss Evelyn Hurley, contralto, and Miss Cornelia Barker, violiniste, assisted. Miss Hurley has a full rich voice and her high notes are of pleasing quality. Miss Barker is one of the best known violinistes in the city.

The program: Rondo Capriciose (Mendelssohn), Winona Bressler; Reverie (Vieutemps), Miss Barker; (a) Impromptu in A flat, (b) Nocturne in G minor, (c) Polonaise in A major (Chopin), Winona Bressler; (a) Restless River (German), (b) Where the Albana Flows, (Woodforde-Finden), (c) How Many a Lonely Caravan (Woodforde-Finden), Miss Hurley; (a) En Courant (Goddard), (b) If I Were a Bird (Henselt), (c) March in D flat (Hollaender), Winona Bressler.

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The music at the First Baptist church today will be as follows: Morning—Organ voluntary, "Virgin's Prayer" (Massenet); anthem, "Take Me, O My Father, Take Me" (Berwald). Evening—Organ voluntary, "Fantasie in E Minor" (Ashford); anthem, "The Lost Sheep" (Foster); organ solo, "Andantino in D Flat" (Le Mare), Miss Grace E. Kemp; postlude, "Ave Maria" (Cherubini).

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Following is the program for the recital Wednesday evening at the Oregon Conservatory of Music:

Strings—Petite Valse, Op. 23 ..... R. A. de Saxy
Beatrice Lash, Ellen Ronning, Gail B. Myers, Rolland J. Barr, Lloyd Riches, Spencer Link, Nita Picken, piano.
March Triumphal ..... The Misses Lulu Elmer, Lily Robertson, Hazel Loewig, Meris Fendel.
March, Op. 4, No. 3 ..... Bowers
Ana Crosby.
Curly Locks, Op. 28, No. 4 ..... Lynes
Charley Allison (first term).
Barchatta ..... Nevin
Lena Burns.
Ave Maria—Violin Solo ..... Gounod
Spencer Link. Edna Agler, piano.
Abends: Nocturne ..... Read
Eulalia Paine.
Polish Danse ..... X. Scharwenka
Ilsie Hesse.
Galop ..... Sidney Smith
Alta Allison, Ethel Allison.
Grande Valse Espagnole ..... Angelo Mascheroni
Florence Geneva Jennings.
Polka Brilliant ..... Marchaino
Lucile Chilcote.
Larghetto—Violin Solo ..... Mendelssohn
Gail B. Myers. Miss Florence Geneva Jennings, piano.
Valse, Op. 64, No. 2 ..... Chopin
Alta Wilcox.

Fantasia on Barcarolle from Oberon ..... Weber-Favrager
Alice May Sisley.
Sunbeams—Voical Solo ..... Landon Ronald
Miss Maude Franks. Miss Lallement, piano.
Vesper Bells ..... C. Grun
Edith Barton (first term), Ziska Ayers, piano.
Marche Hongroise ..... Liszt
(a) Na Svate Hore, Op. 85, No. 13 ..... Antonio Dvorak
(b) Serenade, Op. 4, No. 3 ..... Sokotowski
(c) Am Quell, Wurmbrand ..... Vrabely
Nita Picken.
(a) Schubert's Serenade ..... Schubert
(b) Slumber Song, Op. 11, No. 2 ..... Miska Hause
Rolland J. Barr. Miss Olga Starker, piano.
(a) Sonata, Op. 81a, Les adieux, l'absence et le retour ... Beethoven
(b) Rhapsodie Hongroise No. 5 ... Liszt
Miss Olga Starker.
Overture Zur Tancredi ..... Rossini
Mrs. O. Waggener, Edith Beyer, Ethel Stark, Mrs. H. Shaver.
About 9 p. m.—By O. C. M. Teachers Rubenstein's Melodie in F ... Tobani
Herr Arthur Wunderwald, violin; Herr Fritz Hahnlein, 'cello; Herr Richard Roth, flute; Miss Marie Lallement, piano.

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A London paper has found something to praise in the Americans. It says that America is wise in having a law for the removal of hats in a theatre, while in London it rests with the courtesy of the woman whether or not she will remove her hat. Oftentimes consideration is lacking and even when requested women sometimes refuse.

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Mrs. Warren E. Thomas will have charge of the program at the regular meeting of the Woman's club next Friday afternoon. It will be a "Rose Day" and besides the musical program, which will consist of rose songs, there will be several interesting and appropriate features.

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Invitations have been sent out for a series of musicales to be given by the students of the Oregon conservatory of music June 10, 17 and 24, at Ellers hall. Mrs. L. H. Hurlburt-Edwards is the director.

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Miss Marie Soule will present a number of advanced pupils in piano recital at the Heilig theatre Wednesday evening, June 10. A large number of invitations have been sent out and as a number of the participants have been heard before much interest is being shown in the affair.

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Walter Rothwell who was formerly orchestral conductor with the Henry W. Savage English Opera company and won so much favor here in conducting "Madame Butterfly," last year, has been chosen to direct the St. Paul Symphony orchestra.

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Miss Sara Glance, contralto, Mr. Bowman and Mr. Butterworth, bassos, and Mrs. Sylvia W. McGuire, reader, will be the participants in an entertaining program at Westminster Presbyterian church next Wednesday evening.

★ ★

Mrs. Walter Reed's Treble Clef club held its final meeting for the season last Thursday and will resume rehearsals early in September.

★ ★

A musical exchange says, "Walls have ears, it is true; but some critics prove also that ears have walls."

Madame Lillian Nordica, Whose Personality Is One of Her Greatest Charms.

Miss Lenore Gregory, Violinist.

MISS WINONA BRESSLER

Clever Pianiste, Aged Fourteen.

CALIFORNIA PAPER
Edits Portland Number

The Pacific Coast Musical Review has published a special Portland Rose Festival edition. To be sure it is marked Rose "Carnival" edition, which is pretty bad but it is not so bad as Rose "Fiesta." When we have a good American word it is a good plan to use it for one is sure not to err then. The people who are always trying to "ring in" French phrases when English ones carry the meaning as well or better are so likely to make themselves ridiculous.

But that is not the subject in hand. The Musical Review is published weekly in San Francisco and is the only musical journal on the coast. It has really done very creditably and is winning a very good reputation for its sincerity. The present edition was arranged for chiefly by Miss Edith Niles, who collected advertisements among Portland musicians and collected a few articles from them and some interesting data about them to publish in this Portland edition. The cover design shows pictures of Walter Damrosch and Mrs. Mary Hissem De Moss, conductor and soloist with the New York Symphony orchestra, which gave a series of concerts here last week. An interesting criticism of their concert in San Francisco is written by Alfred Metzger, the editor. Mrs. Warren E. Thomas has an interesting sketch of the Portland Musical club which in former days was responsible for most of the musical treats Portland received. She speaks highly of Mrs. Richard Nunn, then Miss Emily Trevitt, who was the leader of the club. Space is given to the Portland Symphony orchestra and to church choirs of Portland.

SEATTLE BASSO WINS
Approval of Audience

The concert given Monday night at the new Masonic temple under the direction of Mrs. Blanche Irbe Kofoed was listened to by a smaller crowd than it deserved. Henry Hanlin, basso, who came from Seattle to sing at this concert was well worth hearing. He has a strong basso of smooth and pleasing quality and sings with excellent style. There is much of the operatic about his style, a natural result of the years he spent on the stage. His work met with hearty commendation, especially the aria from "Benvenuto," in which he showed to the full the dramatic power of his voice.

Mrs. Blanche Irbe Kofoed was heard for the second time in public, but unfortunately she was not in very good voice. In her closing number a dramatic Meyerbeer selection, she awakened to her better efforts. She has a strong soprano voice, but when she does not sing fortissimo her notes are far sweeter.

Mrs. Kofoed presented that evening Miss Harriet Johnson, a contralto of unusual merit. Her voice is rich and strong and her notes are sweet, but she is only in the beginning of her work yet. She gives excellent promise.

Rudolph Kaps, the German cellist, who has been heard several times this winter, showed again that he is a virtuoso, and I use the word advisedly. He plays with ease and grace and puts a world of feeling into his music. His caressing manner with his instrument shows his feeling for it and the tones he brings out correspond to the feeling he puts in. Miss Mary McKenzie Cahill played violin numbers and her work was pretty and graceful. There is not much vigor in her playing, but plenty of sweetness. Mrs. Warren E. Thomas was at the piano and played the accompaniments and also played in a concerted number with the cello and violin. A cotillion followed the concert.

VIOLIN PUPIL IN
Solo Recital at Heilig

Among the musical events of the week will be a violin recital given by Miss Lenore Gregory at the Heilig theatre Thursday evening. Miss Gregory is a daughter of Mr. and Mrs. William M. Gregory, and this is her first introduction to the Portland public. That William Wallace Graham, who announces the recital, considers Miss Gregory's work exceptional is evident. She played a number last year at a pupils' recital given by Mr. Graham at Ellers hall and showed a good deal of ability. Some interest is manifested in her work, as she is one of Mr. Graham's most promising pupils.

Mrs. Pauline Miller Chapman, mezzo-soprano, will assist with vocal numbers. Mrs. Chapman has recently returned from abroad and secured the most favorable commendations from the Berlin critics, upon her appearance in that city. Mrs. J. Wesley Ladd, Mrs. Richard Koehler, Mrs. W. B. Ayer and Mrs. Helen Ladd Corbett are mentioned in the announcement as patronesses.

William Wallace Graham announces a violin recital at the Heilig theatre, the coming Thursday evening, in which he presents Miss Lenore Gregory, a daughter of William M. Gregory, assisted by Pauline Miller-Chapman, mezzo-soprano, and Edgar M. Coursen, accompanist. Patronesses are Mrs. J. Wesley Ladd, Mrs. Richard Koehler, Mrs. W. Bityer and Mrs. Helen Ladd Corbett. A few invitations may yet be obtained by music lovers and friends on application to Mr. Graham.

CIGAR SMOKE.

It Seems More Poisons Are Distilled in the Rolled Weed.

From The Lancet.

Smoking nowadays is commonly tolerated in the house, and even in the drawing-room a cigarette is sometimes permitted. The smoking of a cigar, pleasant though it may be to the smoker and however irreproachable its quality, is banned by most careful housewives in their sancta sanctorum because its reek is so presistent. The stale smell of cigar smoke in a room is peculiarly unpleasant and peculiarly difficult to get rid of. It clings to the curtains and to most of the articles of furniture which present any sort of an absorbent surface. It is not so to the same extent with cigarettes or with pipes. In the case even of a single cigar, books, papers, and textiles reek of its stale flavor, and the room requires abundant airing before that flavor is completely eliminated.

Air is an excellent scavenger, but ozone is more active in removing the smell. The effect may be traced to the fact that the smoking of a cigar produces a larger quantity of pungent aromatic oils than does the smoking of a cigarette or pipe. In the case of the cigarette oils are probably burned, even if they are formed; in the pipe they condense in the stem, while in the case of the cigar they are probably for the most part discharged into the air. In the form of a cigar tobacco would appear to produce more oils than in the form of a cigarette or when burned in a pipe.

Such common observations are not without hygienic significance. Pyridine, the most poisoneus oil produced in the semi-combustion of tobacco, is an abundant product in cigar smoking, as it is also in the pipe; but in the latter there is condensation, while in the former there is little or none. In the cigarette, so intimately in contact with the air is the burning portion that the production of distilled oils is, comparatively speaking, trifling.

The symptoms of tobacco smoke poisoning are not necessarily due to nicotine; they are more often due to pyrridine, or poisoning from tobacco tar oils. The tobacco heart is more often traceable to free indulgence in cigar smoking than to a similar indulgence in the pipe and cigarette. Young boys can smoke—to their great damage, nevertheless—a considerable number of cigarettes or even pipes, but an equivalent in cigars more than satisfies their tobacco appetite, so soon are the toxic effects of cigar smoking made apparent to them. The danger of excessive cigarette smoking is that though no marked symptoms may be manifested or experienced, yet in the long run decided harm is done, and a dangerous habit, akin to "nipping," is cultivated, which it is often found very hard to abandon.

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