THE REALM of MUSIC

BY GAETA IVORDA WOLD

Metropolitan Opera Quartet. Upper Row—Madame Marie Rappold, Signor Guiseppe Campanari. Lower Row—Madame Josephine Jacoby, Signor Riccardo Martin.

In the Steers-Coman Series, Arthur Hartman, Violinist; Josef Shevinne, Pianist; Madame Lillian Nordica, Soprano.

MUCH of the interest of the musical season centers about the Steers-Coman series of musical attractions. Not only is this true because their names are a guarantee of good concerts, but because Miss Steers, alone at first, and later Miss Coman, have so long been the ones upon whom Portland depended to bring here the best in the artistic world. Thus their offerings became the affairs looked forward to as the biggest musical events of the year, and so they have continued.

Lately the Heilig management has stepped into the field, and with some exceptionally good attractions, as their list of last season will show, with Maud Powell, Calve, Kubelik, Blauvelt, Paderewski, Witherspoon, the Chicago Symphony and others. Yet the musical element looks forward with the same pleasant thrill of expectancy each year to the Steers-Coman announcements.

This year an excellent course of four concerts is offered, though it is hinted that they may not limit their work to this series. It is indeed good to learn that Arthur Hartmann will return this season. His virile art, his big genuineness, his sweeping dash withal tempered with control won his hearers so easily last time, and one listener said, who had been in the violinistic atmosphere all her life, that he was the first violinist she had heard who with all his beauty of playing did not give her a sense of weariness and satiety all too soon. For myself, I shall always think of his art in connection with his conversation, open, free and sparkling with the love of life and the joy of living, and yet touched with a deep sadness at times which sprang easily into being from the midst of his joyousness; the stalk of a man who had looked upon life with a serious eye and determined to make the best of its ills and joys together; the talk of a big, healthy, red-blooded man who loved the open air and exercise and work, and had the contempt of the laboring man for the pale musician who dreams only of unattainable things and wears long, pale hair and a sad, disappointed-in-love look. And as the man, so his music is.

Josef Lhevinne, who set all New York on fire last year, after similar triumphs in Europe, will be the pianistic offering this year. Last year musicians in the far west read and heard of his art and sighed in vain to hear him. He is, I believe, from what I have heard, one of the big, intellectual class of pianists, who has poetic imagination and soul, but tempers his emotions with his sane and serious knowledge of music. Dignity and intelligence are said to mark his performance, and his programs—the only mark by which we who have not heard a pianist can judge of his type—show him unafraid to attempt the unhackneyed, the bigger and better things of the great composers which do not appeal to the multitude by their slushy sentimentality. He is one of the courageous musicians of the class that includes Harold Bauer.

The Metropolitan quartet will be a new institution in the course. Four stars from the Metropolitan opera company will form a strong combination. All are well known. Madame Marie Rappold, soprano; Madame Josephine Jacoby, contralto; Signor Riccardo Martin, tenor, and Signor Guiseppe Campanari, baritone. It is hardly necessary to say anything of their record, so familiar are their names to all who have kept informed on operatic matters. Rappold is thought by some to be the best Marguerite in the world, vying with Sembrich for many honors. Jacoby is endowed with unusual dramatic power and a huge voice which she uses with artistic delicacy. Martin is especially known for his work in "Faust," and Campanari has been one of the Metropolitan favorites for over a dozen years. He has toured with the greatest artists—Patti, Melba, Christine Nielson and others.

And finally there is the announcement that Nordica will be here with a company. Madame Nordica's success here was too recent to need any further reminder than her name. Whenever she comes to Portland she is assured of a wildly enthusiastic reception for the woman speaks directly to her audience through her art and under her genial influence they all warm to her.

An excellent season indeed is this that Miss Steers and Miss Coman offer this year.

★ ★

Carl Robinson, a pupil of J. W. Belcher who was last year the baritone in the First Baptist church quartet, has been appointed baritone soloist of one of the large Philadelphia churches and is meeting with a good deal of success. He is also doing concert work there. E. Milton Runyon, also a student of Mr. Belcher, is filling his position at the Baptist church this year.

★ ★

The following clipping from the Swiss and Nice Times will be of interest: "Among the great musical attractions of Geneva are the weekly organ recitals given at the cathedral by the excellent organist M. Otto Barblan. That of Monday next will be rendered especially interesting, as Miss Harwas of Portland, Or., of whom we have already written in our columns, has kindly consented to sing solos in the three languages. This young lady is about to rejoin the International Opera company for a season in Italy, and all who can seize the opportunity to attend Monday evening's recital at 8:30, will enjoy the treat of appreciating the rich vocal powers of this promising young artist and wish her every future success and au revoir."

★ ★

The Spitzner Philharmonic society will begin its rehearsals Sunday afternoon, October 4. All amateur players are welcome to join the organization. The society is now entering upon its sixth season and in the past few years it has surely been an educative good to the community. The orchestra gives two or three concerts annually and has a membership of some 70 players. By this means they are given orchestral experience that they could in no otherwise attain and not only learn to play with others, but also become versed in the best orchestral music. The concerts are always popular-priced to defray the expenses of hall rent and the like and so are within the means of everyone. Thus hundreds of people are given the opportunity to hear orchestral music who could not otherwise have any. Mr. Spitzner, who is a thoroughly earnest and musical violinist, deserves all praise and encouragement for this undertaking which he has kept up for several years.

★ ★

Herr Waldemar Lind and his mother entertained delightfully at their apartments, 511 Yamhill street, Monday evening, in honor of Mrs. F. Gail, daughter and son, of El Paso, Texas, who have been making a three months' tour of the west. Mrs. W. G. Stiles assisted in receiving the guests and delightful piano numbers were furnished by Mrs. Alice Brown Marshall and Miss Story and violin numbers by Herr Lind. Mrs. Sylvia W. McGuire contributed some of her original darkey dialect stories. An elaborate supper was served. Among those present were: Dr. and Mrs. J. J. Story, Miss Story, Mrs. Cody, Miss Myrtle Cody, Mrs. W. G. Stiles, Miss Stiles, Miss Padden, Miss Boothe, Judge Van Zante, Paul Stiles and Ted Stiles.

★ ★

Zimbalist has been meeting with great success in England, and there he is regarded as the logical successor to Joachim in string quartet work. It takes certain characteristics to make a successful quartet player and leader and these Zimbalist seems to have to a remarkable degree, especially in regard to the polished work necessary. He played in quartet in London and was highly praised, but his solo concert engagements are so many as not to permit him to give up his time to much quartet work.

★ ★

The choir of the First Unitarian church for the coming year consists of last season's choir in its entirety and comprises Mrs. Clyde B. Aitchison, soprano; Miss Metta C. Brown, contralto; W. G. Hodson, tenor; John Claire Monteith, director and basso, and Ralph W. Hoyt, organist.

★ ★

Miss Dorothea Nash has returned from her summer vacation, spent at the family ranch at Nashville. Miss Nash will again be at 544 Flanders street where she will open her piano studio.

★ ★

There is a report that the Metropolitan Opera House management will not allow its artists to sing for phonograph and reproduction companies in the future, "as it tends to cheapen the performers in so doing." A musical paper takes exception to that idea and says it considers such a literal reproduction as being on an infinitely higher artistic plane than the mutilations of music ground out by the mechanical piano; that the reproduced voices of singers have done much to popularize opera in this country, and to stimulate a general desire to hear the owners of the voices and to see them in their best roles.

★ ★

Chopin has no monument at Warsaw. What is the trouble with the patriotism of those wealthy musical Poles, Paderewski, Sembrich and the DeReszkes? In Germany, when a monument of Beethoven was contemplated, and the means were not forthcoming, Liszt, a Hungarian, contributed almost the whole amount necessary. Must some musician who is not a Pole donate enough money to set up a modest statue of Chopin in the country which he glorified by being born there? "Polish partiotism" is a pat phrase in the speeches of some persons, but it loses in fire and fury as it reaches the vicinity of the pocketbook.—Exchange.

★ ★

The famous Milan conservatory, now named after Verdi, was endowed handsomely by him, and now gets $60,000 a year from the city, and a liberal subvention from the national government. Among the famous graduates of the school were Scarlatti, Durante, Jomelli, Puccini, Paisiello, Cimarosa, Spontini, Bellini, Mercadante. One paper suggests that this should be a potent argument for the supporters of a nationally or municipally endowed music school in New York.

★ ★

The Enna Amateur club, consisting of the advanced pupils of Emil Enna, held its first meeting Thursday evening at the home of the president, Miss Eva Graves. The club expects to give three recitals during the year, the first of which will be the last Thursday in November. Besides giving recitals the members will give their attention to the study of musical history. They will meet once a month.

★ ★

Miss Pearl Smith has returned from a vacation spent with friends in southern Oregon and has resumed her studies with Charles Dierke. Miss Smith is an excellent pianist with big technic, sympathetic touch and plenty of temperament. She is as well a successful teacher and is one of the assistants in the Dierke institute.

★ ★

W. A. Walters, the new tenor of the First Presbyterian choir, proved himself a decided acquisition to musical circles of Portland by his masterful singing of the aria from "Elijah," "If With All Your Hearts." Mr. Walters' voice is a rare high tenor, well trained and sympathetic in quality.

★ ★

Frederick W. Goodrich is issuing cards for a pupils' recital to be given at the Sherman-Clay recital hall Tuesday, September 29. On this occasion Mr. Goodrich will present Elaine and Eloise Clause, pupils of about one year's study, in an interesting program. Miss Catherine Covach will sing.

★ ★

Henry T. Finck says in the Evening Post that a famous Frenchman once defined a fugue as "a piece in which one voice runs away from the others and the hearer soon follows."

★ ★

After a few days in Paris Mrs. Fannie Bloomfield Zeisler left for Freiburg to play for the Welte Mignon piano. It seems that all the great pianists are invited to perform their repertories at the place and the only place where the Mignon records can be made. The piano reportory would certainly be incomplete without Mrs. Zeisler, who is now ranked with the foremost. After a tour of several months accompanied by Mr. Zeisler she will return to America. She sails the last of this month and will concertize in America this year. Next season she is booked for a concert tour of Europe.

★ ★

Fritz Kreisler has been engaged to play at the Sheffield festival in England in October. Kreisler is to play the Bach concerto in E and also the Chaconne by Bach. He has quite recovered from his threatened illness of last spring when the state of his health and nerves forced him to cancel his engagements and go into retirement. Accompanied by Mrs. Kreisler he is now taking a cure in a quiet resort in Germany.

★ ★

A correspondent of the Musical Courier wishes to know why the fourth finger is the weakest one in the hand. The Courier answers that it is not the weakest, but it is the most awkward, for it is fastened with a special ligament. It suggests that when used alone the middle finger is not gifted by nature with more strength and skill than the fourth finger.

★ ★

Emil Sauer, whom the London Pall Mall Gazette recently called the most melodramatic player in the world, will be one of the commanding figures in the coming musical season. Sauer made a sensationally successful tour of America nine years ago, and at that time visited Portland. He is a pianist of much personal magnetism.

★ ★

Many persons have seen the dark-skinned person who calls himself Onaip defy the laws of gravitation at the Hippodrome by playing on a piano which appears to float in space and turns upside down, apparently of its own volition. Because of his name, Onaip has been taken for a Hindu. Spell Onaip backwards.—Musical Courier.

★ ★

The New York Evening Telegram waxeth cynical on the subject of the tuneful art, a privilege which really should be accorded only to a music paper. Saith the Telegram: "Music, heavenly maid, how much beautiful silence is profaned in thy name!"—Exchange.

★ ★

"Weingartner has finished a new opera," comes the report from Vienna. It is well. His other operas were finished by the fritics.—Musical Courier.

★ ★

Mrs. Rose Coursen-Reed's Treble Clef club will take up for its first work this season a cantata by Henry Stuart, "King Rene's Daughter."

★ ★

Miss Louise Muller, a talented pupil of Mr. Dierke, has returned from a three months' trip abroad.

★ ★

Josef Hofmann is writing a book. This will give the flock of literary critics a chance.—Exchange.

★ ★

Caruso will make an operatic tour of four weeks in Germany, beginning October 1.

★ ★

Mrs. F. C. McGettigan will sing this evening at the Centenary Methodist Episcopal church.

★ ★

The music at the White Temple today will be of special interest. The regular quartet will have the assistance of Mrs. C. W. Jones, second soprano, and Miss Cornelia Barker, violinist. At the morning services Miss Lawler will sing, "My Redeemer and My Lord," from Dudley Buck's "Golden Legend."

★ ★

It is given out that since Henry W. Savage produced "The Merry Widow," this New York manager has received no less than 87 manuscripts of plans and opera librettos in which the central character is a widow, either grass or sod.

★ ★

W. Gifford Nash will return from his summer's vacation tomorrow and will re-open his studio in Eilers' building Tuesday. Miss Aileen Webber will be his assistant this year.

TALENTED PIANISTE
To Remain in Portland

Musical people are glad to learn that Miss Elizabeth Patterson Sawyers has decided to remain in Portland and to enter upon a professional life here. She came in the spring to visit with her sister, Mrs. Fletcher Linn, and her friends have since tried to exact from her a promise to remain here. Miss Sawyers' musical attainments and her true musicianship are well enough known and generally enough recognized so that her decision will be generally considered a matter of congratulation.

Miss Sawyers has an excellent record in her musical accomplishments. She began very young to annex honors and has put much serious and unabating work into her music. She was first graduated from the Iowa conservatory, then from the Boston conservatory. After some years of teaching she passed the examinations for and was admitted into the American College of Music—an honor organization which admits to membership only those who pass a severe examination and have accomplished a certain amount of work. She has studied with A. Rommel in Iowa, with Otto Bendix and George Chadwick of Boston, with Emil Liebling of Chicago, with Dr. William Mason and Albert Ross Parsons of New York, both American College of Musician members, with Felix Dreyschuck in Berlin and with Leschetitzky in Vienna. For several years she has held the chair of music at DePauw university at Greencastle, Ind., and her departure from there was felt to be such a calamity that they have deluged her with requests and offers ever since she came to Portland and even now are holding the place open for her till the new year.

Miss Sawyers' general information on all subjects, her readiness to please, her charming manner of imparting knowledge to others through her lecture recitals and her charming personality have much to do with making her such loyal friends that they will not let her go readily. She is a decided acquisition to musical Portland.

NEW YORK'S DAILIES
Omit Serious Details

The Musical Courier, which loves to hand compliments to the New York dailies on its attainments in the field of musical criticism and regards them as excellent advertisers for the musicians, says:

"Looking over the files of the local morning dailies last week in order to find out through the cable columns what the grand opera singers are doing abroad these days, we were surprised to note that nothing was said about Melba's taking a lump and a half of sugar in her coffee at the Carlton hotel, London, on Monday a week ago; no mention could we find of Caruso's having his Panama hat cleaned and reblocked in Milan on Wednesday afternoon, and not one word met our gaze about Farrar's advice to young girls that a few drops of household ammonia added to lukewarm water makes an excellent cleanser when washing handkerchiefs and stockings at home. These things should have been mentioned in the morning dailies, and their absence shows that the music critics must be away on a vacation."

MRS. RACE WHITNEY
in "Merry Widow"

Rosemary Glosz and George Damarel, who won all New York with their dancing and singing of "The Merry Widow" waltz during the summer run of the merry operetta atop the New Amsterdam theatre have been selected by Henry W. Savage for the company that is to tour the south and west this season. "The Merry Widow" company organized for a Pacific coast tour will open its season in Paterson, N. J., Tuesday, September 8, playing in Trenton and New Brunswick, N. J., before it goes to the Apollo theatre at Atlantic City for the week of September 14. It will then start for New Orleans, visiting the principal southern cities on the way.

Miss Glosz is known here as Mrs. Rose Whitney, who spent a winter here with her husband, who was a clever dramatic critic whose work on The Journal attracted wide attention. He recently died. Mrs. Whitney resumed some time ago the light operatic work in which she had been engaged prior to her coming to Portland. Here she sang in public several times, making her first appearance at the Marquam in a concert given by Mary Adele Case, contralto. She won her hearers immediately by the pure quality of her voice and by her experienced, professional manner of singing. She showed plainly her fitness for the operatic stage as she was a graceful and pretty actress with likable coquetry. She also appeared as soloist at the Lewis and Clark exposition and her beautiful, well trained and well controlled soprano easily won her admirers. Should she come to Portland as the "Widow" and the company is scheduled for here, she would be warmly welcomed.

GLORY DESCENDED
From Mother to Son

Henry Schumann-Heink, the eldest son of the famous contralto prima donna seems destined to feel at least part of the glories that have been showered upon his mother. Recently he made a highly successful debut as a concert singer at Winona Lake, Ind., a place renowned for its artistic tastes and intellectual achievements. Madame Schumann-Heink was the star of the occasion and the joint appearance of mother and son brought out an audience 5,000 strong which cheered lustily and unabatingly. The son has a fine bass voice and is studying there and next year will go abroad to accept an engagement at the Stadt theatre in Hamburg, where his mother was for many years the leading contralto.

The madame's chief ambition has been for a career for her son and she outlined his work carefully with that in mind. He seems to have inherited many traits of character from her as well as his voice. A telegram from the musical director of the festival in Indiana to Henry Wolfsohn stated that young Mr. Schumann Heink won the audience completely. His voice is rich and mellow, and he sang with fine expression, intelligence and in the most artistic style. He was compelled to add encores after each number and was received with warmest cordiality as much for his own sake as for his mother's.

SINCEREST HOMAGE
Offered to Hartmann

Arthur Hartmann, the famous violinist, who is one of the most popular artists that have visited Portland, is a guest this month at the Chauteau St. Yves, Finisterre, one of the most beautiful localities of France. Recently he celebrated his twenty-seventh birthday there and a typical French al fresco fete was given in his honor by his hosts, a procession, Watteau minuet, lawn banquet, fireworks and dance helping to wind up the occasion. All the peasantry for miles around assisted at the occasion, and when the hundreds of horny handed sons of toil began a seemingly never ending salvo of applause, precisely at midnight, and broke into cheers when they saw the host approach Hartmann, that artist knew the import of the manifestation, and sent for his Stradivarius violin.

Standing on the veranda of the chateau, and looking down into the hundreds of faces, illumined with the flickering light of ancient feudal torches, and bright up-to-date Japanese and Chinese lanterns, Hartmann played in "God's Own Auditorium," as a French newspaper describes the scene, "with the deep dark heavens as a ceiling and the softly slumbering forests as the walls. The night was still and balmy and the romantic looking fiddler, with an expression half tender, half demoniacal, attuning his soul and his melodies to the witchery of the scene around him, made a sight—and an entrancing sound—not likely to be forgotten soon, by those hundreds of awed listeners, packed closely on the lawn, around the open air concert platform.

"Among them was the present scribe—an uninvited guest—who happened to be strolling past the chateau gates, and was first interested, then attracted, then held spellbound by the wierdness of the scene and the irresistible fascination of the great artist's tone and temperament. It is doubtful whether he ever played better for king or crowded house, than he did that night, for his throbbing and crazily enthusiastic audience. At the end, the ardent villagers carried Hartmann around on their shoulders and crowned him with an emblem made of oak leaves in lieu of the laurel, which, the spokesman declared was the violinist's just due."

AN OBJECT-LESSON
In Enunciation

Cranks on clear enunciation, and anyone who sings should be that and everyone who doesn't sing becomes so when he hears singing, will doubtless appreciate the version of a popular song given below. Too often has that self-same song been sung with just about as much intelligence:

Thee yowzi spen twith E-e-e deer Art,
Are razza string of pearl stew me;
I count the movur rev ree wunna part,
My row sirree! My row sirree!

E-e-e chow ray parr leech purr lay praie
To filla har tin ab sense rung;
I tell leech be dun two the yend
Dan there across is zung.

O mem mow reese that bless sand burr
No bahr ran gay Nan bit her law
Sigh kih seech bee Dan stry vat lass two leran
Tewk iss the craw
Sweet Tar!
Two kih ss! the craw! Sas!

Where the Octopus Abounds.

From the Minneapolis Journal.

"The rocky coast of Brittany," said a life guard, "abounds in octopus—the pieuvre, as they say down there.

"Walk a Breton beach at low tide—the beach of St. Lunaire, for instance—and you will easily find in a half mile a score or more of perfect cuttlefish of those friable white bones that birds love.

"They are from six inches to a foot or more in length, snowy and very prettily shaped; they make nice ash trays. The peasants gather them for bird food, for ash trays, and also, I believe, for cigarette cases.

"They are bones of the octopus, and their abundance is a convincing proof of the octopus in those rock strewn waters of France."