LEONARD LIEBLING writes in his always interesting column of "Variations," in the Musical Courier: "A musical man from the west sends me this comment: 'A paper out here refers to Bloomfield-Zeisler as the Rosenthal in petticoats. It is a poor rule which does not reverse. Would Rosenthal, then, be the Bloomfield-Zeisler in pants?' This mixing of toilet and tone is too much for an addle-pated scribe who is busy these soft September days solely with the task of hitting upon the proper bait for luring the backward bass from their limpid pools in the Catskill lakes. However, the custom of nicknaming pianists has been chided gently several times in these columns, and the folly of the proceeding pointed out. Playfully I have referred to Pachmann as the 'Puma of the Piano,' and I do not see why the appellation is not pat, if other pianists are the 'lion,' the 'tiger,' the 'fairy' and the 'gazelle' of the keyboard. All these terms have come under my notice in newspaper reviews. It remains now to locate the tapir, or African ant-eater of the piano, the laughing hyena and the moulting tomtit. The American pianist, of course, is the goat."

The nickname habit has been chided in these columns also. Why is it that when Kubelik is mentioned one naturally says the wizard of the violin; that when Rosenthal is heard one mentions the lion of the piano; that when Nordica is heard she becomes the queen of song, and so on? Is it because our minds are so practical and so unidealistic that we have to reduce everything to a materialistic basis before we can grasp it? A forceful simile used sparingly is a good thing. It lends vigor and clearness. But a simile that becomes so hackneyed, one that anyone would invent and that comes to the lips of the speaker as readily and unthinkingly as the phrase, "Hello, is that you" when, how could it be anyone else, such a simile weakens not only the description of the subject being treated of, but as well the power of the figure of speech.

That idea of finding the whole family of beasts in the pianistic realm might pass some hours very entertainingly and profitably for someone. Were the whole family of pianists given with their respective representatives the classification would be of some value as showing that one pianist had the powerful leonine methods, another the undulating, graceful touch of the tiger, another the gliding, uncanny manner of the serpent, still another the awkward hoofy manner of the cow, another the faithful, hardworking conscientious manners of the watchdog, and another the fussiness of the hen. I believe I can think of a corresponding pianist for all those animals. This would make an interesting study just as is the idea of classifying different types of men with different types of dogs—one of the sprightly, active kind as a cocker spaniel, a great, lumbering slowly moving and slowly thinking man as a mastiff, a hot headed, snippy little snipe, as a spitz, a pig headed, coarse, stubborn man as a mean bull dog, and so on through the practical collies, the faithful St. Bernards, the frisky fox terriers, and so on. The insignificant long haired pianist might be the poodle or the Japanese spaniel, or most anything. And of course there are cross breeds, and there are rafts of plain, yellow curs. But these similes are interesting only in the point of relation. Certain characteristics combine to make a person like a certain dog; certain other characteristics in an other make him as different from the other man as two dogs are different.

If the pianistic menagerie gives out and you are still in want of amusement you might begin on the violinists and find the place for each one in the realm of the wicked spirits. It is quite correct, you know, to term anyone who has a shock of hair and can handle his bow rapidly over his fiddle, a wizard. You might find the head wizard of all, and go on to find the imps, the gnomes, the real devil of all, and the trolls, and one who is inclined to step into the next realm might be an elf. And in the realm of song you may find the king, the queen, the emperor and empress, the prince and princesses, the dukes and duchesses, and lords and ladies and pages, and even a fairy godmother or two. And in the cello realm you might find the master and the mistress and the head butler and the housekeeper and the first and second man, and the head chambermaid, and the cook and the scullion and the like. In the organ realm there might be gods and goddesses, and you might designate them by name Jupiter, Juno, Apollo, Diana, Venus, Vulcan, Cupid, Pan, Minerva, and so on. Yes, there are unlimited possibilities in this simile fad, and I hope some one will some time take the time to work it out and let me know the results.

★ ★

Frederick W. Goodrich presented his pupils, Elaine and Eloise Clouse, Tuesday evening at the Sherman-Clay hall in a pianoforte recital. Miss Catherine Covach, soprano, assisted. The following program was given:

Duet—"Spanish Dance No. 1"..... Moskowski
Solos—(a) "Mazurk" ..... Scharwenka
(b) Valse ("Romeo et Juliette").. Gounod
(c) "Tarantelle" ..... Heller
Eloise Clouse.
Duet—"Polonaise" ..... Hoffman
Vocal solo—"Der Nussbaum" Schumann
Catherine Covach.
Solos—(a) Habanera ("Carmen").. Bizet
(b) Page's Song ("Huguenots")..... Meyerbeer
(c) Quartet ("Rigoletto") ..... Verdi
Elaine Clouse.
Duet—"Danse Ukraine" ..... Kirchner
Solos—(a) "Chant Sans Paroles"..... Tchaikowsky
(b) "Pierrette" ..... Chaminade
Eloise Clouse.
Duet—Scherzo ("Symphony No. 7").. Beethoven
Vocal solo—"Woodland Croon Song".. Clutsam
Catherine Covach.
Solos—(a) "Rustle of Spring".. Sinding
(b) "Kammenoi Ostrow".. Rubenstein
(c) "Norwegian Bridal Procession.. Greg
Elaine Clouse.

★ ★

The Astoria Philharmonic society is planning to give a large festival of music late in the month. One of the features will be the first presentation of Emil Enna's opera, "The Mountain King," the libretto of which was written by Rev. Andreas Bard, the talented preacher-poet of Walla Walla. A set of cathedral chimes is being made for the presentation. Other features will be a scene from "Faust" by a mixed chorus, and a ladies' chorus, "A Daughter of the Sea" (Cowen). Miss Harriet Wise will play Mendelssohn's "Capriccio Brilliante" with orchestral accompaniment.

★ ★

Mrs. Ella Jones has been serving as organist at the First United Brethren church during the last there months. Mrs. Minnie Frisk sang a solo last Sunday and the choir assisted as usual.

★ ★

The many friends of Nicholas Zan will be pleased to hear of his success in vaudeville in an excellent operatic singing act, "Gipsy Fortune Tellers," given by Miss Elaine Thiele, soprano; Emery White, tenor and Mr. Zan. The "Musical Medium" has their pictures on the front page and has this to say of Mr. Zan's voice: "Nicholas Zan is possessed of a rich baritone voice which is heard to splendid advantage in his rendition of the beautiful Toreador song from 'Carmen.'" It may be remembered that Mr. Zan made a most successful appearance in Portland some years ago at an operatic concert given at the Empire theatre under the direction of Mrs. Rose Coursen-Reed whose pupil Mr. Zan was, singing this same Toreador song which is winning him success now.

★ ★

The music at the First Methodist church this morning will include a solo by Mrs. B. G. Carl of Salt Lake City, "In Thee, O God, Do I Put My Trust" (Spicker). Mrs. Carl has a beautiful rich contralto which it is a real pleasure to hear, and her friends predict that she will be a splendid addition to the church soloists of the city. She has recently come here from Utah but expects to make her home here. There will be special organ numbers morning and evening by F. S. Mendenhall of Chicago.

★ ★

The music at Temple Beth Israel last week during the New Year services attracted much comment. Mrs. Rose Bloch-Bauer, soprano and director, has an unusually strong combination in her choir this year with Mrs. Imogene Harding Brodie, contralto; W. H. Boyer, tenor; Dom J. Zan, baritone, and E. E. Coursen, organist. Special praise was accorded a beautiful duet, "The Lord Is My Light" (Dudley Buck) sung by Mrs. Bauer and Mr. Boyer. Special music has been prepared for the atonement services today and tomorrow. Mr. Coursen will play Handel's celebrated Largo, and a number from the Peer Gynt suite. H. L. Bettman, violinist, will give Max Bruch's famous arrangement of the Kol Nidre.

★ ★

Following is the program given by Fred Butler, basso, at the First Baptist church Tuesday evening. There was a large attendance and a good deal of applause. However, Mr. Butler does not give his strongest or best work in concert. He has become essentially a revivalistic singer to the detriment of his more artistic work. The program:

"The Sword of Farrara".....Bullard
"When Mabel Sings" (by request)..... Speaks
"The Mad Dog" (From Vicar of Wakefield) ..... Lehmann
"Der Lindenbaum" .....Schubert
"Caro Mio Ben" .....Giordani
"Revenge" .....Hatton
"Denny's Daughter" .....Huhn
"The Pauper's Drive" .....Homer
"Rolling down the Rio" .....German

★ ★

At the St. John's Memorial Episcopal church of Sellwood today the services will celebrate the in-gathering of the harvest and the church will be decorated with the fruits of the harvest. Dr. Sellwood, the choirmaster, has arranged the following program: Processional hymn, "Come, Ye Thankful People, Come" (Elvey); Kyrie (Footay); Gloria Tibi (Paxton); anthem, "O Give Thanks, Fair Brother"; hymn, "To Thee, O Lord, Our Hearts We Raise" (Sullivan); offertory (Gounod); Sursum Corda and Sanctus (Camidge); hymn, "O Saving Victim, Uglow"; recessional, "Praise to God" (Kocher).

★ ★

It is understood that Shanna Cumming, the talented New York soprano, will tour the coast again this year and will probably sing in Portland about Christmas time. She is to be soloist with the Minneapolis symphony this fall. Her manager is Mr. Francke, who is arranging concerts for her through Oregon, Wasmington and California. Miss Cumming, or Mrs. Jones, as she is known in private life, is a sister of Dr. W. A. Cumming of this city and she has some nieces here who are showing some of her vocal gifts.

★ ★

Mrs. Weinstein is a new dramatic soprano who is attracting a good deal of attention because of the wonderful power and fullness of her voice. She is to assist in the special music at Temple Beth Israel today and tomorrow. Mrs. Weinstein is a pupil of Mrs. Rose Bloch-Bauer who has been gradually resuming all her old work which she dropped at the time of her illness and is now receiving her old pupils again.

★ ★

The musical season will open formally this week with the concert Wednesday evening in the Heilig under the direction of the Misses Steers and Coman. There is a great deal of interest displayed in this concert, the first of its kind given here. Four artists from the Metropolitan opera will sing and their program offers some excellent numbers. Among the things sung will be the spinning quartet from "Martha" (Plotow); and the entire last act of "Il Trovatore" (Verdi). A "Faust" trio will be another feature. Martin will sing the flower song from "Carmen," in which he has won much of his popularity. Campanari's aria will probably be the famous "Largo ad Factotum" from Rossini's "Barbieu de Seville." Arthur Rosenstein is the musical director for the quartet.

★ ★

Following are the names of Mrs. Rose Coursen-Reed's Tuesday Afternoon club, which held its first rehearsal last week: Lillyn Glendenning, Clara Hill, Olga Johnson, Edith Young, Christina Denholm, Mable Selover, Julie Berg, Mrs. Weldon Darling, Clea Nickerson, Ethel Donaldson, Ellen Driver, Madeline Stone, Emma Kienow, Mrs. Charles Hebbert, Mrs. G. W. Stanley, Carrol McCollom, Mrs. J. S. Monte, Lela Goddard, Mary Armistead, Mrs. Evelyn Burch, Eleanor Brodie and Genevieve Butterfield.

★ ★

Walter Rothwell, the talented director of the "Madame Butterfly" orchestra when it was played here season before last, has just arrived in New York from his summer spent abroad. He brought with him his bride, a talented Miss Wolfe of London. Mr. Rothwell will be director of the St. Paul symphony orchestra this year.

★ ★

Apropos of an article in this page last week on the new Academy of Music in Brooklyn which has just been completed and has had arrangements made for a splendid musical season this year, a note from A. Musgrove Robarts of this city says that the last important concert given in the old academy previous to its destruction by fire was a performance of Handel's "Messiah" by the Brooklyn Oratorio society. The soloists were Miss Mary Muenchoff, soprano, who has since returned to Germany; Madame Louise Clary, contralto, now a resident of Seattle; Evan Williams, one of the finest of American tenors, who has since made a big reputation in England; and A. Musgrove Robarts, baritone, now of Portland.

★ ★

All the chorus girls at the Manhattan opera this year will be native Americans. Mr. Hammerstein announced recently that 150 young women passed the test for admission into the chorus and these with the 50 retained from last year's chorus will make a fine showing. But many of the men will still have to be imported, as few Americans applied and fewer still qualified for the requirements of grand opera.

★ ★

The Grace Methodist church male voice chorus has begun active rehearsals, and with largely augmented numbers, is anticipating an interesting musical season. Under the direction of W. M. Wilder, one or more concerts will be given during the winter season. There are now 50 voices in the chorus and others have applied for admission. The chorus will sing at this Sunday evening's service.

★ ★

Peary, the Arctic explorer, has declared that if he fails on this trip he will never try again. "Let no one believe it," comments the Evening Post"; the lure is as great for him as the concert stage for Patti." Or American tours for Paderewski. However, he is a Pole who was found out long ago," adds the Musical Courier.

★ ★

A London critic wrote the other day: "Paderewski's way of treating a Beethoven sonata was not much less harmful; he tried to make one of the smallest sound one of the biggest, and hardly any phrase was allowed to speak for itself." What! Even London changing its mind about its one-time idol?—Musical Courier.

★ ★

The Enna Amateur club, a club composed of Emil Enna's advanced pupils, will have its first meeting next Thursday at the home of Miss Eva Lillian Graves, the secretary, 121 East Twelfth street. Mr. Enna will give a lecture recital. The club expects to give its first public recital November 19 at Eilers' hall.

★ ★

Miss Lucia Barton, who gave the violin solo at the Seamen's institute Tuesday evening, in place of Miss Julia Burke, who was called away on account of illness in the family, delighted all, and responded to several encores.

★ ★

A sacred concert which will prove of interest is one being planned by Miss Catherine M. Covach, soprano of St. Mary's cathedral. Though the concert will be given at St. Mary's church, Sunday evening, October 18, it is not given by the choir but under the personal supervision of Miss Covach. She has organized a chorus of 16 voices—the Columbian Choral society—which will make its initial appearance that night. The soloists are: Mrs. Rose Coursen-Reed, contralto; Dom J. Zan, baritone; Frank G. Eichenlaub, violinist, and F. W. Goodrich, organist.

★ ★

The Columbus, Ohio, correspondent for the Musical Courier has the following note of a former Portland violinist of prominence: "Reginald L. Hidden has been with Tali Esen Morgan at Ocean Grove, for the past month. Charles Clemens, organist, of Cleveland and Mr. Hidden, violinist, have been doing some fine work at the concerts there."

★ ★

"I cannot sing the old songs—"
Her promise short and terse
She kept. But then she went and sang
The new ones—which were worse."
—Boston Traveler.

★ ★

Mrs. Rose Coursen-Reed will sing a solo, "The Master's Last Message" (Burnham), at the First Presbyterian church this morning.

★ ★

Mrs. J. H. Shaw, a pupil of Charles Dierke, has been appointed organist at St. David's Episcopal church.

★ ★

Miss Edith Dufur of The Dalles has arrived to spend the winter here studying with Charles Dierkes.

★ ★

Sidney Lanier is the supposed author of the definition, "Music is love in search of a word."

Pablo Sarasate, Old School Violinist, Who Recently Died.

FAMOUS VIOLINIST Dies at Biarritz

The death of his excellency Pablo Martin Meliton de Sarasate a little over a week ago at Biarritz, France, has taken from the world another of our great violinists. Sarasate was probably the greatest of the living old school violinists. His name will continue to stand in violinistic literature for what he has done. His compositions have given him a rank with other violin composers, and his Spanish writings are among the most popular of that class of music. Sarasate plays an important part in making up a violin program.

Sarasate was born March 10, 1844, in Pampeluna, Spain, in the province of Navarre, and though Spanish, he was regarded as one of the foremost exponents of the French school. In his youth he entered the Paris Conservatory, where he in time became the favorite pupil of Alard. He became famous for his beautiful tone, the purity of which caused it to become known as Sarasate's tone, and it was used as a standard by which critics measured other famous violinists. His popularity rapidly spread and he played in every continent except Australia. He first played in London at the Crystal Palace in 1861 and has since played there regularly.

He his received many honors and decorations, among them the Grand Cross of Isabel la Catolica of Spain, the badge and ribbon of which were presented him by her majesty the queen regent, Dona Maria Christina, personally. This order gives him the excellency title. Other honors were commander of the same queen; commander of Charles III of Spain and Roumania; officer de la Legion d'Honneau, and knight of the following orders: Royal Order of Carlos III of Spain, Order of Isabel la Catolica, Red Eagle of Prussia, third class; Danebrook Order of Denmark; White Eagle of Weimar; of Christ of Portugal; of Baden; of Wurtemberg; Crown Order of Prussia, second class; Order of Dessau. He was besides an honorary member of many academies and conservatories, besides honorary director of the Royal Conservatoire in Malaga.

Sarasate was a popular composer and in modern violin literature no work is better known than his "Gypsy Melodies," usually written "Ziegeunerweisen." His Spanish airs and romances are particularly admired. Lalo wrote his first concerto for Sarasate to play and Max Bruch wrote his second concerto and his Scotch fantasie for him. Sarasate toured America several times and was well loved here as at home. A real loss is felt in his death.

WAGNER'S INITIAL Attempt Discovered

A European dispatch says that fragments of Richard Wagner's first opera have been published for the interest of composers and music collectors. It was written in 1832 when Wagner was scarcely 19. He was in Vienna that spring and was already patronized by the aristocracy. Toward the middle of November he went to Moldau with the beginning of an opera in his portmanteau written during his stay at Prague and Vienna. The piece is called "Les Noces" (Wedding Feast), and Wagner outlines the plot in his autobiography: "A frantic love scaling of walls—the window of the chamber of his friend's wife—in which soon his own betrothed comes forward. The woman manages to struggle with the madman and throws him out into the yard. Shattered by these mortal 'nuptials,' the affianced bride herself falls dead at the feet of the corpse of her sad hero."

Wagner wrote part of the music for the opera, which was to be performed if he deposited 500 marks, but he could offer only 150. A lawsuit grew out of it, which he lost, and this cost him 600 marks. The manuscripts and copies have been sent to England and the heirs of the author have entrusted them to Dr. R. Batka of Berlin.

ORGAN BLOWER HAS Place of Prominence

The following story from the New York Herald shows how closely after all are the humblest and the mightiest; how much the achievement of the great depends on the good work of the little:

Charles Groves, the organ blower, who recently retired, after 23 years of uninterrupted service at Westminster abbey, is a picturesque looking old man, curiously reminiscent of the Victorian age. The scenes which he has witnessed from the corner behind the big organ would make a volume of excellent reading. He was on speaking terms with Queen Victoria, through whom he obtained the post at the abbey in 1874. When the organ blower's parents died, he states that on both occasions Queen Victoria "came in her carriage to the funeral." In his youth Groves worked as a blacksmith at Whippingham, and afterward received an appointment at Osborne House. A short time ago Sir Frederick Bridge said to him:

"I know you are very clever, Groves, but there is one thing you can't do."

"And what is that, sir?"

"Why, play the organ."

"True, true," replied the little old man," but you couldn't play it either if I did not blow properly."

MUSICAL LIFE AT Home and Abroad

The Musical Courier again takes opportunity to tell what it thinks of the musical atmosphere of America in general, and of New York in particular. This in the face of a remark by Alwin Schroeder, the well known Boston cellist, who retired to Europe a year ago, and now has returned to make his permanent home in this country. Mr. Schroeder remarked on his return "There is more 'musical atmosphere' here than there is abroad. I was very much disappointed with my return to Germany. The musical life here is much broader and more cosmopolitan." The Courier pronounced the compliment more kindly than correct, at the same time acknowledging a pleasure in the unusual sensation of hearing something so nice from a European. It acknowledges that we have opera and better opera singers in New York than in Frankfurt, where Mr. Schroeder spent his year, and that Boston has a better orchestra than the conservative old German banking town, but says that these two circumstances in themselves do not constitute 'musical atmosphere.'

"Whether a country possesses that elusive quality or not," it says, "usually is determined by the degree of musical culture found in the average inhabitant. Making a rude guess we will venture to say that there are in Frankfurt many more business men who can play second violin in a quartet than in Boston or New York (to say nothing of those cities here which are the same size as Frankfurt in point of population), and we feel sure that the same ratio applies also to those business men and average citizens of Frankfurt, Boston and New York who might be able to tell off hand the name of Beethoven's only opera, the composer of Les Huguenots, the story of 'Gotterdammerung,' and to enumerate three compositions each of Schubert, Schumann, Haydn, Mendelssohn, Verdi, Mozart, Chopin, Liszt, Brahms and Strauss. Then, too, there are more mechanical pianos and 65 note rolls in Boston and New York than in all Germany, or possibly all Europe, and that suffices to stamp our two centers of culture as places lacking in the truest kind of 'musical atmosphere.'"

MORE SALOME AT New York Opera

Apropos to the dances seen on the stages of the theatres here last week, which dances by the way were not particularly apropos to the plays, the Salome dance fever was started by the Strauss opera built upon Oscar Wilde's poem. It will be remembered that the Metropolitan went to enormous expense last year to give the opera in New York, but at the dress rehearsal to which the stockholders of the Metropolitan are admitted, the opera caused such a shock to some of the owners of the corporation that it was ordered struck from the year's program. It meant of course a great financial loss to the company. This year the Manhattan, which, I believe, is not at the mercy of society stockholders, talks of producing it for the public because Strauss' music is declared marvelous, and it is a part of one's education to hear it, whether one approves or not of his radical departure from the old rules in composition. The New York World says that Mary Garden is very enthusiastic about doing the part of Salome in New York this winter. Mary Garden is the prima donna who startled New York last year in "Pelleas and Melisande" at the Manhattau. The World says that she is "seemingly entirely wrapped up in her part as Salome." An exchange comments that "according to all accounts she will not be wrapped up in much more than that when she sings the role, for her costume is to be modeled after the Moreau picture of the cruel daughter Herodias."

GREAT TENNIS RECORD.

English Player Has Been Winning Medals for 28 Years.

A. W. Gore, who at the age of 40 made history recently by winning the Olympic lawn tennis medals (covered court) and the all-England championship, possesses a record with Baily's magazine declares to be unparalleled in the sport.

For one thing he is the oldest player ever to win the blue ribbon; for another no man has ever won the title of the champion of England twice with an interval of seven years between his two victories, and for a third, no player has ever appeared in the final of the all-comers' singles on six occasions.

Mr. Gore was born on January 2, 1868, and as far back as 1890, when he was only 12, was winning prizes. It was at the Dinard club that he learned lawn tennis. In 1890 he won his first handicap, mixed doubles, and in 1896 secured the silver cup given as championship of the Dinard club.

Mr. Gore's 1908 record is one of which any man should be justly proud. He has won the open championship of England, the coverd court championship and the Olympic gold medals, doubles and singles, covered court.

Mud Slinging at Rockville Center.

From the South Side Observer.

On Tuesday evening while the cast for the play to be given by Reliance Hose company were rehearsing in Parish hall some dastardly person threw a large lump of mud in the window and struck one of our finest ladies of our village in the back of the neck. This cussedness must cease and the perpetrators must be punished.

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