

THE REALM OF MUSIC

By **GASTA IVORRA HOLD**

I was deeply interested in a report of a paper read recently by Edward Kreiser, a Kansas City organist, before the Alliance of that city in regard to church organ work.

The manner of the average congregation and of the frequent ministers, are excessively trying to the well equipped organist who is serious as to music and thoughtful, even soulful, as to its bearing upon religious service," he says. He describes the treatment accorded the prelude, no matter how beautiful it may be. Its purpose, he says, is to concentrate and unify the various types of mind and the preoccupied, even discordant conditions that meet in church. It is to prepare the mind for the service that is to follow. But instead of quiet and attentive decorum there is a general rustling and restlessness; people are coming in and being seated and are greeting their friends; the choir files in and begins whispering and distributing leaves of music; and even the minister will make his preparations for the rest of the service and will get up to invite a visiting minister to the platform or will talk in a low voice to any one who may be seated with him.

Mr. Kreiser, "that church going people should cease to regard the prelude as a pleasing entertainment, a time-killer to pass the idle moments, a convenient accompaniment to chats and gossip. It should be made clear that service begins when the prelude begins, that minister and choir should be in their places when the organ is heard, and that they should be quiet and attentive during the playing as during any other part of the service. Such example would be a silent rebuke to a thoughtless congregation and would have a salutary effect.

Then he speaks too of the minister's thoughtlessness in arising in the midst of the efforts of the organist and service. He censures the treatment an organ receives, being subjected to a low temperature, being suddenly plunged into midsummer heat, and says an organist is expected to show his good work on such an instrument. He also urges that organists be not only well equipped technical musicians but people of sensitive perception, noble thought, respect for creed and observance, and of an all round education. He advocates women organists, saying truly it is not the sex but the composite and many sided capacity which makes of the organist the potent and helpful factor he should be in the religious music service.

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As for the habit many ministers have of regarding the organist merely as a convenient accompaniment to the dropping of coins—perhaps to break the monotony of each clicking coin—that is most reprehensible. Some seem to get nervous if they have to wait for music to be played. They do not realize that the accompaniment is part of an artistic whole, and so they do not applaud when the pianist has completed the finishing bars which round off the whole song.

Of course any one will realize the difference in the care accorded a church instrument from that accorded a private instrument and one can see the justice of Mr. Kreiser's rebuke when one reflects upon the care any professional pianist, violinist or cellist takes of his instrument, treating it as carefully as if it were a human being. For musical instruments are delicate affairs and are sensitive to lack of care.

His suggestion as to the general fitness of an organist is well timed. It is just in line with an interesting criticism cited here recently on the playing of Mr. Broome of Newport at the First Congregational church when he conducted the festival march from "Tannhauser" as the prelude for the morning service. A number of competent critics in the audience called attention to it, since, come in to me, and many have expressed their disapproval of the criticism and have suggested that it might be applied to some local organists. Were Mr. Kreiser's rule followed in the choice of organists, the service would be greatly improved and the audience or those interested would listen would find themselves in accord with her and with her music. Thus would the purpose of the prelude be accomplished, the audience would be in the proper frame of mind for the remainder of the service.

I am inclined to believe that in the older, more dignified and formal churches there is a more serious attitude to church anywhere but where ceremonial is used to retain the solemnity of the service there could not be any of the frivolity complained of by this organist. The Episcopalians, the Roman Catholics, the Lutherans and the Hebrews regard their music as strictly a part of the service. There is a spirit of reverence and respect to be seen in their houses of worship for and their used only for worship and are not rented out for recitals, concerts and all sorts of entertainments. They may be largely the secret of their success in retaining the dignity of their service.

Josef Lhevinne the talented Russian pianist, who will be heard here later in the season comes from an unusually talented musical family. Lhevinne senior, was a violinist in the court orchestra in Moscow. Josef's brother, Miron Lhevinne rapidly coming into prominence throughout Russia, as a composer and another brother, Alexander, is winning fame as a singer. The three sisters are all pianists and have a good deal of local fame in Russia. Since Mrs. Josef Lhevinne is also recognized as a gifted pianist friends are wondering what position in the musical world the little son, Master Constantin Lhevinne, now two years old, will occupy in the future.

A free concert will be given at Centenary Methodist church next Wednesday evening by the quartet and choir, under the direction of E. E. Patterson, assisted by the Mendelssohn male quartet and the Schubert songs quartet. The following soloists have been secured: Mrs. E. E. Patterson, soprano; Miss E. E. Patterson, alto; Miss E. E. Patterson, tenor; Miss E. E. Patterson, bass.



Emilio de Gogorza, Baritone, Who Will Appear in Concert Here This Month.

trato: Mr. Bowman, basso; Mr. Gowanlock, baritone; and C. E. Patterson, tenor. Mrs. Edward Drake will preside at the organ and piano. Master Ward Alden, violinist, will play several numbers. This is the first of a series of concerts to be given by the Centenary choir.

The Enna Amateur club held its first meeting Thursday evening at the home of Miss Eva Graves, president of the club. Mr. Enna gave a lecture recital on Scandinavian composers. His program was as follows:

Scherzo and Nocturne.....Niels W. Gade (1817-90)
Sonata Op. 28.....Louis Glass (1864)
Praeludium.....Chr. Sinding (1865)
A la Menuetto.....Chr. Sinding (1865)
Concert Etude.....Chr. Sinding (1865)
Burlenque.....Chr. Sinding (1865)
Polonaise.....Ludwig Schytte (1848)
Three Norwegian Mountain Airs.....(1847)

This was followed by a recital of a number of Mr. Enna's own compositions.

The members of the club are: Miss Eva Graves, president; Miss Cordelia Nealand, vice-president; Miss Besse Miley, secretary; Miss Norma Graves, Miss Rose Bauer, Miss Hattie Miley, Miss Elina Hovdegaard, Miss Anna Bauer, Miss May Merrill, Miss Louise Wise and Miss Jennie Easom. Their aim is to work up good repertoires so that they will be ready to play in public at request; to discard cheap music; to study good composers and their histories; and to give occasional public recitals.

The music at Temple Beth Israel during the special services last week attracted a good deal of attention and many not members of the congregation attended the service to hear it. The music of the Yom Kippur service is particularly memorable as this is the most sacred and solemn day of the Hebrew year. E. E. Courson, organist, played especially well. Handel's famous Largo and "An's Death," from the Faust suite by Grieg, Dom J. Zan, baritone, was cantor in the ceremonial work and did it most effectively. An especially good number was the quartet, "In Dreams I Heard the Seraphim" (Faure), sung with violin obligato by Henry L. Bettman. Mr. Bettman also played Max Bruch's setting of the Kol Nidre music effectively. A duet by Mrs. Bauer and Mr. Boyer, "Peace to This Heavenly Dwelling," was well sung. Mrs. Weinstein, a promising pupil of Mrs. Bauer, assisted in Monday's service and acquitted herself most creditably. The quartet, which is exceptionally strong this year, consists of Mrs. Rose Bloch-Bauer, Mrs. Imogene Harding, W. H. Boyer and Dom J. Zan.

To be asked to sing for the phonograph these days, when all the greatest singers can be obtained, is a compliment of no small value. Mrs. Lulu Dahl Miller, the contralto who formerly studied here with Mrs. Rose Courson Reed and is now studying in New York, has had her voice recorded by the Columbia Phonograph company and has sent one of the records to Mr. and Mrs. Blaine R. Smith of Irvington. Her voice is heard in the solo and a double setting of the number with her. The record shows a fine rounding out of her voice and friends who have been invited to hear the record express surprise and delight at the splendid progress made by Mrs. Miller. Her teacher is most sanguine in his hopes for her and says the quality of her voice is of the finest. It is clear and pure and true and of a rich contralto quality.

A benefit musicals for the benefit of the Patton home will be given in the Masonic temple, West Park and Yamhill streets, Friday evening. The following popular Portland artists will assist: White Temple quartet, consisting of Miss Kathleen Lawler, soprano; Miss Ethel Shea, contralto; W. J. Belcher, tenor; and Miss E. E. Patterson, bass; Miss Cornelia Barker, violinist; C. D. Huff, cellist; Elliott Beamer, baritone; and J. Hutchinson, accompanist.

"The Golden Butterfly," which is in rehearsal for a tryout at Atlantic City early next month, is expected by its authors, Reginald De Koven and Harry B. Smith, to mark the beginning of a return to the light opera of 25 years ago. It plays an important part in the future of that form of entertainment in this country. It plays an important part in several of the European countries.

The music at First Baptist church today will be as follows: Morning—Organ voluntary, "Andante in D" (Silva); anthem, "The King of Kings" (Eaton); solo, by J. W. Belcher, "I Heard the Voice of Jesus Say" (Hathaway); postlude, "Verger" (Ballette). Evening—Organ voluntary, "Offertory" (Silva); anthem, "The Pilgrim and

Stranger" (Pease); anthem, "O, God, the Rock of Ages" (Gragg); postlude, "Polk Song" (Nicole); Miss Kathleen Lawler, soprano; Miss Ethel Shea, contralto; E. Milton Runyan, baritone; J. W. Belcher, tenor; and director, Miss Nellie Kennedy, at the organ.

The music at Taylor Street Methodist church today will be as follows: Morning service—Organ; anthem, "Holy Holy, Lord God Almighty." Stewart; offertory, contralto solo, "In Thee, O God, Do I Put My Trust," Mrs. G. E. Carl, Spiker; organ, Evening service—Organ; anthem, "Joy Is Dying in the West," Salmon and Mr. Boyer; Stainer. The choir—Soprano, Mrs. E. S. Miller; contralto, Miss Evelyn Hurley; tenor and director, W. H. Boyer; bass, Charles Carter; organ, Miss Laura Louise Fox; chorus of 30 voices.

The following program was given at the last meeting of Mrs. Rose Courson-Reed's Tuesday Afternoon club: "Was a Summer Garden" (Loehr); "Miss Ethel Donaldson; "So I Can Wait" (Briggs); Miss Clara Freedner; "O, Miele personal history seemed to appeal to many, but more than this his beautiful baritone won his way for him. His voice is of fine timbre, full of vitality with plenty of virility. His stage presence is commanding, his versatility is marked, and his sense of program good. He left a crowd of warm admirers, who will doubtless hail the news of his return with enthusiasm.

His history has been set forth before as most interesting. He is an American born of Spanish parents of high rank in Cuba, and with French education. He has much of the Latin warmth of temperament in his art. His dramatic power is marked, and he has had splendid offers from the Metropolitan and Manhattan to join its forces. He is, however, independent, both in point of wealth and in character, and he sings when and where he pleases. Thus it happens that the operas have not yet been able to capture him.

A program to be given early in November which promises to be most unusual and interesting will be the recital for two pianos to be played by Charles Dierke's pupils, the Misses Amy May and Edith Smith. One of the works to be given will be Liszt's beautiful symphonic poem "Les Preludes."

Miss Alma Stillwell of Spokane, has come to Portland to spend the season coaching the big piano concertos with Charles Dierke. Miss Stillwell has received her entire musical education abroad and is a clever violinist as well as a splendid pianist.

After an extended trip throughout the east with her mother, Miss Annie Credwyn Evans has taken up her violin studies with William Wallace Graham. Miss Evans is also an advanced student of the piano.

The Portland Junior Musical club will meet at Miss Grace Wilton's piano school next Saturday afternoon when a children's glee club will be organized in connection with the club.

Edward J. Finck has finished composing a ballad for piano which he has named "An Indian Legend." It is written for and dedicated to Beatrice Dierke.

Miss Beatrice Thorn of Boise City, Idaho, has come to this city to spend the next six months studying with Charles Dierke.

Mrs. May Dearborne Schwab has moved out to Woodmere to live, but she expects soon to open a studio in town.

Miss Eleanor Vincent, a pupil of Mrs. Emma R. Carr, will be heard in recital at the Hellig next month.

PORTLAND SINGER Goes to College Town

Mrs. Grace Campbell, the well-known dramatic soprano, has been engaged as vocal teacher in the school of music at the University of Oregon. Miss Campbell is the soprano of the Grace Methodist choir and has just entered her engagement there she was solo soprano at the Westminster Presbyterian church, where her fine voice first attracted public attention. She is a pupil of Mrs. Rose Courson Reed and has been doing excellent work with her. She will continue with her class of vocal students, spending Friday, Saturday and Sunday of each week in Portland. This is the third of Mrs. Reed's pupils who have held this position in Eugene and the others are Mrs. Billie Hanson and Mrs. Katherine Ward Pope.

BENEFIT CONCERT At the Cathedral

A sacred concert of unusual interest will be given next Sunday at St. Mary's cathedral for the benefit of the orphans under the direction of Miss Catherine Covach. Miss Covach has collected 16 good voices in a chorus called the Columbian Choral society, which will make its initial appearance that evening. The chorus is doing excellent work under her training and will sing several numbers. It is not the chorus choir of the cathedral but a separate and independent organization, although some of the singers are included in its membership.

In addition to the choral numbers several well known soloists have promised their aid. Mrs. Rose Courson Reed, contralto, Dom J. Zan, baritone, Frank G. Eichenlaub, violinist, William Conley, tenor, and F. W. Goodrich will be the soloists. The members of the chorus are: Sopranos, Miss Eva Vail, Miss Mona Lawler, Miss Ida Larson, Miss Ruth Hood Eddings; alto, Miss Vida Reed, Miss Rosa Freidle; Mrs. Lella Hammond, Mrs. Eugene Monti; tenors, William Conley, Scott Kent, James E. Bannon, John Shields; basses, Joseph Tauscher, William Sheehy, Louis F. Girace, C. Richardson.

Following is the program to be given: Organ prelude—(a) "Largo" (New World Symphony).....Dvorak (b) "Angelus".....Pistoneque Massenet.....F. W. Goodrich. Processional—"Onward Christian Soldiers".....Sullivan Blanchet Institute Boys. "Preludium".....Wagner-Wilhelm "Ave Maria".....C. A. Masten Columbian Choral Society. Soloist, William Conley, violin obligato, "In Thee, O God, Do I Put My Trust".....Spicker. "The Church and Her Music".....Rev. O. Villa, S. J. "Ave Maria".....Luzi. Stabat Mater—"Quando Corpus".....Columbian Choral Society. (a) "Recit of Romance".....Wagner (b) "Aria".....Bach. Frank G. Eichenlaub. "Gloria".....Mozart. Columbian Choral Society. Organ postlude—"Hallelujah".....Handel F. W. Goodrich.

FAVORITE BARITONE Will Visit Portland

An announcement of extraordinary interest that will delight music-lovers is made this week by Miss Steers and Miss Coman. They have just succeeded in securing Emilio de Gogorza, the Spanish baritone, for a concert at the Hellig, October 29. This will be his third visit to Portland, and it is safe to say that he will be greeted with enthusiasm, for he is the only one of the popular songsters of all that have visited here in latter years. Because of the late arrangement for his concert, it is not booked on the regular season ticket, but is an extra attraction which all will be glad to support. De Gogorza came here first about three years ago with Emma Eames and her company, and his splendid baritone voice so delighted the concertgoers that he was before that entirely unheard of, that he shared equally the honor with the celebrated Emma Eames. He also has been returned west, but this time as an independent star, and he carried everything before him. His romantic personal history seemed to appeal to many, but more than this his beautiful baritone won his way for him. His voice is of fine timbre, full of vitality with plenty of virility. His stage presence is commanding, his versatility is marked, and his sense of program good. He left a crowd of warm admirers, who will doubtless hail the news of his return with enthusiasm.

PRIMA DONNA SINGS Praises of Baseball

The concert at the Hellig Wednesday evening given by the Metropolitan artists was a thoroughly delightful one. The program was not heavy, and consisted almost entirely of selections from the Italian school of opera. But every one enjoyed it thoroughly and every one seemed to feel the camaraderie of the artists.

They were a pleasant and jolly combination. Madame Jacoby, the splendid contralto, has one paramount weakness—baseball! She is of the fans fancy and can tell you the record of every big baseball man that has happened within the ken of the present generation. She can reel off all the latest baseball slang and knows a squeeze play from a fungo hit (which is more than the writer does). She saw the big controversy game in Chicago on her way west and could—and did—explain the game in detail. She made an awful "hit" with the men at a dinner given the company by the Ellers people after the concert Wednesday night at the Portland, and you would have thought it was a bouquet tendered a victorious baseball team, from the talk that rolled around that table.

NORDICA POSSESSOR Of Exquisite Jewels

Dr. Frederick Kunz, expert on jewels, is the author of a new book to be put on the market a history and description of famous historic and present-day pearls. Practically every great gem collection in the world was placed at his disposal for examination, and it is interesting to note that Mrs. Nordica's famous pearl necklace is ranked by him as the finest in the United States. It consists of about 30 pearls of from 1 to 18 colors, the largest weighing nearly 120 grains. Nordica also has some handsome diamonds, and her jewels are known far and wide, but this pearl necklace is the gem of them all. With it she has the pearl earrings and accessories.

When Mrs. Nordica makes her tour west this year people will have the privilege of seeing the most important and the greatest prima donna of the world, but also of seeing some of the finest jewelry in the world. Mrs. Nordica will sing here and she probably will be appearing in Eugene, where she is expected to bring from the stage after this season so as to devote all her energies to her musical enterprise. The Mrs. Nordica, to which she has given much of her fortune and to which she intends to give some of her energy. Mrs. Nordica

tion are concerned the site of Front de Bouer's stronghold, the siege of which is so thrillingly described by Scott, is identical with that of Todd's manor house, a very ancient mansion not far from Todwick church and situated about a half mile distant from where till a few years ago stood the decayed trunk of the famous trying tree in Hartill walk.

A young oak, grown from a "queen oak" acorn in Sherwood forest, was planted by the Duke of Leeds on the spot where the old trying tree stood, and a walk straight across country brings one to the manor house. The most productive insect known to science is the termite, or white ant, which has been known to lay eggs at the rate of 30,000 a day for a month.

Relic of Ivanhoe. From the Dundee Advertiser. Lovers of "Ivanhoe" will regret to learn that the most which once defended Torquilgane castle has been drained. So far as situation and localities has, since her first appearance here several years ago, been one of Portland's most pronounced favorites, and when she sang here last June with the Danrooch orchestra she was given such an ovation as probably none but Schumann-Heink has ever received from conservative Portland.



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