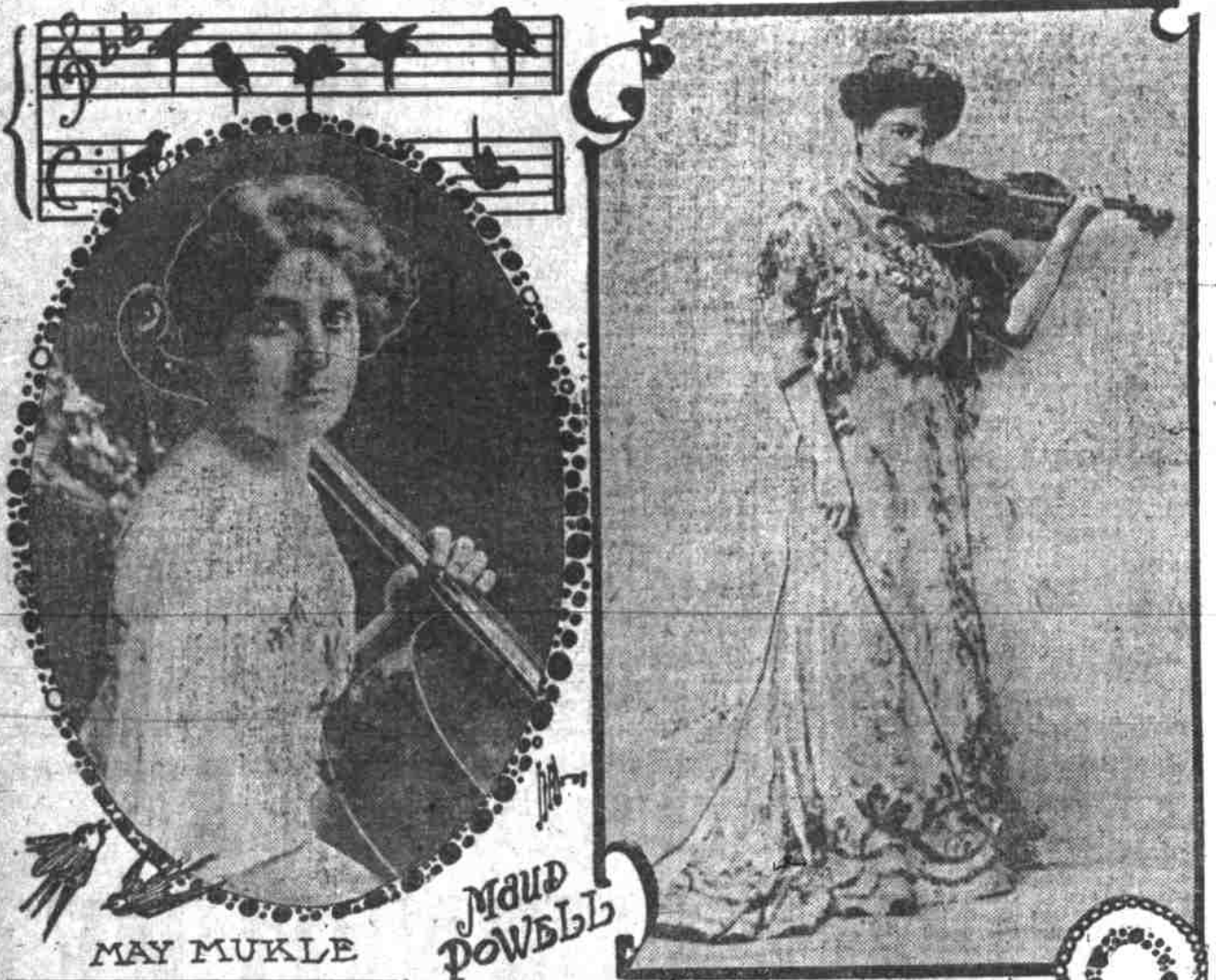


THE REALM OF MUSIC

BY GAETA IVORDA WOLD

THE MAUD POWELL TRIO TO PLAY AT THE HEILIG



MAUD POWELL

MAY MUKLE

THERE are many foolish questions handed in to the musical department of any paper doubtless. Some have come to me which have, I confess it, puzzled me for answers. Among the most foolish, however, may be counted questions as to the greatest pianist, or the greatest violinist, or the greatest singer in the world. It may be easy to say that a certain person is not the greatest pianist—but to give someone else that place irrevocably would be like putting one's head in the noose.

Nobody has ever asked me who was the greatest pianist. That may be because they knew I did not know. Or it may be because my opinion of the match-worshiped Paderewski shattered their faith—not in the pianist but in the supposed critic. But I have received the question "Is Kublik the greatest violinist in the world? If not, who is?" That is a double-barreled gun from which there is but difficult retreat. The only answer to give is the time-worn sentiment, "A woman is the most beautiful woman in the world to you if you think so. And heaven be praised that I don't have to be governed by his choice."

And, "Is Nordica greater than Schumann-Tenck?" is another spark that has detached itself from this brilliant ball of interrogation. Why not as well detach again, "Resolved, That the avowed is mightier than the pen, or 'That fire is more destructive than water'?" It is from personal contact with such glimmerings of musical intelligence that I feel a sense of sympathy, a stirring of kindred pain when I read in "Variations" by Leonard Liebing of the Musical Courier, a feeble attempt to forestall these questions. In New York, where celebrities grow like fir trees in Oregon, and where they are known just about as familiarly, there must be much more occasion for such questions from some innocent distressed.

Mr. Liebing undertakes to answer in advance the questions that he knows will come in an order of the amount of regularity at this season of the year and hopes thus, "with one thwift thwop," as little Sammy would say, to unweave himself and his correspondents from limited trouble. He therefore provides the following answers:

1. We do not know whether or not Caruso is the greatest tenor in the world, as we have never been in Quilicura, Kankakee, or King William Town. (To localize, I would add Scappoose, Skamokawa and Cathlamet.)
2. Replying to yours of this date, we would say that we think the best place to study piano is at the instrument.
3. You are wrong. American singers have a chance, but we refuse to say at what.
4. The violin which you mention as having been in your family for 75 years is undoubtedly a Stradivarius of rare quality. It is worth \$50,000. Please send it on at once, and we will remit a money order for the amount. We will not pay the expressage, however.
5. Madame E. is an excellent vocal teacher, for she told me so herself.
6. It is hard to say whether Tetrazini is better than Melba. We can answer only musical questions.
7. If your left hand is as weak as you say, you had better use only the right, and turn pages with the left.
8. "Do you think that Eames is cold?" you ask us. Look at the weather reports and judge for yourself.
9. "Does Caruso sing higher than Bonci?" is a stupid question. Of course he does, for he is nearly a foot taller.
10. You complain that you have had trouble with your fourth finger when playing scales. Keep your third and fourth fingers crooked, and the third will be the fourth and vice versa.
11. "Sings with fire" is a permissible expression. See closing of "Walkure" and "Gottterdammerung."
12. Yes, anybody can write marches like Sousa's. The only reason no one else did it is because he wrote first.
13. The cello sounds exactly like the human voice, so much so, in fact, that some players can make it sound as though it had a cold.
14. We can't agree with you that Brahms is broader than Beethoven. If you had said thicker, we would have been glad to second your opinion.
15. You ask, not without a touch of humor, whether "Parsifal" was given more frequently four years ago because it was greater than than now. No, it is just as great now; but the audiences are not.
16. Henry L. Bettman's pupil, Miss Margaret Fallenus, was engaged to play in McMinnville last Friday at a concert given in that city by the musical faculty of the Albany college. Miss



ANNE FORD

Fallenus made a most favorable impression by her splendid playing and unassuming personality. Miss Fallenus has been appointed teacher of the violin at Albany college in Mr. Bettman's place, who, on account of his many engagements, had to resign his position there.

Miss Essie M. Block will appear in a piano recital, assisted by Mrs. Nieta Barlow Lawrence, contralto, at the First Congregational church, Tuesday evening, November 10. After a four-year's course with Edgar E. Courson of Portland Miss Block studied under the renowned pianist and composer Ernest Hutcheson at the Peabody Conservatory of music at Baltimore. She was also graduated with honors from the Chicago Musical college where she studied with such well-known masters as Ernesto Consolo, Felix Brovski and Adolf Burna.

Mrs. Lawrence returned from San Francisco last summer, where she was soloist at the Trinity Episcopal church. At present she is director of the choir of St. Paul's Episcopal church. She has a deep contralto voice of wonderful sympathy and purity of tone. Miss Martha Frances Draper will be the accompanist.

Mrs. Rose Courson Reed will present three of her pupils, Miss Grace Campbell, soprano of Grace Methodist church, F. S. Hickie, baritone, and Dr. George W. Baker, tenor of the First Congregational church, in a vocal recital about the middle of November.

Mrs. Rose Courson Reed will sing before the Council of Jewish Women, Wednesday afternoon, at the Selling-Hitch building. One of Mrs. Reed's numbers will be an aria from "Gloconda." Mrs. A. L. Hexter will be the accompanist.

Charles Diecke is presenting five of his pupils in an attractive program at Eilers hall Tuesday afternoon, November 10. This recital will be one of a series to be given during the season.

Mrs. Lulu Dahl Miller, whose engagement with the Prima Schelf Opera company in "The Prima Donna," was announced in the Journal last week Jackson.

Miss Irene Stokes, a promising pupil of Mrs. Olga Bartsch-Lang, sang "Spring's Awakening" (Buck), at her

entertainment given by the Women of Woodcraft at their hall Wednesday evening. For an encore, Miss Stokes sang "A Bowl of Roses" (Clark), which was especially well received.

The Roseburg papers speak very highly of a recital given in that city Tuesday evening by Catherine M. Covach, soprano soloist of St. Mary's cathedral, Portland; Cornelia Barker, contralto; and Frederick W. Goodrich, pianist. The audience was large and the Roseburg papers say that all were immensely pleased at the manner in which the program was given. Encores were frequent, and the performers were at their best. Miss Barker's playing is described as being very effective in its wonderful sweetness. In speaking of Miss Covach, the report was in her highest praise, saying she sang with ease and naturalness, displaying the perfect control that comes with thorough culture. Her playing of the Chopin "Polonaise in A" is described as a splendid effort. Two of his compositions showed distinct style and grace, and music lovers are unanimous in wishing for an early return of the three talented Portland artists.

The program follows: Three Preludes (Chopin); Frederick W. Goodrich, "Der Morgenhymn" (Henschel); Catherine M. Covach, "Souvenir" (Drda); The Song (Salce-Saenen); Cornelia Barker, "Ballad" (Brahms); "Polonaise in A" (Chopin); Frederick W. Goodrich, "La Serenata" (Tozzi); "Ardor" (Chopin); Catherine M. Covach, "Air for the G string" (Bach); Cornelia Barker; Nell Gwynne, Suite of Dances, Ed. German; "Grazioso" (Bartlett); "Sunset" (London Ronald); Catherine M. Covach; "Romance" (Wieniaski); Cornelia Barker; "Zacatecas," Mexican march (Frederick W. Goodrich); "Rosinold," a graceful dance (Frederick W. Goodrich); Frederick W. Goodrich, "Fogel-Nina" (Werklin); "Red Clover" (Del Riolego); Catherine M. Covach.

At the last meeting of Mrs. Rose Courson Reed's Tuesday afternoon club, the following solos were sung: "You and I" (Liedtke); "Violet" (Loehr); Mrs. Helen Brigham-Gregg; "You and Love" (D'Hardelot); Mrs. C. W. Sherman; "Lead Me All the Way" (Briggs); Miss; Julie Berg.

W. A. Walters, tenor of the First Presbyterian church, sang "Why Art Thou East of Dawn" (Spicker) at this morning's service.

COLLEGIANS HEAR Excellent Recital

Miss Grace Campbell, dramatic soprano, and Miss Mary G. Morgan, pianist, gave an introductory recital October 23, at Villard hall, at the University of Oregon, Eugene. They are the new instructors of their respective departments in the university school of music and each scored a decided success. The critique from one of the Eugene papers will be of interest to many who are interested in the careers of these young artists. The last was widely known.

An appreciative audience of about 500 assembled at Villard hall Friday night. The occasion was one presenting two new members of the music school. Miss Morgan, who comes to the university from the state college for women at Columbus, Missa, where she has been engaged for the past 10 years, more than sustained the reputation that preceded her as a pianist. She played splendidly. Her tone and touch met all the requirements made upon them, whether it was the sonorous somber nocturne of Schumann or some lighter, rippling, capricious conception such as the Godard numbers.

Miss Morgan's warm reception was altogether deserved. She is a decided musical acquisition.

"The singing of Miss Grace Campbell, the new instructor in voice culture, is rated no less favorable impression than the work of her colleague. She has a rich, warm, virile soprano voice that is a thing of beauty. She is a real dramatic soprano. Flexibility, in a voice as large as Miss Campbell's, is an unusual occurrence, but the Eugene artist with it runs and trills, demonstrated the flexibility of the singer's voice in a fashion that delighted her hearers. The mezzo-voce work in the Schumann song was particularly beautiful. Miss Campbell's entire program was of the highest artistic excellence that comes from true musical conception.

The work of Miss Alberta Campbell as accompanist, was the source of much favorable comment. These recitals are of inestimable value in creating a musical atmosphere, where some of the best of them." Following is the program:

Pastoral (Paul Leis Hirondelles).....Gardner
Ecclesiastic.....Beach
Du bist wie eine Lilie.....Schumann
Lied Signor.....Meyerbeer
Nocturne.....Chopin
Valse in A flat.....Chopin
1. The Year's at the Spring.....Beach
2. March.....Beach
3. May Morning.....Denza

THE ROMANTIC STORY Of a Romantic Opera

The following story is told of a famous composer and his most famous work:

"What! Be a miserable musician who earns scarce enough to buy himself food? Never!" said Signor Mascagni's father, a baker of Leghorn, when his son declared he intended of giving himself up to the art he loved. "You will be a lawyer and grow rich; not a huckle-buck musician. Buy a piano, and be firm and his father had to let him go his way. The path was thorny at first, and Mascagni and his wife had a terrible struggle during the early years of their married life to make both ends meet. "I shall never do anything," never, said the father, "until you have the score of 'Cavaleria Rusticana'—never. That is where my work must go, and the bread of the world is made of it. Luckily the first was low, for there was no money to buy coal, and his wife rescued the precious work herself and made an hour every day for the score. In a day or two Mascagni woke to find himself the most famous musician in Europe. He appeared before the curtain and the audience cheered and shouted for nearly 20 minutes. Yet so poor was he when the money was made that he had to borrow the money to telegraph the news to his wife."

MAUD POWELL TRIO Will Play at Heilig

The next musical attraction of importance will be the Maud Powell trio engagement at the Heilig church, commencing November 25, the eve of Thanksgiving. Those who heard Maud Powell, that splendid, womanly musician last year in her concert here, will need nothing further than the announcement of her coming to make them go to the Heilig church. Maud Powell is one of the most delightful musicians Portland has ever heard. She is a violinist of taste and refinement. Her work is everywhere marked with a warmth that stamps the woman as well as the musician.

This year she comes here with a trio, which, if press reports may be believed, should furnish one of the most delightful programs of the year. Madame Powell will be accompanied by Mrs. May Ford, who is a pianist of the highest quality. Mrs. Maud Powell was debutante in America last season and created a sensation. She has all the qualities that go to make a pianist a favorite. Her playing is so beautiful that it is said, and she is a woman

of exceptional beauty. Added to this she is full of temperament, has a remarkable memory and technical and striking individuality in her playing. She is considered one of the best promises for the future. Last January she was brought out under the management of H. Godfrey Turner, Madame Powell's husband, and her success was immediate. Mr. Turner's own pamphlets show that he is confident that he has found a splendid star in Miss Mukle.

The name, by the way, is pronounced Mook-leh, and since there will probably be occasion to use it more than once she fulfills the expectations of those who have heard her, it might be as well to learn that now. Safest after hearing her play, merely shook his head in astonishment and repeated "Wonderful" three times.

Madame Powell is known everywhere as probably the best woman violinist in the world and many places so high that they resent the narrowing her to the woman class. She certainly can compete with many of the best men violinists and lose nothing by comparison. She was a surprise to many last year who had heard of her before and did not know of her successes.

LOCAL ARTISTS Acquit Themselves Well

There was a good attendance at the concert given Friday evening at the Heilig by Frank G. Eichenlaub, violinist. He was assisted by Mrs. Rose Courson Reed, contralto, and George H. Street, baritone. Mr. Eichenlaub returned last spring from six years' study in Europe and almost immediately gave a recital at the Heilig which was crowded to hear him. Since that time he has grown in popularity and has acquired a position as one of the leading violinists of the land. He is still very young, but his ease in showing his musical feeling, and his ability to master technical difficulties bespeaks a farther development that will make his art grow to a fuller and richer attainment.

His tone is not always perfectly sustained in legato passages but the quality in the lower passages, especially in the "Fogel-Nina" which he opened the program was different from the usual opening concerto and was an interesting study. Saint-Saens' "Le Cygne" was well known number and was given with a good deal of grace. The Dina "Fogel-Nina" has never been played here before and was well received. Fiorillo's "In Memoriam" and Bohm's Capriccio, concerto and song recital, his playing a good deal of abandon, and a fantasia on the Lucia sextette, which by this time should have been about done to death, were his other numbers. The last was played without any piano accompaniment.

Reed sang three numbers and was received with the usual cordiality that greets her performances which are always artistic in detail. The "Souls number, "Thoughts," was a dainty little thing and was especially admired. "The Blind Girl's Song" from "Gloconda," also was well received. The "Fogel-Nina" was her other song. In her encore she sang "Love is a Rose," also a dainty little thing.

Mr. Street's baritone was heard for the first time, I believe, in public concert and surprised a good many by his promise. It is of pleasing quality and he sings with a good deal of dramatic power though his voice lacks depth. His tone and touch are not in enough variety about his tones. However, his voice is open and free from the embarrassment of strain, he has a good register and a pleasing quality and doubtless his voice will mature and grow more solid. He sang a number from the "Mignon" and Tour's "Mother of Mine."

SPRING FESTIVAL Brings Local Chorus

The announcement that the Chicago Symphony orchestra will return here this season for a spring festival has been the occasion for rejoicing among local choral circles that enjoy the privilege of singing in large numbers and with orchestral accompaniment. W. H. Boyer is making preparations to call together the chorus of last year's festival for organization, in about a fortnight the work will be set on foot. Last year's chorus numbered about 200 members and this year it will probably be larger with an addition from Vancouver. The musical people over here have sent a request that they be included in the chorus and arrangements will probably be made for Mr. Boyer to go over now and then to conduct their rehearsals.

Gaul's "Holy City," Sullivan's "Golden Legend" and Rossini's "Stabat Mater," will probably be the oratorio and cantata numbers given. It is planned this year to have the chorus appear at all the concerts, with one or two numbers on

the orchestra programs, for last year the distinctly orchestral program caused some misunderstanding. Excellent rates have been offered to put the series of five concerts within the reach of everyone. In this way it is hoped to provide for the expense of bringing the organization here by subscription tickets and the deficit of last year will be avoided. One of the exceptional attractions of the series will be the appearance of Miss Myrtle Elyon, pianist, who has been meeting with success throughout the east. I believe she was originally a Chicago girl and this is only her second season since she returned to America.

MUSIC HATH CHARMS For Many Great Minds

In these days of practicality and commercialism, when many sneer at music as a foolish art, a pastime, an effeminate accomplishment and apply many like terms, it is interesting to read what the great men have said of music. It is interesting to know how this most intangible of the arts of expression appeared to the great minds of this and other centuries. A number of definitions of music are here appended. And some of these men were not such impractical dreamers:

Music is the language spoken by angels.—Longfellow.

Music is the child of prayer, the companion of religion.—Chateaubriand.

Music loosens the heart that care has bound.—Byrd.

Music is love in search of a word.—Shelley.

Music is the only sensual pleasure without vice.—Samuel Johnson.

Music is as a shower-bath of the soul, washing away all that is impure.—Schopenhauer.

In music all hearts are revealed to us.—Shortt.

My language is understood all over the world.—Haydn.

Music is a thing of the soul; a rose-lipped shell that murmurs of the eternal sea; a strange bird singing the songs of another shore.—J. G. Holland.

What love is to man, music is to the arts and to mankind.—Von Weber.

Music is the first, the simplest, the most effective of all instruments of moral instruction.—Ruskin.

It is music's lofty mission to shed light on the human soul.—Schumann.

Music washes away from the soul the dust of everyday life.—Auerbach.

Music is the only sensual qualification mankind may indulge in to exult without injury to their moral or religious feelings.—Addison.

Music is to the mind as air is to the body.—Plato.

We are a higher manifestation than all wisdom and philosophy.—Beethoven.

Music is the only perfect language of all the higher emotions.—Abbott.

Music is the only one of all the arts that does not corrupt the mind.—Montesquieu.

Were it not for music we might in these days say the beautiful is dead.—Dizrael.

We cannot imagine a complete education of man without music. It is the symphonic of the affections, in suitable connection with exercises, it keeps the body and soul in health.—Richter.

I think sometimes could I only have music on my own terms, could I live in a great city, and know where I could go whenever I wished the abolition and foundation of musical waves, that were a bath and a medicine.—Emerson.

That which music expresses is eternal and ideal. It does not give voice to the passion, the love, the longing of this or that other individual under these or other circumstances, but to passion, love, longing itself.—Wagner.

It is music, perhaps, that the soul most nearly attains the great end for which, when inspired by the poetic sentiment, it struggles—the creation of a supra-benignity of man's mind. That here this sublime end is now and then attained in fact. We are often made to feel, with a shivering delight, that from an earthly harp are struck notes which could not have been unfamiliar to the angels.—Edgar Allen Poe.

formance of this work of the greatest composer of the states.

The work was composed when MacDowell was a resident of Wiesbaden, and it is the third of its form that he wrote. "Hamlet" and "Opella" and "Lancelot and Elaine" were the other two which have been presented before. MacDowell told of this work to Philip Field, the musical editor of the Boston Herald and the annotator of the program books for the Boston Symphony concerts. The composer said it had been written under the inspiration of a "poem" of the same name, and that he had never published it because he was not thoroughly satisfied with some parts which he meant to revise.

The revision was never made, but Mr. Field told us the work had enough merit and interest to meet with success.

FIGURES TELL TALE Of Remarkable Success

"The Merry Widow" has at last completed her record run in New York. Saturday night two weeks ago it played for the last time at the New Amsterdam theatre. Its record there has been so remarkable that the Savage people put out a leaflet showing some of the startling figures in the case.

The operetta had 421 performances in New York and played there without interruption for 52 consecutive weeks, winter and summer. Over \$1,000,000 has been paid by New York to hear this play, and \$200,000 worth of "Merry Widow" music has been sold by New York publishers. Mr. Savage has sent abroad in royalties \$120,000 in one year for the right to perform this operetta. All the countries in which it has been produced have paid together \$500,000 in royalties to Franz Lehár, Victor Leon and Leo Stein.

In New York 700,000 people have heard the play and 3,000,000 copies of the "Merry Widow" waltz have been sold in the states this one year. The famous waltz has been danced on the New Amsterdam stage 2,535 times with an average of five encores at each performance. Chicago, Boston and Philadelphia have paid \$50,000 to hear the operetta and Mr. Savage expects that he will have income in \$4,000,000 from the four places when the season finally ends. It has been performed 200 times in Chicago and over 100 in Boston.

Now if this last story is to determine anyone to enter the managerial field, I can't find a better one. But in my mind that Henry W. Savage was behind the widow and Colonel Savage is a wonderful manager with a wonderful reputation for choosing upright his people and then putting them through to the finish with unfaltering success.

PIANO BUYING

The buying of a piano is an important transaction. There are many different makes of pianos, and there are many dealers. Sherman, Clay & Co. are an old, well-known, established house and carry the finest line of high-grade, dependable pianos to be found in any house on the coast. They sell new pianos as low as \$365, \$375, \$390, \$400 and up to the incomparable Steinway at \$875 and up. Used pianos from \$150 to \$225.

The following list is remarkable and you will recognize the names—names as familiar as the names of old friends—Steinway, A. B. Chase, Everett, Conover, Packard, Kingsbury, Ludwig, Estey, Emerson, Kurtzman, Wellington, A. B. Chase, Fayer, King, Kingsbury, Carola and Euphonia Inner Players.

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