

# THE DEAF MUTE

By **GAETA IVORDA WOLD.**

SOME years ago the following advertisement appeared in the New York World: "Wanted—At Coney Island restaurant, a pianist who can open oysters."

ability by dint of unremitting application to the pages of the "unabridged." There is such a thing as learning to like classical music, even to prefer it in the long run, to the other kind that is stigmatized as popular. We first admire, then pity, then embrace.—Philadelphia Ledger.

Can there be a more speaking sentence? In that little advertisement is wrapped up the tragedy of much of the musical situation today. The story of the incompetent musician who is an insult to his instrument and to intelligent humanity; the story of the misled student; of the poet musician who can barely make enough to keep himself from starving because of the unscrupulous tinkering at the profession who steps in and steals his rights; all these are told in that one sentence—"Wanted—A pianist who can open oysters."

It is a sad fact that a large proportion of the pianists who hear every day would better be opening oysters, and certainly more profitably. They might, too, learn some valuable lessons from the oyster man in shutting up like a clam—a lesson bought and paid for at the highest price by our greatest philosophers. The advertisement, to be sure, does not say how this voracious pianist is to open the oysters—whether with a knife or with the muscle of his like the mythical Orpheus who, with his lute, made the trees and mountains top bow to the ground, and who did not stop at opening a little oyster shell, but opened the very gates of Hades, where his beautiful love was confined. Maybe the Coney Island pianist could do as much with the oyster shell, were his love confined within it.

The country is overrun with oyster-opening pianists. I believe America gets them from all over the world. Doubtless other countries have their share of these pot-boiler artists, but in the great land of the free, in such a beautiful country in which to practice one's art, it is a pity that the sum of bad music and the sum of good music is less tolerance for such nuisances. The appreciation and exactions of musical countries would protect against it.

You may have heard of the Italian and German (discussing the relative importance of their countries as musical centers. Germany seemed to have more arguments in its favor and the excitable Italian brandishing his arms wildly. "But Italy is turning out the most musicians and has always turned out the most."

"Ach Gott!" exclaimed the German. "Can you blame dem?" "Well, yes, we will say that Italy turns out the most. Many of these good musicians. Doubtless there are more Italians than of any other nationality represented among the operatic artists, and probably in the bands and orchestras about the country the same is true. But there are many, many poor musicians who carry their names with them, and because of the foreign name, the pompous accent, and perhaps a bewitching smile, a slippery mustache, burning eyes and an excitable temper, they pass for musicians.

They receive students who are paying tribute to the romanticism of their foreign ways and not to their ability as teachers. They do not teach the art of music. They may succeed in hacking up the poor student's latent talent just about as well as would the oyster man, but the oyster man passes his earthly usefulness, or will have a short time, and embryo possibilities have not been misled or utterly ruined. And, besides, that man might learn in a little time to handle the knife as well as to open oysters. His employer would demand it. But there is no one to demand that he make a first-class musician himself before he begins to impart his incomplete knowledge.

There is the other side to be considered. The poor musician who is crowded out of the market by the more successful man of any other profession—will be able to make circumstances subject themselves to him, but there are many who are good musicians who are helpless in subjecting financial difficulties. It is for these to learn to open oysters, to whistle money out of the water, to do fancy work or to take in fancy washing—anything to eke out their slender income. And the more money they should be doing these jobs all the time are selling half their time at bargain counter rates, and so are detracting from the value of the efficient.

Miss Grayce Campbell has prepared a most interesting program for the coming vocal recital to be given by pupils of Mrs. Rose Courson-Reed at Ellers recital hall. Among Miss Campbell's numbers are two songs of Mrs. H. H. A. Bensch, the big aria "Lied Signor" from "The Huguenot," and a new waltz song, "June Time," by Sans Souci. Dr. George Ainslie, tenor, and F. S. Hickie are down for interesting numbers also.

The Ladies' Aid society of the Cathedral is planning a benefit concert to be given Friday evening, November 20, at the Heilig in the interest of St. Arnes' Baby Home. Mrs. May Dearborn Schwab and Miss Petronella Connolly have charge of the program and are

one of the most successful features of the "Isle of Spice" for the past two seasons, has retired from the cast of that production and is now in this city taking vocal instruction from W. H. Boyer. Miss Convey aspires to prima donna laurels and for the present has decided to devote all her time to study. She has arranged to remain in Portland until May 1.

## DIERKE'S PUPILS TO Give Initial Recital

The first of a series of recitals to be given by the pupils of Charles Dierke will be held next Tuesday afternoon at Ellers hall. This recital will be of a good deal of interest because of the rank Mr. Dierke holds as an instructor among the piano fraternity of Portland, and because the pupils whom he will present are among his most accomplished. Miss Pearl



Miss Amy May.



Miss Pearl Smith.

preparing one of a good deal of merit. The Lakme quartet of which they are both members, will sing, and Stuart McGuire, the clever baritone, will be a soloist. Mrs. Schwab, soprano, Miss Connolly, contralto, and Miss Cornelia Barker, violinist, will be the other soloists.

The instructors of music at St. Helen's Hall gave a recital Thursday evening and a large number of the friends of the school attended. Miss Abbott, the pianist, is a woman of much ability, who plays with musical feeling and good technical training. Her program showed force and a good deal of individuality, and altogether left a most pleasing impression. Mrs. Lindsay, the vocal teacher has a small soprano voice. The quality is not displeasing, but her training is inferior and her breathing under very poor control. She has the fault of singing songs that are beyond her.

The music of the First Baptist church today will be as follows: Morning church voluntary, "Idylle," (Rheinberger); anthem, "The Lost Sheep," (Jordan); solo, "Hold Thou My Hand," (Gounod); Miss Ethel Shea; postlude, "March," (Merkel); Evening organ voluntary, "Melody," (Thome); chorus, "Oh, Be Joyful in the Lord," (House); quartet, "The Dawn of God's Day," (Hosmer); solo and quartet, "Where's My Wandering Boy?" and "Tell Mother I'm There"; postlude, "Postlude," (Rink).

The music at the First M. E. church today will be: Morning—Organ rhapsody (on a theme for Pentecost); Sullivan; anthem, "Oh, Gladness Light," (Sullivan); offertory soprano solo, "The Dawn of God's Day," (Hosmer); Mrs. Salmon; organ "Festive March," (Rogers); Evening—Organ, "Festive March," (Woodward); offertory quartet, "Jesus Only," (Rotoli); organ, "Festive March," (Bruno Huhn).

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bamboo, gourd (especially calabash) and of tinkling strips of metal, while his melodies, like those of the feathered creature, acquire a charming charm from monotonous iteration and reiteration.

Even the intervals of the barbaric scale, if scale it can be called, are of such an indefinite and illusive character that they may very justly be thought to have their prototype in the throat of the songbird. So much do sounds of a gentle nature vibrate the ear of the native African that his dance, when dancing, a belt of large dried bean shells filled with softly rattling pebbles, which he strings together like beads and winds about his waist.

The lovely "ricksha" boys, curiously and gaudily costumed, oxhorn and feathered on their heads, imaginary stockings of amazing pattern danced on their bare legs, wear these dancing belts as anklets and as they loped along in imitation of the native spring-tuck, dragging their human load after them, anything more deliciously entrancing than the rhythmic "chink-chink" of these musical ornaments can hardly be imagined.

These dark-skinned, lithe-limbed natives possess also a delicacy of touch which they apply as readily to the manipulation of a musical instrument as to their quaint bead-stringing, plaited straw work and the like.

To bear a Kaffir boy play an instrument of the white man's fashioning, an ordinary mouth organ or the plectrum concertina, is something of a revelation. I heard once in the solitude of the hills of Swatkop, Natal, a Kaffir lad softly playing a concertina as he strolled barefoot along the narrow mountain path.

One little haunting phrase he repeated over and over again, producing a tone so sweet and seductive that I stood entranced. As he passed me, some pretty instinct of courtesy prompted him to bow his head to me, and as he passed I heard his tone to a mere breath of sweet sound, producing an effect in the stillness of the late afternoon that was indescribable.

I have since been informed by an Englishman who knows something of the Kaffir, by virtue of his long association with him, of an official capacity, native man is known by the one tune that he always plays. (Here we have the left-motif in embryo.)

Moreover, he has a way of repeating his tune in cycles in some manner unfathomable by the white man, and it seems that my boy of the concertina, who seems large rhythmic plan, which made him loath to stop playing, inasmuch as he would thereby lose count and force have to go back to the very beginning.

The same official also gave me some particulars about the natives of Bechuanaland, who have good voices and sing those strains clearly and sweetly under the Southern Cross they will congregate in scores or even hundreds, ranging themselves in group around their own bonfire. Then they will sing in unison, in chorus and antiphonally.

## MISS LOCKE TALKS ON "GREAT PICTURES" AT ART MUSEUM

In her lecture on "Great Pictures" yesterday at the art museum, the last of a most interesting series on art, Miss Josephine Locke named the great world artists in the following order: Raphael, Michael Angelo, Correggio, Murillo, Leonardo, Giorgione, Titian, Botticelli, Rembrandt, Turner, Corot, Millet. These men founded schools, stood for great departures in art, made epochs.

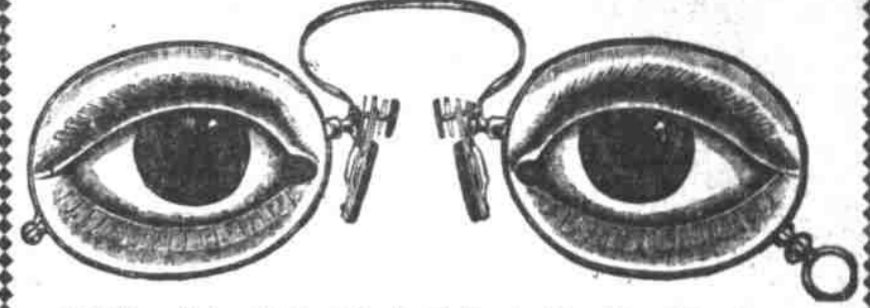
She criticized from the modern viewpoint many of those pictures which have previously held high rank, and in explaining the different value which has attached to pictures with the advance of thought she said: "I choose to call this variation of preference one of public sentiment rather than of public taste. Psychologically, it is the result of a different development of brain area and a different quality in the brain cell. Psychologically it is a mental movement, a movement in the consciousness of the public and the individual by which one suddenly finds himself abreast not of the perception of past critics but of the interior, subjective motives of the artist himself."

Change in Potter's Schedule  
Effective at once, the O. R. & N. steamer T. J. Potter will leave Portland for Astoria Monday morning at 8 o'clock. The change is that the steamer will leave Sunday night instead of Saturday night.

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