

The Realm of Music

By CAPTA IVORRA WOLD

The organization decided that we need a new anthem. That being settled for the five thousandth time, the meeting adjourned.—Musical Courier.

Mrs. Chloë McClung-Danek has become a member of Ross Courson Reed's Treble Clef club, taking the place in second alto of Mrs. Virginia Wire, formerly Mrs. Reno Hutchinson.

A correspondent asks, "Who is the youngest and who is the oldest of the most famous living composers?" Rachmaninoff is 35 and Goldmark is 76.—Musical Courier.

The music at the First Baptist church today will include a cello solo by Charles Duncan Raff and a gospel duet by Miss Kathleen Lawler and Miss Ethel Shea.

Miss Kathleen Lawler has reorganized her chorus of women's voices and there are 25 members in the chorus.

A DELA VERNE IS Pianistic Wonder

Monstrosity is not a pretty word because we have come to associate it too much with the idea of hideous abnormality. But it is a strong word and originally means merely a deviation from the usual form, and hence something extraordinary, wonderful, marvelous. I suppose that is the reason I heard a clever pianist who was almost struck dumb with wonder, use only one term of Miss Adela Verne the other night. For her genius is almost unbelievable.

Alfred Metzger, the discriminating editor of the Musical Review of San Francisco, described my feelings of astonishment when he wrote of her, "My ears could hardly believe my eyes, and my eyes could hardly believe my ears. I had it not been for my soul, I certainly would have been bewildered." Yes, like Rosenthal, she leaves one with a sense of the inadequacy of the English language to describe her art.

The music at the Taylor street M. E. church today will be as follows: Morning—Organ voluntary, anthem, "By Babylon's Wave," (Gounod); offertory, "Give Alma of Thy Goods"; organ Postlude. Evening—Prelude, anthem, "The Choir Angelic"; offertory, (chorus solo), "The Old Sweet Story," (Parks); postlude.

The younger members of Miss Grace Wilton's piano school gave their second recital of the season last Saturday afternoon before an attendance of 80 young people. Miss Katharine Shannon and Miss Mina Uhlman have been added to the faculty in Miss Wilton's school.

Frank G. Eichenlaub has been engaged as head of the violin department at Columbia university on the east side. Mr. Eichenlaub has not been in Portland many months, but his talent and conscientious work have gained him ready recognition.

Among the out-of-town people studying with Mrs. Ross Courson-Reed are Miss Katherine Romig of Newberg, Or., Miss Marian Plummer of Hillsdale and Miss Kathryn Shannon of Forest Grove.

The need of a new American national anthem was discussed recently by the National Institute of Art and Letters, of which Professor William Milligan Sloane of Columbia university is president.

It was kept under the control of her mind. To enumerate the numbers on her program which especially held the audience would be hard, for it was a varied and varying program. The first number, the 32 Beethoven variations displayed her technical skill. The four pieces for the sharp piano, all written in the seventeenth and eighteenth centuries, showed how well she could lay aside her strength to interpret these quaintly quaint compositions. The "Solemn" by Rubinstein was a glittering, sparkling marvel. Her wonderful singing tones were especially shown in "Solemn" (Borodin). "The Wind" (Alkan), a characteristic piece, was not a piano composition, but a study in the reproduction of capriciousness of the wind and cold shudders, alternating with hot waves of enthusiasm, passed through the house. The Liszt polonaise teamed with martial spirit and force and she was forced to respond to a wild snore.

Nature's gifts were compared to most of the great pianists and never to her disparagement. Time and again Madam Carren's name was mentioned and suffice it to say, Miss Verne, who, by the way, is only a young woman in her early twenties and extremely modest, did not suffer by the comparison. I only hope that Miss Steers and Miss Carren will find an opportunity to bring her back here, that Portland at large may have the opportunity of hearing this wonderfully talented young woman.

Delma-Heide of Paris, well versed in matters musical, writes wittily to the Musical Courier concerning the warning given by a prominent physician, Delma-Heide is well fitted to speak of dust—dirt, dust, gold dust or any kind of dust in connection with music, for he has been in active service in the musical field long enough to know what kind of dust is most frequently raised by stamping and stamping, and that, by the way, must be some kind of cousin to tainted money. Following are his remarks:

"The organ (germs) or parasites, as you may choose to call them, leave nothing untouched. It is claimed, not even pianos or harps, particularly when touched with dust—i. e., the wrong kind of dust. It is undoubted that dust (the ordinary dust) is rich in germs of all kinds, and dust is deposited everywhere. The dusting of the parts of a piano may produce cases of pneumonia, influenza and scarlatina. Persons playing upon pianos (according to a learned medical authority) may be attacked by the germs of cholera, typhoid fever, and other diseases of the instrument, waiting for their opportunity to be inhaled by the lungs and to recommence their deadly work. Piano are absolutely free of germs of carrying within them the germs of dangerous maladies (not melodies). The dusting of the parts of a piano may prevent their absorbing the dust which carries the contamination. Here, again, as always, we must beware of the dust."

There are many conflicting opinions about Marie Corelli's books and their merit. However, anyone will concede that this emotional writer is a woman of much ability, whether or not her novels meet with one's artistic or practical approval. The following from the London World throws some interesting sidelights on a much-discussed woman:

"Marie Corelli's passion for music—she probably has never been a pianist—plays the mandolin ravishingly—her devotion to flowers, her collecting hobby, which runs mainly to rare editions of books and her taste for the most beautiful reading left whatever is left of her life when she is not speaking in public or working on some novel. The gift of music to a musician is beyond all doubt. She was educated, in fact, for a musical career, under auspices of that great pianist, Charles Mackay, into whose family she was adopted when little more than a babe.

Her fluency in French was acquired during her convent days near Paris, this period of her life being devoted, however, to the acquisition of her splendid technical skill. The extraordinary technical skill, even when she interprets appallingly difficult themes, Marie Corelli is an artist to her fingers tips and her heart. The extraordinary delicacy and flexibility of her sense of rhythm enables her to take all sorts of liberties with work without for a moment losing the sense of its general line. Before she was 15, indeed, Marie Corelli was writing an opera to Beethoven's music. Her authority, is the only man she could be capable of loving. He has the advantage of being dead."

EYTINGE BENEFIT THURSDAY



Miss Rose Eyttinge, Veteran Actress, for Whom Benefit is to Be Given

Thursday afternoon at the Hellie the Rose Eyttinge benefit matinee will be the principal dramatic feature of the week in Portland. This benefit, which is being planned and carried out by Miss Corliss Gleason of the Baker stock company, promises to have fully as much intrinsic as sentimental merit.

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IRON CHANCELLOR As Sentimentalist

Kudell has compiled a book on Bismarck's sayings in which the latter's attitude toward music is particularly shown. The great German statesman is not often considered from the sentimental side of his character. He was, however, passionately fond of music. His favorite composers were Beethoven and Schubert, and the only thing he disliked about their works were the variations, which, he said, do not speak from the heart. Kudell tells of seeing the man of blood and iron shed tears during the performance of the Sonata Appassionata.

"It is like the singing and sobbing of the whole human life," Bismarck remarked when he heard this music. "I should always be brave." He often invented a pictorial background for music, and he said, "In part this sounds like a merry Rhine journey; at other places I see a fox running along cautiously in the woods."

When he lived at Frankfurt, Bismarck often said he disliked to go to concerts for two reasons: He disliked being confined in the limited space occupied by a seat and he objected to paying for music.

"Paid music," he said, "such as you hear in concert halls and opera houses has little attraction for me; but there is nothing I love more than music at home; there it has a most beneficial effect. Music should be a free gift like love."

However, he did not grasp his opportunity to help Wagner who had the same idea, to carry out the plan. Wagner's first plan was to make the Bayreuth festival performance accessible to rich and poor alike but he found he needed money to build the theatre. He hoped for aid from the government and wrote to Bismarck asking it but the letter was never answered.

DIERKE'S STUDENTS Give Good Recital

A charming recital was that of Tuesday afternoon when Mr. Dierke presented a large crowd of his pupils at Ellers hall. A large crowd attended and showed its appreciation of the artistic program. The first number was Liszt's famous "Les Preludes," a symphonic poem for two pianos, played by Miss Pearl Smith and Miss Evelyn Carey. The latter played with the lights and shades of the story well drawn. Miss May and Miss Pearl also played a fox running along cautiously in the woods. When he lived at Frankfurt, Bismarck often said he disliked to go to concerts for two reasons: He disliked being confined in the limited space occupied by a seat and he objected to paying for music.



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able and intelligent work have placed her in the proud position. She has not put her strength in press agents with sackbut and psalttery and high-sounding cymbals; she did not use her sex and her nationality to boost her into a position she did not deserve. Her one great friend and helper has been her indispensible talent. It would be like to say that she plays like a man, for she plays better than most men. It would be misleading to say that she plays like a woman, even though the possession of the finer sentiments and gentler emotion were thus implied. Maud Powell plays like a true artist who knows emotions and passion but is not mastered by them, for she realizes that sentiment is not efficiency, sensuousness is not caterwauling, and passion, even at its height, is not hysteria.

WOMAN COMPOSER Honored in New York

One of the most delightful personalities that has recently visited our country is Madame Cecile Chaminade, the French composer and pianist. She has come over to America at the solicitation of many for a short tour only, expecting to be at her home again in Paris to spend Christmas. Her first appearance in America was at Carnegie hall in New York on a Saturday afternoon when she gave a fine concert in her own compositions and her own songs for which she played the accompaniments. Yvonne de St. Armand, mesdemoiselle Ernest Grogon, baritone, were the singers.

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