The Realm of MUSIC

By GAETA IVORDA WOLD.

IT is an unfortunate thing that music is such an affectation with some people. This is the greatest obstacle in the way of music being taken seriously. So long as fashion governs what it is correct to hear or not to hear music can not live entirely on its own merits.

For so long it has been proper to affect music and certain kinds of music. In another column of this page is given an article by W. J. Henderson of New York, which shows the effect that fashion has had on the opera in New York. It is the same in other places. The crowd goes to hear what the crowd goes to hear. And that is not so much of a truism as it may seem. The principle illustrated in the Biblical parable of the talents "To him that hath shall be given and from him that hath not shall be taken even that which he hath," is not truer in any walk of life than in music. If fashion, which means one or two leaders, decrees that a certain musical function is correct to attend, straightway all the rest of fashion decrees the same. And in their wake follows the would-be fashion, and in theirs the would-be would-be's, and so on. And so it is little wonder after all that artists cater to the public tastes. And doing so, trying to please fashion rather than the trained ear and intellectual discriminator, it is little wonder that they often become careless in their art, and do, not what their own critical faculty tells them is good but what will bring the people's applause.

Well, if they desire that sort of popularity rather than the consciousness that they have done the best work, that is their own affair. That is not the saddest phase of the question after all. In truth there is a little humor to that side, as, for instance, when an artist deriding the ignorance that thinks it knows all, contemptuously flings something poor at the mob just to see it grovel in mistaken adulation. But it is a pitiful thing when a true artist is made to suffer by these capricious whims of the public.

One of the finest, most discriminating artists we have ever heard gave a concert here last year which was attended by a mere handful of people. This artist appealed to those who heard her; she showed herself the genius she had been proclaimed. But fashion had not set its stamp of approval upon her concert. This was not through any cruel injustice on the part of the public; it was merely a matter of indifference. Society is called upon very often to make things "go" and it must sometimes be chary of its favors. One person was heard to announce after that concert, "She is the finest musician I have ever heard, but who wants to go hear her again? Nobody went to her concert and if she comes again I don't care to go because I like to go where I can see lots of people." Well, I think that musician won a victory. She showed her superiority. She clung to her old ideas of music and to the discriminating few demonstrated her art forcibly and every iota of applause she received was sincere, and not the mere aping of many hands following the lead of many other jewelled hands.

★ ★

Miss Mary Conyers, soprano, recently gave a concert in Clatskanie which met with favor. Her vocal pupils gave most of the program, with an excellent choral number by the Schubert club which she has trained into good shape. Miss Aileen Webber, of Portland, assistant to W. Gifford Nash, gave the piano numbers and was received with approval. Following is the program given: "Voices of the Woods" (Rubenstein), Miss Conyers; piano solo, selected, Miss Webber; "The Sweetest Flower That Blows" (Hawley), Miss Tichenor; (a) "Hoffnung" (Reichardt), (b) "Violets" (Roma), Mr. Vogel; "Vira" (Riker), Miss Maude Rice; reading, "The Path of Life," Miss Barnes; "Oh, That We Two Were Maying" (Nevin), Mrs. Bunce and Miss Conyers; "A Bowl of Roses" (Clark), Mrs. Coulter; "The Swallows" (Cowen), Mrs. Rutherford; "The Double Loss," Miss Erma Lace; "For Love of Thee (Hawley), Mrs. Bunce; piano solo, selected, Miss Webber; (a) "Lascia Chio Piango" (Handel), (b) "The Promise of Life" (Cowen), Miss Conyers; "Estudiantina" in oriental costume, Schubert club.

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Montavilla is looking forward to an excellent concert, to be given at Woodward hall, Tuesday, with Miss Lena Harwas for soprano, Miss Mary Mackenzie Cahill for violinist, and Miss Margaret Smith presiding at the piano. The concert is already an assured success, and worth a hearty support by all lovers of good music. The program is as follows:

Piano solo—"Polk-de-la Kiewl".....Ross
Miss Margaret Smith.
Violin solo—"Scherzo".....Vangoen
Miss Mary Mackenzie Cahill.
Soprano solo—"Good Bye".....Tosti
Miss Lena Harwas.
Reading—Selection from "Merchant of Venice".....Shakespeare
Miss Edna Griffith.
Piano solo—Selected.....
Miss Margaret Smith.
Violin solo—"Hegende".....Wieniawski
Miss Mary Mackenzie Cahill.
Reading—Selected.....
Miss Edna Griffith.
Soprano solo—"My Dream of You"..
.....Rodney
Miss Lena Harwas.

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The following program was given by the Enna amateurs Thursday evening at Eilers' hall. Miss Faith Powell mezzo-soprano, assisted:

Peer Gynt Suite No. 1 (Greig), two pianos, eight hands;. Miss Norma Graves, Miss Rose Basler, Miss Cordelia Nealond, Miss Jennie Rasmussen; Valse Arabesque Op. 82 (Lack), Miss Elma Hovedsgaard; From Aquarelles op. 19, Elegie, Scherzo, Humoresque, (Gade), Miss May Merrill; The Gypsy Trail (Galloway), Alone Upon the Housetop (Galloway), Miss Faith Powell; Valse in E Major Op. 34, No. 1 (Moszkowski), Miss Norma Graves; Air de Ballet Op. 36 (Moszkowski), Miss Anna Basler; Polonaise Brilliant Op. 22 (Chopin), with a second piano, Miss Bessie Mickey; Valse Caprice Op. 7 (Newland), Miss Louise Wise; Rigoletto Paraphrase (Verdi-Liszt), Miss Eva Graves; Valse Caprice Op. 53 (Hofmann), Miss Rose Basler; Cappricio Brilliant Op. 22 (Mendelssohn), with a second piano, Miss Hattie Wise.

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The music at the First M. E. church today will be. Morning—Organ dialogue, "Le Secret d'Amour," Bruno Klein; anthem, "While the Earth Remaineth," Tours; offertory, soprano solo; organ, postlude in G, Leybach. Evening—"Gondolieri," Nevin; anthem, "Holy, Holy, Holy, Lord God Almighty," Stewart; offertory, trio, "Sweet is the Work," Wiegand, Mrs. Miller, Mr. Boyer, Mr. Ledbury; organ, finale in D minor, Matthews.

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The Mexican National opera, which is under government control, has engaged Alice Nielsen and Signora Cavalieri for a series of appearances in the City of Mexico, beginning early in January. The singers will leave New York December 20. Caruso and Bonci have also been engaged, but the term is necessarily delayed until after their American dates have been filed. It is curious to note that again in this instance the American artist secures engagements freely in a foreign country, whereas here the foreigner monopolizes. However, it must not be overlooked that Miss Nielson is a foreigner in Mexico, from which the deduction may be made that all countries are after the foreigner.—Exchange.

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The Portland Choral society has begun its work for the spring festival to be held at the Armory next spring when the Chicago Symphony orchestra is here. Last Tuesday the first rehearsal was held and work was begun on "The Golden Legend" (Sullivan). W. H. Boyer, who will again conduct the chorus, is greatly encouraged by the outlook and expects to have a larger and better chorus this year than last. Enthusiasm among the singers runs high, and many of the most prominent singers in town are in the personnel of the chorus. The numbers will grow as the work progresses. The other works to be given will be Gaul's "Holy City" and Rossini's "Stabat Mater." There will be election of officers at the rehearsal at Eilers hall next Tuesday evening. All prospective members are urged to be present.

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Schumann-Heink, on invitation, is to play the part of Clytemnestra in Richard Strauss' new opera, "Electra," in its first performance in Dresden. Under these conditions the soprano must look to her laurels. Apropos of Schumann-Heink, the share of the receipts of her first recital at Hamburg, October 23, was 8,000 marks. Her yearly salary at Hamburg before she came to America was 7,500 marks, which again proves our contention than the foreign artist can make money (horrible word) in Europe only after success in this country. There is no chance of a career in Europe if this rule is disregarded.—Exchange.

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The Elks are to give their annual memorial service the first Sunday in December, probably in the Grace Methodist church. The musical service is under the direction of J. Claire Monteith and Mrs. Rose Bloch Bauer will be one of the soloists.

Mrs. Rose Bloch Bauer has been invited to sing for the Seattle Symphony orchestra concert. She still has the engagement under consideration. Madame Maud Powell who plays here this week is to be one of their soloists.

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A sacred concert will be given this evening at St. James Lutheran church. Following is the program: Organ prelude; anthem, 'No Shadows Yonder"; ladies' quartet, "Lead Kindly Light"; duet, selected; solo, "The Heavenly Promise"; anthem, "Lovely Appear," Gounod; offertory; violin solo, Mr. Rudd; duet, "The Evening Hours," Briggs; anthem, "Ho, Every One That Thirsteth."

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Mrs. Marcus Daly of Nome, Alaska, has come to this city to spend the season studying with Charles Dierke. Mrs. Daly, who was Miss Florence Pellan before her marriage is a brilliant pianist who studied two seasons with Mr. Dierke before her marriage. She will appear in concert shortly.

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There will be a recital of vocal and piano musim by the pupils of the Royal Academy of Music at Sherman, Clay & Co.'s recital hall, Sixth and Morrison streets, next Saturday evening at 8 o'clock.

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The Astoria Philharmonic society gave its second semi-annual music festival Tuesday evening, and there was a large attendance. Scenes were given from "The Mountain King," a lyric opera in three acts, by Emil Enna and Andreas Bard. The soloists were A. Musgrove Robarts, baritone; Frank Eichenlaub, concertmeister; Mrs. W. A. T. Bushong, contralto; Miss Clarine Rogers, cellist; Miss Reba Hobson, soprano; Miss Laura McCann, alto; Miss Hattie Wise, pianist; Miss Ester Sundquist, violinist, and a trio of Mrs. A. A. Finch, Mrs. J. T. Allen and Miss Nellie Utzinger. Miss Anna Campbell and Miss Hattie Wise were the accompanists. There was a great deal of enthusiasm over the program.

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Miss Essie Miriam Block, pianist, appeared in concert at the First Congregational church November 10, assisted by Miss Nieta Barlow Lawrence, contralto, and Miss Martha Frances Draper, accompanist. Miss Block has recently returned from extended study abroad. She has gone to Seattle to visit for a short time, and will play there. Following is the program:

Sonato C Major (D. Scarlatti), Vecchio Minuetto (G. Scambati); Lascia Ch'io Pianga, recitation and air from Rinaldo (Handel); Nocturne F Sharp Major (Frederic Chopin), Polonaises C Minor (Frederic Chopin), Minuetto Scherzando (Bernard Stavenhagen); Good-Bye (Tosti), Awake (Pelissier); Widmung—transcribed for the piano by Lisgt (Robert Schuman), Valse E Major (Moritz Moszkowski).

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Among the 6,430 American music students who went abroad this fall to study there were 1,286 "second Melbas," 1,286 "second Paganinis," 1,286 "second Rubinsteins," 1,286 "second Beethovens," and 1,286 "second Davidoffs." Most of them traveled second class, and will be second class also when they return. —Musical Courier.

★ ★

Mrs. Millie Perkins is arranging an interesting program for the Patton Home tea, next Tuesday afternoon. Among those who will assist are little Beatrice Evylin Wilson, Miss Cornelia Barker, Miss Florence Foster, the Misses Irene and Mayme Helen Flynn, Miss Elaine Clowse, and Miss Alta Broughton.

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The veteran quartet will sing this evening at the First United Brethren church, Fifteenth and Morrison streets. All of the members are past 60 years of age. They have been very cordially received in many churches and lodges. Mrs. Ella Jones will accompany them.

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Max Fielder, the new director of the Boston Symphony orchestra, who succeeded Dr. Muck of Berlin, has gained favor both in Boston and New York. He is pronounced an able musician, who reads with vigor and who has definite and individual ideas.

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Among the pupils who come to Portland each week for lessons with Mr. Dierke are the Misses Norma Moffett of Latourelle Falls, Satie Sullivan of Oregon City and Elbridge Teayle of Hillsdale.

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The Portland Junior Musical club was entertained last Saturday afternoon by Miss Grace Wilton, assisted by Miss Nan Mann and Miss Isabelle Beckwith.

GODOWSKY FINISHES
Excellent Arrangements

New arrangements of old music by Godowsky are attracting a good deal of attention among musicians. Godowsky is generally admitted one of the greatest of the piano performers today and besides the talent of his fingers he has an artistic mind. "Renaissance—Free Adaptations of Old Masterpieces in Music, by Leopold Godowsky," is the title of the publication that has been put out in Berlin, and the following works have been transcribed by him in this volume: Volume I (Rameau's works), Sarabande, Rigaudon, Menuett (A minor), Menuett (G minor), Elegie, Tambourine. Volume II, Menuett by Schobert, Pastorale by Corelli, Sarabande by Lully, Courante by Lully, La Caquet by Dandrieu, Gigue by Loeilly. The Corelli and Loeilly numbers were played recently by Lhevinne, who will appear here in concert later in the season. These transcriptions are said to be of great merit.

Leonard Liebling says: "In transcribing compositions for the modern grand piano Godowsky gives that instrument its just due, and makes full employment of its pedals, its dynamic range, and its possibilities in tone color. The old idea of trying to make a concert grand sound like a spinet, or a virginal, or a harpsichord, is soundly exploded by Godowsky. The theory was always absurd. If the old music in itself had any interest and charm, then the melodies and their treatment lose nothing intrinsically by being transferred to a modern piano, and by being amplified to meet its resources. We know that ancient piano masters wrote simply, because of the nature of the implement at their disposal; and it requires no supernatural instinct to divine that the genius of the early composers would have blossomed in freer and fuller style had the good Netherlandish, Italian, German, French and English piano makers of that period produced instruments of the sort put forth by our modern American manufacturers."

The compositions and composers chosen by Godowsky awaken particular attention because none are those usually transcribed by every musician that feels the spirit moving him to a bigger, more modern arrangement. In this Godowsky shows his independence.

MAUD POWELL TRIO
To Give Good Program

The big musical event of the week will be the Maud Powell trio concert at the Heilig Wednesday evening. This will certainly be a concert worth hearing. Madame Powell is one of the most musicianly artists in the country, and the artistry of her work is undoubted. She is a warm, strong, living and feeling musician who speaks through her violin with beautiful sentiment but without any weak sentimentality. Whatever she does is sure to be worth hearing. Her concert last year came at an inconvenient time when only a matinee recital could be arranged but those who heard her then were so much impressed with her art that they are looking forward with eagerness to her second appearance. She is an artist that speaks to the hearts of her listeners as well as to their minds.

The critics accord the highest praise to Miss May Mukle, cellist, and Miss Anne Ford, pianist, who appear with her but in reality the fact that they are in concert with Madame Powell is the highest praise. One who has heard her and seen her and talked with her recognizes readily her high musical ideals, and knows at once that with Powell and other celebrities but her playing surely leaves impressions which last a good long while and one does not wish to forget them. I wish time would roll on somewhat slower for the benefit of both the hearer and the player. There can never be too much of such beautiful playing which is bound to make mankind nobler and better. It is a pity that not more of the poorer class of people have the opportunity to listen to first-class musical performances. I am quite sure that a beautiful melody, a sweet strain, played by a masterly hand, would reach the heart of many a human being who would not listen to words no matter how good. Music is a religion of its own; she wishes no punishment to non-believers; she teaches the law of eternal youth and gives heavenly pleasure while you are still on earth.

"As to Maud Powell and her artist companions I wish to extend a hearty welcome in behalf of many of their friends and admirers. May their instruments tell us again of the mighty power of beautiful music. E. O. SPITZNER."

METROPOLITAN
Has Difficult Phases

An interesting letter from W. J. Henderson, the clever New York critic, in the Literary Digest, sums up the status of the New York opera in efficient style. Mr. Henderson thinks that Conried failed in his management of the Metropolitan and says that although new blood is infused into the management this season and the direction will pass into the hands of men who know the opera game from one end to the other, yet the outlook is not rosy. He criticised the former directors for allowing the power to engage singers for this season to remain in the hands of Mr. Conreid even though he was not to have the management. The result is that the expense will be larger than ever.

Here is what he writes about the "artistic" side of the New York opera, and those who know the superficiality of much of the work there, the catering to fashion and money, will agree with him. Of course the Metropolitan remains still the seat of fashion and it seems a temptation hard to resist to sacrifice the highest ideals of art to the capricious fancies of the public that pays its good money for what it wants:

"At the risk of offending several great dignitaries in the world of 'art' this commentator is impelled to say that the secret of the present want of interest in the Wagnerian works is to be found in the unattractiveness of the interpreters. The Metropolitan opera house does not possess a single tenor capable of any charm in such roles as Tristan and Siegfried.

"The impersonators of these parts are honest, industrious, well schooled performers, without any poetic imagination and without any eloquence for the public. The same thing might be said of singers of some other roles. What the house needs worse than anything else in its German department is new singers.

"It is useless to bring over men like Mahler and expect them to solve the problem in spite of the drawbacks on the stage. The Italian operas can be made to interest the public as long as two or three good singers are in the cast. With Messrs. Caruso and Scotti and Mme. Eames, for example, 'Tosca' goes well enough to please the great mass of opera-goers.

"But what is the state of affairs with 'Die Walkure' or 'Tristan und Isolde'? The plain and unvarnished truth is that at the present time a performance of 'Tristan und Isolde' hangs almost wholly upon the shoulders of the Isolde and the conductor. The Italian performances have all the 'stummung' (as the Germans call it) that there is in the works. The German performances fall far short of the ideal. Some of them have been so deadly dull that the Sun's observer has wondered that people remained after the first act.

"It is useless for opponents of Wagner to tell us that this dullness is in the works themselves, because those of us who began going to the opera before 1900 know better. Yet think what a generation of young opera-goers has sprung up in those last eight years! Not only do the two opera houses enjoy the presence of those who have grown old enough in that time to go to the opera, but also of the considerable number which have in that period acquired the means to pay for such entertainment, and of the appreciable element which has in that time come from other places to make homes in New York."

"A significant fact in the present conditions of opera in this city," says Mr. Henderson, "is that the taste of the public of today is far below that of the public which used to attend the performances in the old Academy of Music 25 years ago." He continues with an account of conditions that even the new management, he fears, will be powerless to change. Thus:

"All that a singer has to do in order to have success now is to sing loud, fast, or high, and if he can do two of these at once he is great. If he can do all he is the greatest.

"Refinement of style, perfect beauty of voice from top to bottom, intelligence in phrase and nuance, acquaintance with the correct manner of delivering the music of any particular period or composer, count for nearly nothing.

"The antics of Challapine in Mozart or the extraordinary physical industry of Miss Farrar in all her roles, or the inexcusable slaughter of the measures of 'Marguerite' by Mary Garden are applauded by present audiences quite as vigorously as the vocal feats of Mme. Tetrazzini.

"We are told that the last-named singer is to be paid more money for her services next season than Jean de Reszke or Melba ever received. All these things we owe to the steady and persistent debasement of public taste by the downward movement of the standards of opera at the Metropolitan opera house."

HOW THE DEAF CAN
Appreciate Music

Helen Keller, the deaf, dumb and blind authoress, writes in this beautiful and poetical way about her manner of appreciating music: "I enjoy the music of the piano most when I touch the instrument. If I keep my mind on the piano case I detect tiny quavers, returns of melody, and the hush that follows. This explains to me how sounds can die away to the listening ear. I am able to follow the dominant spirit and mood of the music. I catch the joyous dance as it bounds over the keys, the slow dirge, the reveries. I thrill to the fiery sweep of notes crossed by thunderous tone in the 'Walkure,' where Wotan kindles the dread flames that guard the sleping Brunnhilde. I have never succeeded in distinguishing one composition from another. Nor can I distinguish easily a tune that is sung. But by placing my hand on another's throat and cheek I enjoy the changes of the voice. I know when it is low or high, clear or muffled, sad or cheery. The thin, quavering sensation of an old voice differs in my touch from the sensation of the young voice. Sometimes the flow and ebb of the voice is so enchanting that my fingers quiver with exquisite pleasure, even if I do not understand a word that is spoken."

PUPILS' RECITAL
Is Well Attended

Mrs. Rose Coursen presented three pupils Wednesday evening in an excellent recital at Eilers hall. The usual large crowd was in attendance and applauded enthusiastically. The Tuesday Afternoon club opened the program with two numbers, sung well together, although it is a difficult matter to train so many voices to observe absolutely together all the nuances of ensemble singing. While the club does not do the finished work in enunciation of the Treble Clef club, it sings very creditably and the numbers were well received.

F. S. Hickie, baritone, sang with a good deal of feeling. His low notes are of good, virile quality, though his upper register is not quite unquavering. "Die Lotosblume" was one of his best numbers and he sang "Don Juan's Serenade" (Tschaikowsky) in good style.

Miss Grayce Ellen Campbell delighted again with the fine, dramatic quality of her voice. Though her interpretations are good her voice has not yet received all the polish that it is capable of acquiring. With a big, natural voice like hers it sometimes takes a long time to work it out of the "uncut" state. But it is of beautiful, resonant quality and has developed a great deal in the past year. There is no stiffness or inflexibility about her voice and altogether it is one of the most promising young voices in Portland. Her "Listi Signor" aria was exceptionally well done and was sung with a good deal of abandon. "The Years at the Spring," is well suited to her style and the volume of her voice was well shown in it. The "June Time" by Sans Souci was a dainty song well sung.

Dr. George Ainslie is a pleasure to hear, for his tenor grows stronger and pleasanter each time he appears. He sings with a thoroughly musical understanding, and artistically there is nothing lacking in his interpretation. The three songs by Hugo Wolf were charming, especially "Fussreise."

The members of the Tuesday Afternoon club are Miss Lillyn Glendenning, Miss Clara Hill, Miss Olga Johnson, Miss Christina Denholm, Miss Mabel Selover, Miss Gladys Graham, Miss Edith Young, Miss Julie Berg, Miss Clea Nickerson, Miss Marian Plummer, Miss Elizabeth Bradley, Miss Eleanor Brodie, Miss Ethel Donaldson, Miss Ellen Driver, Miss Madeline Stone, Miss Emma Kienow, Miss Mary Armitstead, Miss Genevieve Butterfield, Mrs. G. W. Stanley, Miss Carrol McCollum, Miss Vida Reed, Mrs. J. S. Monte, Miss Lela Goddard, Miss Ruby Archambeau.

TAILORS DECEIVED

More Than 1,000 Exclusive Samples Get Into the Wrong Hands.

A piece of cardboard covered with square samples of woolen cloths for men's and women's suitings might not seem to the average man a very valuable article, yet elaborate schemes to get hold of such sample cards are planned and sometimes carried through.

A couple arrived recently at the best of the Philadelphia hotels and set out to visit all the leading tailors. The man wanted a winter outfit of a comprehensive character, while the woman was just as interested in accumulating a winter wardrobe of the tailor-made variety. Occupying large rooms in the hotel, there was no reason to believe that the two were anything other than they represented themselves. So when they gave the number of their suite in the hotel the samples were forthcoming.

After several days had passed without the expected orders the tailors began to send to the hotel for information. The answer returned was that the two had given up their rooms and left the day before. No samples were to be found.

The number of inquirers became so large that they were referred by the hotel clerk to police headquarters. More than 1,000 samples of cloth had been sent by the tailors to the couple. Investigation showed their purpose when in the Broad street station were found two wooden packages they had checked there, filled with sample cards from which the cloth had been torn away.

The couple had succeeded in acquiring possession of the best samples of the firms that deal in the high-class exclusive patterns. Of course they will sell their patterns to the cheaper firms that endeavor to reproduce them.

Even a bolder effort to get the exclusive samples is reported from Chicago. There two men rented a store in which to open a tailoring business of a high priced character and sent to the manufacturers for their samples. The samples were sent, but no orders ever came.

Later inquiry from the manufacturers showed that the firm had got no further in its career than taking the store for a month. Its object was plain when some of the best designs were turned out by the cheap mills.

MAUD POWELL TRIO.

To Play Here This Week.

PORTLAND ORGANIST
Wins Gotham Honors

Harold Vincent Milligan is a talented Portland musician, who is making his way steadily in New York. He has an excellent church position as organist in the Rutger's Presbyterian church, where he plays to one of the most intelligent and cultured audiences of the city. He is planning a series of church recitals, such as gave him wide popularity at his church in East Orange, N. J., last year, but just now a slight trouble with his wrist has cut down the possibility of extensive practice and he is doing merely the necessary work and is putting in the extra time in the study of counterpoint.

An honor that Mr. Milligan received last summer was the charge of the music in the old First church in the place of the famous William Carl during the latter's stay of three months in Europe. Mr. Milligan was graduated as president of the class of 1903 from the Guilmant Organ school, of which Mr. Carl is president. He has recently been elected secretary of the Clef club, a decided honor, as this club contains many of New York's most prominent musicians. The president, vice-presidents and treasurer are Herbert Wilbur Green, J. Christopher Marks, Dr. Edouard Blitz and F. A. Fowler, and the executive committee includes Louis Arthur Russell, Eward W. Berge, Edmund Severn and Carl G. Schmidt.

VIOLINIST PRAISES
Sister Musician

The following letter was sent in to me by one who is himself a true musician; one who has the soul of a violinist as well as the training of one. Praise could not come better from anyone else in town and as my own admiration of Madame Maud Powell, who is a splendid, warm, vibrating artist, mounts into the superlatives in adjectives, I publish glady this tribute by Mr. Spitzner.

"Seldom has an artist won the admiration and high esteem of the music-loving public more thoroughly than has Maud Powell. A wonderful woman, indeed, who can master the violin in this age of knowledge so as to conquer a position among the very best of the violinists, regardless of sex. I do not wish to make comparison between Maud

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