



By GAFTA IVORDA WOLD.

THE name "Peer Gynt" has for years meant to the public nothing beside an exquisite suite of music, composed by Edward Grieg, the Norwegian. It is one of the most beautiful expressions of musical genius.

The few of broader information know the meaning of the four heads to the division of the suite: "Morning," "Ase's Death," "Anitra's Dance" and "The Hall of the Mountain King." They knew Grieg had found his inspiration in a lofty poetic drama by Henrik Ibsen, "Peer Gynt" by name, phases of which he translated into music, and they knew also of another, second suite, "Peer Gynt" by Grieg, with three divisions: "Ingrid's Plaint," "Solveig's Song" and "Peer's Homecoming."

Richard Mansfield by his notable achievement in producing "Peer Gynt" in the dramatic form which it has since become a stranger except for endowed performances in a few royal theatres of Europe, attracted attention to the "Peer Gynt" music, and every symphony and concert orchestra in America has played the Grieg music and the music that has since been heard second suite. Louis James appears in the play as Mansfield produced it, during the morning recesses and, naturally, it will be given to hear the music in its stage settings.

It is not to be believed when he wrote his play that it would ever be acted. The scenic difficulties were too overwhelming. But Grieg seized on the number and put the music to the test of the great poet for his first suite. Then the Royal theatre of Christiania decided to attempt a production of the drama. The scenes difficult of pictorial realization were eliminated bodily. Louis James presents in the Richard Mansfield version a third more than has been edited for acting. At Ibsen's behest, Grieg wrote more "Peer Gynt" music and the second suite was written.

All of Grieg's "Peer Gynt" music and much other Norwegian characteristic music is made recognizable through the broodery of this elaborate production, which is to be presented here in its original Mansfieldian entirety.

The themes of all the music in "Peer Gynt" have been gathered into an overture by Clarence Lucas, who arranged the musical setting of the drama. The last strains of the overture die away, the choir of strings takes up the delicate strains of "Morning," the tone picture of Ase rising misty, refreshed nature, the carolling birds and the brilliant sun. During this the curtain rises on picture of the mountain peak with the mill, the waterfall, the brook at hand, and the peaks piled up beyond. Peer and his mother come down the mountain as the music fades away and he begins the scene of incomparable imaginative lying and banter.

The scene changes to the Hegstad farm during the festival attending the wedding of Ingrid and Mads Moen. An old Norwegian country dance theme is used as the accompaniment of the characteristic dance of lads and lassies on the green. Peer and his mother are and, provoked by Solveig's refusal of him, in sheer bravado, steals his former sweetheart, Ingrid, and escapes in perilous flight over the mountains. Here are two "Ingrid's Plaint" is played, and directly after illustrated in the scene of high up among the moon-capped peaks between Peer and Ingrid.

musicians and critics and was commented on highly. It has now been played in public in Berlin with Scharwenka's pupil, Martha Siebold as soloist and the Berlin Philharmonic orchestra as accompanist with Mr. Scharwenka handling the baton. This is the fourth of his concerts and it is said to be of unusual merit.

The music at the First M. E. church today will be as follows: Morning—Organ Finale in D Minor (Matthews); anthem, "I Will Extol Thee" (Costa);

other numbers they will play a work by the Russian composer, Arensky, consisting of a romance, waltz and polonaise, in the form of a suite. At a former concert these pieces were played a trio with violin and cello entirely from memory, which at once stamps them as musicians of exceptional accomplishment. The concert will be looked forward to with great interest.

Mrs. Helen Lytle-Ellis writes to her teacher, Mrs. Rose Coursen-Reed, that she is in New York enjoying the grand opera with Mrs. Lulu Dahl-Miller, Mrs. Miller is with the Fritz Scheff opera company and has been taking a short rest before the first performance of "The Prima Donna" in New York.

W. Gifford Nash, who has one of the most comfortable and commodious studios in town, is letting it out in the evenings to musicians wishing to do double piano work. The studio, which is at Eilers grand piano house, is equipped with two grand pianos and is an excellent place for playing. A

number have taken advantage of his offer to use the studio for practice work.

The Woman's club enjoyed a special musicale Friday afternoon at the Women of Woodcraft hall. The program included numbers by a string quartet under the direction of William Wallace Graham, violinist, songs by Miss Laura Cleland, soprano, who has recently returned from two years' study in Dresden, and readings by Miss Kelsey, a newcomer in Portland.

Miss Mary McKenzie Cahill, violinist, will give a concert at the Hawthorne Park Presbyterian church Friday. She will be assisted by the Bequest orchestra, Mrs. Fletcher Linn, soloist, and Miss Della Bradley, reader. The concert will be under the auspices of the women of the church.

"The Earth Is the Lord's," composed by Elizabeth Patterson Sawyers, will be sung by Mrs. May Denbors-Schwab next Sunday morning, at the First Congregational church. Miss Sawyers, who is thoroughly musical, has written some charming songs.

Miss Rosalind Cadwell, a pupil of Mrs. Rose Coursen-Reed, is substituting at the Hawthorne Presbyterian church, who will prolong her visit east three or four months longer.

Hammerstein has secured the American rights for Richard Strauss's opera "Elektra" and will produce it in New York in the season of 1909-10.

Mrs. Alice B. Marshall will present a number of her pupils at the monthly recital next Friday evening at the Sherman-Clay hall.

It is a fact worthy of record that Sembrich and Schumann-Heink, two of the leading lieder interpreters, were pupils of Dr. Franz Wullner, father of Dr. Ludwig Wullner, who is now winning such remarkable triumphs in the eastern cities as a unique interpreter of the German classical song repertory. Evidently the elder Dr. Wullner had another clever pupil.

Miss Beatrice Evelyn Wilson, a clever child pianist, who is attracting a good deal of attention called forth a great deal of praise recently by her playing for the old ladies at the Patton Home. She played first the "Cachouche-Caprabesque" by Leschetitzky. Her request in response to a second encore she played charmingly Grieg's "Pavilions."

The Grace Methodist church has engaged Miss Alice Juston to take the place of Mrs. Virginia Spencer-Wire as contralto of the choir. Miss Juston is a pupil of Mrs. Rose Coursen-Reed and has been contralto of the Westminster Presbyterian church for the past year.

A cablegram received last week from London by Mrs. M. E. Case, of Oregon City, brought news of the great success of her daughter, Miss Mary Adele Case's first concert there, November 27. Miss Case is to tour this season with Harold Bauer, the famous pianist.

A benefit concert for the addition to the Third Presbyterian church is being arranged. The program will be given by Evelyn and Erma Swart, who are making a specialty of chamber work. W. Gifford Nash speaks most highly of their talent and musical ability. Among

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to be blessed with that essential article for directors— tact. In requesting all the choral organizations of the city to participate in the concert, he has expressed the desire to let every choral organization have its share of the honor, and besides giving each a prominent place in the announcements each organization is to be given a special dividend of honor. This should serve as an incentive for better work among the smaller choruses, and a remarkable triumph for the cause of united musical undertakings.

SPITZNER SOCIETY Opens Its Season

The Spitzner Philharmonic concerts are always a welcome figure on the season's program and they deserve the large encouragement they receive. The organization is particularly commendable in that it pretends to be nothing more than it is. It is composed of amateur musicians and is formed to give them experience in ensemble work. The Spitzner violinists are well known but membership by no means limited to his pupils. The organization grows larger each year, and, I might add, better.

There is another reason why this society is a public good. Besides helping the amateur musician to get some idea of orchestral work it gives the masses a chance to hear good music that is within their means. Most of the best music the community has is beyond the means of many people. Farther than that, it is beyond the interest of many. The first concert of the sixth season will be given next Sunday afternoon at the Heilig theatre. The orchestra of pieces will consist of the overture by Puccini, Lachner, Victor Herbert, Bartholomy and Spitzner. Miss Velross Sharp and Miss Nina Niska, Mr. Spitzner's pupils, will be the soloists.

cause she has a natural voice, not because she has been trained to sing, and throughout her work there is a touch of unspoiled nature. There is never too much polish, and yet one does not feel that polish is lacking. Miss Aileen Webber accompanied Miss Dahl and played with intelligence.

TENOR MAY MAKE Home in Portland

Otto F. L. Herse, the concert balladist, now touring the Pacific northwest, has been engaged to give a recital in the English Lutheran church, West Park and Jefferson streets, Tuesday evening. Mr. Herse is recognized as a tenor of prominence on the concert stage. Portland will be his headquarters for the next month or so and it may become his permanent home. Speaking of a recital in California, the Daily Eureka Times says: "Otto F. L. Herse gave a most pleasing concert at the Ingomar last night and those who braved the rain were treated to a delightful musical evening. It can be said of Mr. Herse that no tenor applies a sweeter, more caressing or clearer, cleaner tone to excellent singing. The singer manifested excellent judgment in the selection of his program. Choosing songs and ballads admirably adapted to his vocal style. In such numbers as Bonds' 'Just Awearyin' for You,' Burns' 'When I Was Wit' My Dearie,' and Wilbye's 'Roses of Yesteryear,' Mr. Herse's singing brought an exquisite demonstration of tone control and appealing sweet-

PRIMA DONNA IS Orchestral Leader

Miss Wynne Coman has just returned from a trip through the northwest with Madame Nordica, who will sing here next Thursday evening at the Heilig. She tells of many interesting incidents on the trip, which were not given for publication, but which show so well the human side of the great prima donna that I can not resist telling of them here.

Madame Nordica is a singer who, with all the laurels she has won in the world over, never depreciates honest admiration. She sang in Pullman, Wash., a distinctly college town, Thanksgiving night. She sang in the college hall and the concert followed upon the big football game between Washington State college and Whitman college. A college spirit was running rampant in the town, but it was not too wild to be checked by this queen of the stage. After the time she was brought back with the most insistent encores, and it is safe to say that the students would have so long adopted the method used toward the winning team and carried this victor off the stage on their shoulders.

Madame Nordica gave a Thanksgiving dinner in her private car entertaining the members of her company and Miss Coman. In the midst of their dinner they heard a big tumult, and the madame raising her window found that the Whitman faculty were on the car and the team, the college men and girls, and the Whitman faculty were united in cheering the diva. She insisted on having a Whitman flag found at once, and it was taken from the decorations of her car, and a starling fall in the window she waved it to the heartiest cheering. When the Pullman men came around later in the evening and serenaded her in her car the spirit of fickleness troubled her not a whit, and she waved a Pullman pennant just as vigorously.

In Seattle the other day she sang with the Seattle orchestra at its first formal appearance this season. The players were naturally nervous at the rehearsal, and the leader seemed in the same predicament. When they began the accompaniment for Eliza's song Madame Nordica unconsciously kept time, but the players went to pieces worse and worse. Finally the diva in the sunset, it was possible she might suggest a correction or two. These were made, and more followed, till the score had been practically made over the approved Wagnerian style, and the men were playing like inspired souls, watching her with admiration as she unconsciously swayed in time and hummed with them till occasionally the spirit of the music would get the better of her, and she would burst forth into magnificent tones that stirred the echoes throughout the empty building. And she stared at her in wonder and admiration, and several were heard to say later that she was a born orchestral leader, and should have undertaken that work as a profession.

PHILADELPHIA GETS Permanent Opera

Hammerstein has recently opened his new Philadelphia opera house and is to give a season of opera in the first permanent home Philadelphia has had for this branch of art. The Metropolitan Opera company the same evening opened its annual season at the old Academy of Music and will continue its old regime. But the step Hammerstein has taken Philadelphia has been placed musically second to New York and leaving a permanent orchestra and a permanent opera. Boston with one of the finest orchestras in the world is now second. At the next step and it will probably be only one more season till it has its permanent opera and will not have to fall back on the Metropolitan orchestra. Then Chicago, which forms the fourth of the big municipal quartet, should follow. Philadelphia has a long way to go. Hammerstein is given much credit for the growth of operatic achievements and one may say that his real psychological importance lies not so much in what he has done for himself as in what he has done for others.

OLIVIA DAHL Pleases Audience

A recital was given Sunday evening at Arion hall by Miss Olivia Dahl, the Norwegian singer, which was well received indeed. Miss Dahl is an artist of a good deal of merit. Her voice is not the only feature of her work; she marks her interpretations with such intelligence and taste, and her face in singing is so expressive of the thought that one is constantly in sympathy with her work.

Sunday night she seemed to be at her best in the Swedish and Norwegian folk songs, but that may have been partly because her audience was almost entirely of the Scandinavian element. Several well known English numbers were sung, but especially on the evening of these quaint songs of the peasantry was a charming bit of work. Several well known English numbers were sung, but especially on the evening of these quaint songs of the peasantry was a charming bit of work. Several well known English numbers were sung, but especially on the evening of these quaint songs of the peasantry was a charming bit of work.

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ness difficult for any vocalist to excel. In his native tongue he gave "Still Wie Die Nacht" and "Ich Liebe Dich" in a most pleasing manner.

Clearing the Sea of Derelicts.

From the New York Tribune. No country in the world does so much to protect ocean borne commerce from loss by collision with derelicts as does the United States. For many years it has published a monthly chart of the North Atlantic, which includes among numerous items of useful information for mariners the locations of all derelicts according to the latest reports. For many years it was the custom to give naval vessels and their officers and crews an opportunity to see active service by pursuing the elusive derelict with the object of destroying it. The famous dynamite destroyer Vesuvius was among those that used to get a little gun practice with a derelict as the target. For two years the revenue cutter Mohawk has been doing duty as a derelict destroyer, with such success that the old charts it was not unusual to find several reports of the same derelict ranging over a period sometimes of more than a year.

In the course of a few days the Seneca, a vessel built especially for putting these lingering victims of the wrath of Father Neptune out of existence, will go into commission. This vessel is the first built for such a purpose in the world. In general appearance she will resemble the ocean going revenue cutter of the United States, but will have two funnels to distinguish her from the cutters. She will be provided with torpedoes and guns for firing explosive shells, and powerful towing apparatus for towing any wanderer, not too far gone, into a haven of safety.

The government has also found a use for wireless telegraphy in the protection of commerce from derelicts and icebergs. A few days ago the hydrographic office on Broad street received a wireless message from the steamer Caracas, which had sailed a couple of days before for Porto Rico. The master of the ship reported passing the sudden bulk of the schooner Howard Compton of Philadelphia and gave the latitude and longitude and the hour. The stubbed remains of the foremost were still standing and the wreck was dangerous to navigation. In the course of a few hours the message was thrown to the four winds from several of the 23 government wireless telegraph stations scattered along the Atlantic and Gulf coasts for the information of all vessels equipped with wireless receiving apparatus.

Three times a day at eight-hour intervals, the hours being 6 a. m., 7 p. m., and 10 p. m., wireless messages are sent broadcast. A vessel at other times may call up these stations and obtain information. The Seneca will be equipped with wireless telegraph apparatus so that reports may be received from shore and from passing vessels.

Russian Probes Aviation.

The Russian government has contributed a large sum to forward the experiments of an inventor who claims to have discovered the secret of aerial navigation. The details of his invention have been withheld from the public.

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