



The Realm of Music

By GAETA IVORDA WOLD

IN PARIS one finds the conservatoire where young men and women of talent learn to sing operatic roles, and the Opera and the Opera comique where, when they are deemed competent, they are given trial in minor parts. It does not conform with French ideas of thoroughness for them to try to begin at the top.

In this country for the first time a somewhat similar arrangement has just come into effect. America henceforth will strive to be self-sufficient as regards opera. It will be possible for aspiring youth to begin at the bottom of the ladder and climb up—the only right way to get there. No more will it be obligatory on the candidate for operatic honors however or wherever trained, and to make a debut in some provincial European town at cost of from \$100 to \$500, spent in "seeing everybody" whose hand is outstretched to take American money.

As members of its chorus. An orchestra of professional musicians will be organized and regularly rehearsed, which will accompany all complete performances of opera in the school, and also the ensemble class, as above noted.

Popular interest in grand opera is now being stimulated in the United States by so many different agencies that the success of the new plan of operatic education is practically assured. The metropolitan and New Orleans for many years were the only cities having permanent opera. The example of Boston will undoubtedly spread.

Part of the scheme of the Boston opera company is to offer from time to time works by American composers

at the Peabody conservatory in Baltimore under Lucien D'Odenhal, and she also put in a good deal of time in study in Europe, chiefly in Vienna. She came to America seven years ago. Mrs. Weinstein is a member of a very musical family. Her father is a rabbi and his work as cantor has attracted a good deal of attention. He is a good singer and plays well. Her brother, Herman Heller, is a violinist who has won recognition in San Francisco. Later he expects to be in Portland, and some time during his visit the family plans to give a concert. Another brother and sister are musicians and will assist.

The music at the Elks' memorial services last Sunday was pronounced by everyone as unusually excellent. It was under the direction of J. Claire Monteth and he had collected some of the best talent in town for the program. An excellent quartet led the music and sang "When Power Divines" (Faure-Shelley). Mrs. Rose Bloch-Bauer was the soprano; Miss Ethel Shea, contralto; W. H. Boyer, tenor, and J. Claire Monteth, baritone. Mrs. Bauer's voice was in splendid form and she sang "I will Give You Rest" (Cowan)



Mrs. Elfrida Heller Weinstein, Dramatic Soprano at Centenary Church.

which seem to the management to be artistically worthy. The Metropolitan opera company is adopting a similar policy.

Mrs. Elfrida Heller Weinstein, whose picture is shown here today, is a dramatic soprano who is attracting a good deal of attention. She has just been selected as solo soprano at Centenary Methodist church in the place of Mrs. Barr, who goes to eastern Oregon to live. Mrs. Weinstein has been in Portland about a year and during that time has continued her voice work with Mrs. Rose Bloch-Bauer. Formerly she studied

beautifully. After her long absence from Portland musical life her voice is more welcome than ever. A duet, "Calm as the Night" (Goetze), by Mrs. Bauer and Mr. Monteth was beautifully sung. Mr. Monteth's solo was "Abide With Me" (Liddle). William R. Boone, the clever Newport organist, who came out to take the chair of music at the Corvallis college, was at the organ.

Gresham was the recipient of a concert given by Portland people Friday night. Miss Lena Harwas, whose soprano voice is well known in Portland, was heard in Gresham for the first time, and she was accompanied by Miss Datesman of the Western Academy of Music. M. C. Koempel of the Oregon Conservatory of Music delighted the audience with his cornet solos. Miss Datesman's rendering of Weber and Chopin was satisfying. Every number was heartily enjoyed and responded to.

The program was as follows: Piano solo, "Invitation a La Valse" (Weber); cornet solo, "Scenes That Are Brightest," M. C. Koempel; soprano solo, "Dream of You" (Rodney), Miss Lena Harwas; impersonations from "Merchant of Venice" (Shakespeare), Miss Edna Griffith; piano solo, "Waltz, Op. 70 No. 1" (Chopin), Miss Datesman; cornet solo, polka, "The Commodore," "The Lost Chord," M. C. Koempel; soprano solo, "Goodbye" (Tost), Miss Lena Harwas.

The music today at the First Methodist Episcopal church will be as follows: Morning—Organ Offertoire..... Matthews Anthem, "The Heavens Are Telling"..... Hadyn Organ Postlude, Scherz..... Faulkes Evening—Organ Melody..... Masset Anthem, "Day Is Dying in the West"..... Offertory..... Organ, Festival March..... Klein

The Enna amateurs met last Thursday with Miss Bessie Mickey. Emil Enna gave a lecture on "Preliminary Studies for Beginners." The club will give an American composers' recital at Ellers Hall, January 23. The following officers were elected: Miss Eva Graves, president (re-elected); Miss Jennie Rasmusson, vice president, and Miss Bessie Hickey, secretary (re-elected).

The United Scandinavian Singing societies of Portland will give a music festival at the Heilig theatre, February 19. An orchestra of 25 pieces will assist. Chorus and orchestral works by Scandinavian composers will be strongly represented. Emil Enna will conduct.

Miss Emma Harlow, contralto, is another one of Mrs. Rose Courson Reed's pupils who has gone east and met with success. Miss Harlow left for Boston in October to further her musical studies and has secured a position with the Harmon Avenue Baptist church in Boston. The pastor of which is Rev. Dr. Herbert Spencer. Miss Harlow is well known in Eugene and Portland. Miss Harlow previous to her departure had

been contralto of the Second Baptist church of Portland for the past two years.

The following poem from Leonard Lieblich's versatile pen contains a great moral lesson for the singers whose reputations are made for them before they leave home, and also for the glib-tongued people that remain at home. This touching little ballad runs as follows:

There was a young lady of Beverly,
Who's friends said she sang very cleverly;
She'll win great renown
In big London town,
Said the good, true folk of Beverly.

But in London this lady of Beverly
Had all her best notes fall, but heavily;
And when this salary she find
She said, "Never mind,
They still think me a songbird at Beverly."

Theodore Spiering's American tour has been postponed until next season. He was booked for numerous engagements in January and February, but his many European appearances prevented his coming to America this season. It has been deemed advisable to carry the tour over till next fall when he will be in this country a longer time. Doubtless this clever violinist who has won such marked success during his past few years in Europe will be warmly welcomed back to America where he spent so many years of his life.

Puns have been branded as the lowest order of wit and yet occasionally one is made, so good and to the point that its existence may be pardoned and even smiled upon. Edward Theobald, the concertmaster of the Pittsburgh orchestra, whose name is pronounced Tack in that town, is an excellent violinist. "A Pittsburgh paper, wavering between humor and serious compliment, remarks: 'It is a safe guess that Faur won't sit on him very hard.'

Geraldine Farrar and David Bispham have each been the donor of a \$500 scholarship in the Boston Opera school, an adjunct of the Boston Opera. These scholarships will be redeemed later on by the successful recipients who will become members of the Boston Opera and from their salaries thus received will pay back the scholarship sum to the school, thus making a perpetual scholarship.

It is rumored that "The Rose Maiden" by Cowen, will be given here next summer some time during the Rose Festival by the Portland Festival chorus under the direction of W. H. Boyer. The idea seems a most fitting one.

The annual musicale of the Woman's club, under the direction of Mrs. R. M. Tuttle, Friday, was well attended and the program was greatly enjoyed.

Charles Duncan Raff, cellist, played before the last meeting of the Council of Jewish Women and met with marked approbation. Mr. Raff easily figures as

one of the best cellists in Portland, and he is becoming a popular soloist. He plays Botticelli's "Reverend and 'Song Without Words'" (Von Boehm).

ARTHUR HARTMANN To Play This Week

The announcement that Arthur Hartmann will be here next Thursday evening in violin recital as the third in the Lois Steers-Wynn Coman series is received with approval. Mr. Hartmann was here two years ago, when he made his initial bow to Portland, and he captured his audience at once. There is a freedom, an abandon about his playing that is charming. But this abandon is always tempered with sanity. He is a virile musician—a musician with a man's mind and an artist's soul. One hearer said after hearing him when he was here before: "I have heard so much violin music all my life that I am sick and tired of it, and it seems mere scratching to me, but Arthur Hartmann moved me to think once more that there is real music of the best kind in the violin."

Mr. Hartmann is practically new to the musical world, in which it usually takes years upon years of public effort to win any name. Mr. Hartmann has been before the public only about as many years as you can count on one hand before; yet his name is already mentioned among the masters of the violin. His name is grouped with Kreisler's, Kubelik's and Issays, and it is his healthy mindedness, his whole heartedness that places him there among the greatest.

IMPORTANCE OF VOICE Placement and Breathing

Ida Hagerty-Snell has an interesting article in the last Musical Courier on "The Influence of the Voice on the Health." She holds that voice placing and deep breathing should be compulsory in all schools, for they are as necessary for the prevention of tuberculosis as is vaccination for the eradication of smallpox.

"Vocalized breath is concentrated force," she says, "just as in any other sound. Confine a given sound in space too small for it, and the enclosure is shattered. All sound needs an outlet. The outlet of the voice is the opening in the nasal cavity in front of the soft palate, and unless sound is directed through this nasal passage, it falls back into the throat, thereby irritating it more or less, and eventually causing chronic sore throat, which not infrequently extends to the bronchial tubes and into the lungs, producing favorable conditions for bronchitis and consumption."

She suggests that doctoring the throat does not remedy it for the same process will be repeated after each doctoring. Public speaking causes most people to seek a certain point of safety

in the vocal apparatus, and so their voices are adjusted unconsciously. In other cases, as in Hor. Joe Bailey's case, ignorance of this cause people to abandon public speaking through loss of the voice. Doctors can merely burn or cut the throat into a toughened state, where it should be tender. In ordinary conversation this correct placement is just as necessary. Many children have this placement naturally, and under 13 or 14 few children are found with tuberculosis or chronic sore throat.

"If the breath is prolonged through the nose," writes Miss Hagerty, "with the sound of 'ng,' as in 'lung,' it will give an idea of the correct location of the voice, both for speech and song, and the singing voice is but a continuation of the speaking voice."

"Another menace to the health is incorrect breathing, a condition which is the result of over civilization. Unless the entire lungs are kept active they invite disease. Lowering the diaphragm permits a general inflation of the lungs. The average person when told to take a deep breath lifts up the shoulders and lungs, but that is incorrect. Expand the lungs, bottom, top and sides and back, all of which can be done with one inflation beginning at the diaphragm and reaching on to the nostrils. Through the nostrils until the entire lungs are inflated, but do not lift the shoulders in so doing.

So scores heavily the unscientific voice teacher, who does as much harm as would an incapable doctor.

COLLEGE GLEE CLUB To Give Concert

There is much interest felt in the appearance of the University of Oregon Glee and Mandolin clubs next Wednesday evening. Glee club concerts do not often come under the head of good music, but the Oregon Glee club has in past years shown itself to be of exceptional merit musically that it deserves a mention among high class musical organizations. There is much fun in the club—it wouldn't be a college glee club if there weren't—but when the club is singing it sings. That is the distinction between it and many other clubs. Of course it is quite natural that real music should emanate from this aggregation, for directing them is one of the finest baritone in the state. Professor Glen has had charge of the clubs for a good many years and it has been his aim to make their music high class.

The reports that come from Eugene, where the club gave its annual concert about a fortnight ago, tend to show that this is about the best club the college has had. The singing and the playing are both spoken of highly and compliments are passed on the spirit and life that characterizes the whole program. The "stuntists" this year number some new finds and Victor Volt is deemed a treasure. Arthur Van Dusen continues his funny work. Melville Ogden, a Portland boy and a clever pianist, does some good piano work. Professor Glen is again heard in solo. The concert here should certainly be an interesting one.

HEREDITY AND Environment in Music

Leonard Lieblich reaches some interesting deductions from an interview with Paderewski, as published in the Century Magazine. In deference of his oft repeated remark that Brahms' music is "all treble and bass," Paderewski says, "When I said that, I was thinking of a curious feature of his score, his mode of writing for the piano. A sort of atavistic freak of nature, a hereditary trait, made him abuse the bass. His father, you know, was a contrabassist, and through his infancy he heard constantly the dum, dum, dum, of this instrument. Later, I suppose, an unconscious reaction made him try for contrast, and so to the other end as high as he could, and in some things it is all the very low and the very high, without any middle at all. This is the case in some of his song accompaniments. At some cradles, you know, the

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ARTHUR HARTMANN

Violinist Who Will Give a Concert This Week.