

The Realm of Music

By GAETA IVORDA WOLD.

WHY is it that so many petty jealousies exist in the musical profession? It seems there are more among the followers of this art than anywhere else, and yet music is one of the refining influences of life, one that is supposed to bring out the best in one. Yet among musicians there are always these disconcerting pettinesses that can only disgust the unprejudiced observer.

Fortunately, they do not exist among all musicians. Those with naturally big minds and big souls cannot be small, and to them this frequency of ill feeling is most humiliating. It is hard to say whether the musician was small minded before he undertook his career or if contact with others has made him so. To the larger minded this existent jealousy has become a joke, a thing to laugh about, because refusal to recognize it does not stamp it out. That one may as well laugh and look cheerfully at what seems to be a necessary evil is evidently their attitude.

Arthur Hartmann said after his concert the other evening that he hopes to devote more time henceforth to composition; that since he has learned to do one thing well he is, like every one else, anxious to do another well, and so he wants to come back in two years to give a concert entirely of his own compositions. Part of the program would be his piano compositions and part his violin compositions.

Then, he said, "the composers will all say that I play well at least and the violinists will say that I compose well. I have even tried my hand at writing for the papers, for then I thought the writers would say I played well." He laughed at the idea himself, but there is a good deal of truth in it, nevertheless. A pianist is generally more ready to praise a violinist than another pianist; a singer will find the pianist the best thing on a vocal program; a violinist will find the cellist a good deal better than his companion violinist, and so on. Of course, the jealousy usually extends only to one's own class, as what one imagines to be one's class. But in some cases presumptuousness extends to give credit even to the stars above them.

It occurs again and even more pitifully in the teaching of music. It is a dreadful habit that some teachers have of gaining pupils by "knocking" their co-instructors. One reaches the point where an opinion of a teacher by a teacher can not be taken as worth anything; and yet who should rightly be better able to judge? I know one voice teacher who knocks every other voice teacher in town; who assures you that there is only one method of teaching voice; that he invented that method, and has imparted it to no one else; that any one teaching any other method than his is a charlatan in music, and that no one else can teach his because it is a secret. I know another voice teacher who makes capital out of the students he has taken away from other teachers; who publishes broadcast the number he has received and seems to give no question at all to the method of gentle taping by which he has secured them. And I know a pianist in town who admires every singer, violinist, cellist, horn blower, whistler, mouth organist or piper, but has never been heard to say anything nice about a pianist. And another piano teacher who sends anonymous notes to the pupils of other teachers, degrading their teaching abilities. And another piano teacher—but what's the use? You all know the type.

And then I know another voice teacher about whom unkind things are constantly said, who goes on her way and minds her own business. And another piano teacher who does his work conscientiously and well and when his rivals are mentioned says something nice or nothing at all. That is professional ethics of which there is generally a woeful lack in the musical profession.

A short time ago a concert was given at a charitable institution in honor of the program was received with enthusiasm. At such a concert the praise of friends and naturally they look for that. They want their work mentioned in the paper as a little justification for their efforts. It is well that one who is authorized to turn in a correct account of the program. One would call up and tell a little, and another would call up and tell a little. But it must be remembered that when written up—that was a point on which all agreed. And it was written up.

stands convicted but she telephones in and asks for the correction. She is told it was made two days before. Teacher No. 2 becomes indignant and pens a letter in the name of common decency, justice and liberty or something of that kind asking—or demanding—that the correction be made, and sarcastically underlines "oversight" in speaking of the matter. Two friends indignantly call in and help pile up the

mountain which is being made out of this mole hill, and flaunt their righteous indignation to the breeze. And the innocent and unintentionally offending self? And so she is caught in the undertow of professional jealousy that cannot appreciate the possibility of an unintentional error—the jealousy that believes—musicians extend merely to belittle and harm one another. It was a simple mistake. A car was delayed; the little pianist who, by the way, is really clever, arrived too late for her number; another was asked to play; she left after her work was over; the other arrived after the first had left; and as the people were anxious to hear her play she did so after the program was over. Now why did not her friends direct their indignation against E. S. Josselyn and the street railway company, I want to know?

And all I can do is to write this episode on professional jealousy. Or I might seek comfort in the fact that a little girl of 11 conscientiously reads the music of the absent parent and in the absence of her name from that page is to her welfare. For there is the friend's word for it that the child was the one that felt the slight.

The order of music in the Christmas services at the Church of Our Father (Unitarian) today will be as follows: Morning—Voluntary, "Break of Dawn," Schnecker; anthem, "Te Deum," Ward; offertory, Christmas anthem, "Sing, O Heavenly," Stiller; postlude, "Recreation," Read. Evening—Voluntary, "The Death of Asa," Grieg; anthem, "There Were Shepherds," H. W. H. H. Vincent; solo (tenor), "Star of Bethlehem," Adams; anthem, "Star of the Orient," Shonley; duet (soprano and contralto), "He Shall Feed His Flock," Handel; offertory, "At Twilight," Nevin; solo (baritone), "Hark, What Mean These Holy Voices," H. W. H. Vincent; "Sing Unto the Lord," West; postlude, "Handelian March," Baker. Choir—Organist, Ralph W. Hoyt; chorister, John Claire Monteth; soprano, Mrs. Clyde B. Aitchison; contralto, Miss Metta Brown; tenor, W. B. Hodsdon.

The Treble Clef club, under the direction of Mrs. Rose Coursen-Reed, gave a short program for the East Side High School Glee club last Thursday. Following was the program: "Caro meum," (Spencer), "Was in the Month of May" (Spencer), "Let Us All Go Maying" (Kline), and "The Blue Danube Waltzes." Following are the members of the Treble Clef club: Mrs. Sander-son Reed, Miss Delta Watson, Mrs. Johnson, Mrs. E. E. Howland, Mrs. J. E. Howland, Mrs. Hilda Hegge, Mrs. Helen Brigham-Orgas, Miss Catherine Covach, Mrs. C. W. Sherman, Miss Patrom-Bell, Connolly, Mrs. Byron E. Miller, Mrs. J. Ernest Laidlaw, Miss Vida Reed, Miss Alice Juston, Miss Clara Howell, Mrs. Helen Lytle-Ellis, Mrs. J. S. Monte, Mrs. Chloé McClung-Daneke, Miss Sarah Glance.

Wednesday afternoon at the home of Miss Bertha Masters a club was organized to be known as the Musical Young Ladies' club of Portland. The charter membership at present numbers 15 members. The number is to be increased to 20 when the charter membership will close. The following officers of the club were elected: President, Miss Bertha Masters; vice-president, Miss Harriet Johnson; sec-

retary, Miss Gwendolyn Kofoid; treasurer, Miss Clara Fleischman; librarian, Miss Jessie Johnson; advisory member, Mrs. Blanche Irbe Kofoid. A charming impromptu program was given by Miss Masters, pianist; Miss Harriet Johnson, contralto; Miss Leonore Gregory, violinist; Miss Gwendolyn Kofoid, soprano. After the business of the meeting was concluded the company adjourned to the ballroom, where the social plans of the club were discussed.

A. Goring-Thomas, the English composer of "The Swan and the Skylark," that charming cantata sung here last spring at the musical festival by the Portland chorus when the Chicago orchestra was here, is now in America on a visit preparatory to undertaking a tour of the world. He is the composer of many melodious songs and of "Smeralda," the opera. Goring-Thomas was erroneously reported some years ago to have committed suicide in Lon-

don, but, as in the case of Mark Twain, the rumor was greatly exaggerated. His visit is looked forward to with interest.

The music today at the First M. E. church will be: Morning—Organ prelude; anthem, "I Will Extol Thee" (Costa); offertory, contralto solo, "Virgin's Lullaby" (Dudley Buck); organ postlude. Evening—Organ prelude; anthem, "O Holy Night" (Adams); offertory, soprano solo; organ postlude.

Christmas music will be given today at the Third Presbyterian church as follows: Morning—Soprano solo, Mrs. L. M. Leland, "Bethlehem"; baritone solo, W. F. Werschul, "How Brightly Dawns"; anthem, "Unto You a Saviour

is born," Evening—Baritone solo, S. N. Steele, "The Birthday of a King"; anthem, "Behold I Bring."

Special music at the Marshall Street Presbyterian church today will be as follows: "Worship Christ the New Born King," "The Star of Bethlehem," "Adams' Glory to God on the Highest," "Gebel To a Star Shone in the East," Cooper.

Miss Sarah Glance has been engaged as contralto of the Westminster Presbyterian church, taking the place of Miss Alice Justin, who resigned to accept a position at Grace Methodist church. Miss Glance is a pupil of Mrs. Rose Coursen-Reed, and a member of the Treble Clef club.

Mrs. Olga Bartsch-Lang will introduce four of her pupils, Miss Zerene Hamilton, Miss Irene Stokes, J. M. Michael and L. G. Lenon in a recital of songs at her studio tomorrow evening. Each pupil will sing a group of six songs.

W. H. Boyer and his chorus choir will give a service in song next Sunday evening. Selections from the "Messiah" will make up the program.

OLD INSTRUMENTS Create Foreign Interest

There is so much repetition and sameness in music all the time that one can readily understand the interest with which Berlin greeted a new kind of concert a short time ago. It was given by the Russian Balalaika orchestra, consisting of 25 musicians, who play the balalaika, the domra and the gusli. The concert created a furore and its absolute newness showed how little one country really knows of the musical life of another.

These instruments are all primitive ones that were used by the peasants of Russia years ago. The balalaika has a tone very like the mandolin, with three strings, two tuned together in E-E, and the other tuned to A, a fourth higher. It originated many centuries ago in central Russia and the peasants made the instruments themselves out of ordinary pine wood.

The domra is also a primitive instrument of later origin than the balalaika, although it has been in use in Russia for 500 years. The gusli is related to the harp and the zither, and is played with the fingers in a similar manner. It is the most ancient of all Russian instruments and was used extensively till 1000 years ago, but with the introduction of Christianity was practically driven out, as the priests pronounced it of heathen origin and heathen influence. They persecuted any one found playing the balalaika or gusli, and punished even those who listened. A few were preserved even through the 1000 years' silence and about 20 years ago W. W. Andreeff became acquainted with the balalaika, the domra and the gusli. He became an expert performer on the first and organized an orchestra of the instruments.

Mr. Andreeff does not pretend to play classical music, but he is reviving the old folk airs. However, the instruments have become so popular that some of Russia's leading composers have written music for them. Glazounov has writ-

PEER GYNT MUSIC With Peer Gynt Drama

One of the most interesting events of Christmas week will be the production of Peer Gynt Thursday, Friday and Saturday evenings. It is not often that a production of musical and theatrical merit both comes this way, and this play should be given full support by the public. The incidental music of "Peer Gynt" written by Edward Grieg and inspired by Henrik Ibsen's great masterpiece, ranks among the best music written for any drama. It is to be played in its entirety with the orchestra of some 15 pieces will give it. Besides the music of the two Peer Gynt acts, there will be an overture which introduces the themes of the Grieg music. Several folk songs of the north-country are introduced in the proper places. The music alone should make this play worth seeing and hearing. Theodore L. Currie will direct the music.

Incidentally the scenic effects in this drama are said to be wonderful and it is the Mansfield production purchased complete. Altogether this should be one of the most interesting of the entire season's offerings.

Following is the entire musical program which accompanies the various scenes in their proper settings:

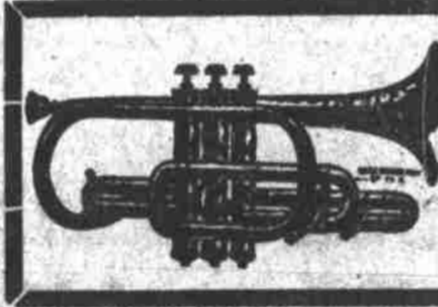
- Selection, Peer Gynt.....C. Lucas
- The Morning.....E. Grieg
- March Triumphal.....E. Grieg
- Norwegian dance.....E. Grieg
- Bakockay march.....E. Grieg
- Hall of Mountain King.....E. Grieg
- Solveig's Chant.....E. Grieg
- To Spring.....E. Grieg
- And the Song.....E. Grieg
- Hungarian Lustspiel.....Keler-Bela
- Selection, Flying Dutchman.....Wagner
- Temple dance.....E. Grieg
- Lutheran Hymn.....Luther

DOES IT PAY to Advertise?

"Richard Strauss," says Henry T. Finck in the New York Evening Post, "is allowing the facts regarding his latest opera, 'Electra,' to leak out slowly and mysteriously. He is a clever fellow, a good self advertiser and withal a humorist who enjoys the foolishness of newspapers and their readers."

"History records adds the Courier, 'that the operas of Meyerbeer, Verdi, Donizetti, Mascagni, Leoncavallo, Puccini and other popular composers, were launched in exactly the same way as 'Salome' and 'Electra,' allowing of course for improvements in the way of cable facilities and yellow journalism."

Yes, that is the method Puccini is now pursuing with his 'Giri of the Golden West,' based on Belasco's play ten music for them. Glazounov has writ-



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