REALM of MUSIC

BY GAETA IVORDA WOLD

MRS. MIRIAM MASON GREELY lectured at the Tuesday Causerie recently in the Waldorf-Astoria, and told the listeners things about the "personal vibrations" they are tuned in. Men and women who thrill to the key of C "are of domestic nature and should marry." However, beware of the key of E, for any one who feels an affinity for it is "intense to the point of spontaneous combustion." As a conclusion Mrs. Greely told her auditors to find out through their esoteric sense their favorite "color numbers and musical pitch," and to apply them practically as "the personal vibration, both esoteric and exoteric." When one lady told the lecturer that none knew what she meant, Mrs. Greely replied that she congratulated herself "on finding something absolutely new."

When one has found one's affinity in mankind, when one is wearing one's own particular color as shown by the effect of the zodiacal signs, when one wears the precious stone that the stars show is meant for one, when one is tuned to one's proper key of music, how happy one must be.

These people who are always looking for some new secret to tell you about and for which you pay in the vain pursuit of happiness and because you have nothing else to think about, will surely be discouraged soon because all the affinitous elements will soon have been discovered. The right kind of dress for certain people has already been decided upon, regardless of its becomingness and attending merely to its influence on your soul. A corset demonstrator said once that if all your clothes match from the very first undergarment out to the last wrap you will be more at harmony with the world. Another says that your clothes should match your furniture and the tapestries. One wants you to wear the color of your eyes at all times to be in harmony with the universe. Another wants you to match your hair.

Some one else finds that certain gems will put you in tune with the world about you; that a glittering stone will bring out the best in one, and a dull stone in another. There are plenty who tell you to eat certain kinds of food for the welfare of your soul. And now here comes a woman who would have you listen to only one key of music, in order to keep in harmony with yourself and God. She seems to think the domestic state the normal and commonplace one, the key of C without any sharps and flats. Yet there are plenty of domestic people who have lots of sharps in their lives, and if it were not so difficult to get flats they might be happier. The key of E person must be a frenzied poetess. Cassandra must have been pitched just a notch above E.

Well, take courage, all you inventresses who are looking for something entirely new. There are still some things that have been untouched upon. None has yet evolved a theory concerning the kind of wood that is in accord with your soul. There is a vast field of poetry and invention awaiting some great mind. Of course maple wood must be thoroughly unsuited to some natures, and oak to others. One person may find that a house of fir will bring out the best qualities in him and another will find that spruce will ennoble his nature. The weakling should, perhaps, live in an oaken house that he might draw strength from its sturdy wood. A stronger person might live in a birch bark house, for he needs to draw no force from its surroundings.

This theory is supported by history which shows that the Indians, a naturally sturdy race, lived in houses made of skin, for they needed no external source of strength—sinewy race that they are. And as they neared civilization and lost much of their rugged strength they began to live in wigwams built of saplings, and as they became more civilized still and needed more of their primeval gift they resorted to cabins, and later, even to houses such as we use.

Or it might work out the other way—that the sturdy man would want an oaken dwelling place, that it might be in close harmony with him, and a weakling might need a frail woodhouse that there might be no disparity of strength. These things usually work out either way, and you may choose to suit yourself.

And the person who is really an adept at evolving these elusive but interesting and time killing theories, could work out the details and tell each nature what kind of hangings to have; whether they should be silken, leathern, woolen or cotton; whether one should have leather, plush or damask upholstered furniture, or plain wooden furniture without upholsterings, or, perchance, no furniture at all. She might suggest whether you should have window curtains or not, whether you should have large window panes or small, diamond shaped or square or triangular, whether your doors should be sliding or swinging, whether you should enter and exit through doors, windows or holes in the wall. In fact, there is such a large, untrodden field of harmony and disharmony to be worked out and applied that it is a wonder that we get along as well as we do, ignorant of what is attuned to our souls and what is in rank discord.

Perhaps we will be just as happy after all if, like the puzzled woman, we say we do not understand any of it, and go on our ways, listening to music when we like it and going away if we do not. Instead of stopping to count the vibrations that pass through us with each chord.

CHILLS FOR CARUSO.
Hot Words for Gossips

Caruso has been the victim of solicitations recently, and they have worried him mightily. It seems that the great tenor has been frequently indisposed this season, and with each new indisposition New York would raise its eyebrows a trifle more questioningly. Finally when a recent announcement was made that he would not sing on Wednesday or in "La Boheme" last Saturday night, or in "Pagliacci" Monday night, the skeptics voiced their suspicions politely and wondered if perchance the idol of the opera were losing his voice.

The view held by many for a long time that Caruso does not use his wonderful voice as artistically as he might, naturally lent food to this suggestion. Though he has admittedly the finest tenor voice known, it is generally conceded that Bonci is far the greater artist, for he sings with more attention to detail in expression, and does not merely glory in the riotous use of a splendid voice. A good many have said that Caruso's voice would not last long, because of the careless manner in which he handles it.

Signor Caruso himself, however, and his secretary, Monsieur Lecomte, scorned the suggestion as ridiculous, and became quite indignant. The tenor said he was suffering from laryngitis, which had caused his failure to appear.

"Idle talk!" he exclaimed, shrugging his shoulders, when the stories about the possibility of his losing his voice were mentioned. "I am suffering from a severe cold and that is all."

According to the New York papers Mr. Lecomte, secretary and adviser to Caruso, went more into details. He said:

"Yes, you should know by this time just how much of this gossip to believe. The signor's voice is as good as ever. He is worried only by this terrible laryngitis that seizes him once in a while, so it keeps him ill for several days. It is so trying for him to have these repeated attacks of colds. I positively assure you they are the sole reason why he has not appeared to sing at three or four performances—well, maybe it is five. Surely so great an artist as Sig. Caruso is privileged to remain away when his health so requires.

"The reason he has had so many indispositions is that he has traveled so much. Oh, so much traveling! He is whisked from New York to Philadelphia, to Baltimore, and back again, so quick! Besides, your American cars are so often cold and draughty, and Sig. Caruso, he detests a draught.

"Again, people must consider his appearances in other cities have made him absent here often. You see, even the great Caruso can not be in two places at once. He is demanded in other places and so goes, and then people here think, 'How seldom Caruso has sung here this year!' when it is only his popularity that compels him to delight other centers beside New York.

"More than these reasons which I have stated for his not singing as often as people like there are not. The public has a large and expansive imagination—and Sig. Caruso, he still has his voice."

A SUGGESTION FOR
Ambitious Composers

An explanation of the dearth of grand opera writers in America is suggested in the appended description from the New York World in a telegraphic dispatch from Pisa, Italy. Surroundings and atmosphere have much to do with one's accomplishments in life. Who knows but that we might, any of us, become wonderful authors or composers in such a place as Puccini's home is described to be?

"On the shore of lake Massaciuccoli, not far from this city, but in a solitude where nature is mistress still, Puccini built for himself a retreat which he calls Torre del Lago. Outside the house is simple. Its white marble walls shine in the sun's rays with virgin radiance. Within Puccini's home is beautiful, filled with artistic objects, books, pictures, tapestries—one might call it luxurious were it not so comfortable.

"Every room is flooded with sunlight. The largest room, an immense apartment, has five great windows, which look out on the terrace and gardens. A corner of this room, protected by rails of carved wood, is dedicated to the melodic muse. In this corner is a flat desk at which Puccini has composed all his operas. Back of the desk stands a piano, to which he turns to express in sound the music thoughts he has just put on paper. Behind the piano again is a large bookcase filled with volumes which Puccini has bought in his travels or which have been presented to him as souvenirs. Much of his leisure time indoors he passes in reading.

"In this sanctuary Puccini lately finished an opera which he says is full of violence and excitement; the passion rising to the greatest height at times. The libretto of this work is taken from David Belasco's play 'The Girl of the Golden West,' and, while that will not be the opera's name, it must have a peculiar interest for Americans.

"In seeking this solitary but charming spot for his home, Puccini was influenced by his great love of sport. He is an enthusiastic hunter and a first rate rifle shot. His favorite game is water fowl, and he has rented and preserved a whole lake. In the middle of the lake Puccini has built a summer house, in which he has constructed a kind of study where he can work. As darkness begins to fall he rows in a little boat on the quiet waters of the lake, watching for wild ducks. Then as the twilight depeens the stilness of the evening is rudely broken by a succession of rifle shots, which, like his operas, are 'hits'."

ELMAN'S COMING IN
May Excites Interest

The announcement made exclusively in these columns a few weeks ago that Mischa Elman, the wonderful boy violinist, will come here in May, was repeated on the program at the Lhevinne concert the other night and caused much comment. While the Lhevinne concert was the last one of the subscription series to be given this season by Miss Steers and Miss Coman, when it was found possible to secure Mischa Elman for a concert the temptation was too great to be withstood.

Elman has been declared time and time again the musical sensation of the century. This past season Mischa Elman and the magnetic Dr. Wullner with his Wagnerian work have been almost more of a sensation at once than New York could stand. For the first time in years two artists have been there who could give a long series of concerts and pack their houses to the doors every time. Managers who missed the opportunity of introducing these two unusual entertainers are cursing themselves without stopping for their lack of foresight.

All told, Elman's success is, perhaps, even more sensational than Dr. Wullner's, for he is a boy, only 19 years, and the public loves a child prodigy. And yet none hates worse to be dubbed a child prodigy than Elman himself, who in spite of the idolism he receives, remains sane and healthy minded.

It will doubtless be a treat to hear this young genius who, it is said, has completely revolutionised the field of violin playing. Where others have striven in vain, he seems to have succeeded with ease. Technical difficulties do not seem to be in his vocabulary—all is easy and natural for him. And most wonderful of all is his maturity of art. Though a boy in years he is said to play with all the feeling of an old, matured artist.

MUSICAL FESTIVAL
Gives Splendid Promise

Interest in the annual musical festival grows rapidly as the time approaches. April 30, May 1 and 2, have been set as the dates for the five concerts and the festival chorus which has been practicing for several months is working diligently to be ready. Their work is getting into fine shape under the direction of William H. Boyer, and a better chorus even than last year is promised. Incidentally the chorus is busying itself in other ways and is arranging for some social function in honor of its soloists and the orchestra. The permits which were placed on sale recently and are in the hands of the chorus members are much in demand. These season ticket permits will be sold only till April 5 and a week before that, beginning March 28, the permits may be exchanged for season reservations. After April 5 all tickets will be sold at single concert prices.

Adolph Rosenbecker will again be the director of the orchestra. The soloists promise some excellent talent. Alda Hemmi, who was mentioned here a few weeks ago as a possible soloist, will be the soprano, and the notices put her in no way behind the other soloists. Miss Hemmi was here one season with the San Francisco Opera company in light opera and made herself a favorite by the beautiful, clear, lyric quality of her voice. Since then she has been singing in grand opera and has been doing concert and oratorio work in the east. Recently she made a hit as Alda in the Italian opera of that name given in Chicago. Miss Hemmi still has youth with her pretty voice—a matter of congratulation, as the solo soprano of last year was rather passe.

It was expected that Arthur Middleton, the splendid basso who was perhaps the most popular soloist last year, would be with the orchestra again, but he was unable to get away from other engagements early enough. But we are promised no regret when we hear in his stead Frank Arthur Preisch, who has just returned from a 10 years' stay in Europe, where he studied and sang in public. The past three years he has been one of the soloists at Covent Garden. He has gained distinction in both oratorio and operatic work in England.

Julie Heinrich will be the contralto soloist and she is said to have a voice of much beauty and to be an artist in its use. The tenor has not yet been decided upon.

Among the instrumental soloists there will be some changes. Guy Woodard will be concertmeister and he has the highest recommendations. He was concertmeister with the orchestra six years ago, before he went to Europe for study. Since then he has played with the leading European orchestras and has a wide experience to his credit. He is said to be the equal in every way of Jan Van Oordt, the artistic violinist who led the strings last year.

Franz Wagner will again be solo cellist and the memory of his good work last year will make that good news. Miss Myrtle Elvyn, a most talented Godowsky pupil, who has been concertizing with much success the past two seasons since her return from Europe, will be the pianist. She is a young woman of unusual beauty and this, coupled with her talent, makes her a very popular public performer.

There is every reason to expect that this year's festival will be ahead of last year's, because preparations have begun earlier. The chorus is larger and is doing must excellent work and its enthusiasm cannot be rivaled.

BISPHAM, SOLOIST
With Symphony Orchestra

The program for the third and last concert of the Portland Symphony orchestra to be given Tuesday, March 30, will present some interesting features. David Bispham will appear three times, once with two orchestra numbers. His final group contains well known favorites for which there have been requests and for the singing of which he has been famous. Waldemar Lind is the new concertmeister with the orchestra.

Following is the complete program:
Overture, "Egmont" ..... Beethoven.
(a) "Ho, Jolly Jenkin" .....
.....(Friar Tuck's Song).
(b) "Woo Thou Thy Snowflakes"
(The Templer's song) from Ivanhoe .....Arthur Sullivan.
Mr. Bispham and orchestra.
Symphony No. 1 .....Beethoven.
(a) Behold, Along the Dewy Grass
(The Seasons) .....Haydn
(b) The Frost Scene (King Arthur)
..... Purcell.
(c) Hark, Hark, the Lark (Shakespeare) .....Schubert.
(d) The Wedding Song (Goethe)....
.....Loewe.
Mr. Bispham.
Serenade .....Moskowski.
Kammenor Ostrow .....Rubenstein.
(a) The Pauper's Drive (T. Noel)..
..... Sidney Homer.
(b) The Mad Dog (Vicar of Wakefield) .....Liza Lehmann.
(c) The Boat Song (M. J. Moses)....
.....Harriet Ware.
(d) Danny Doever (Rudyard Kipling) .....Walter Damrosch.
Mr. Bispham.
Harold Osborn Smith at the piano.
Scenes Picturesque .....Massenet.

The San Francisco papers have much to say of his appearance there, the past week. One paper begins its critique with the following pointed remarks:

"There is little that is new one can say about David Bispham. One merely mentions his name, the date of his appearance and the program. Anyone who understands anything about music knows that the combination represents the vocal treat of the year."

And it goes on to heap compliment after compliment on his head—to call attention to his big heartedness, his wholesomeness, his tenderness, his half shyness and his magnetism. Here is an example:

"The principal impression one gets from David Bispham is that he has a wholesome, well rounded, lovable character — a decidedly refreshing innovation in the multitude of freakish musical genius. He carries this dominant personal note into his song. When you enjoy the superb entertainment of listening to his voice, you do not forget the man in his talent, as is often—fortunately for all concerned—the case with musicians."

It will be a disappointment to many that there is no place for his latest acquisition, the dramatic reading of Poe's "Raven," which he placed on his program this year in compliment to Poe's centenary and the revival of his works. It is recited with a musical setting by Alfred Bergh and the effect is said to be intensely dramatic.

SPITZNER ORCHESTRA
To Give Second Concert

The Spitzner Philharmonic society will give the second concert of the sixth season at the Heilig theatre this afternoon at 2:45. The program offers a good variety. A violin chorus of 75 will play "The Holy City." The orchestra will number 100 pieces. The soloists will be Modesta Mortensen, Minnie Hatfield, Velross Sharp, Lillian Morgan and Dorothy Fraser.

These columns have had a good deal to say before this about the worthiness of this enterprise set on foot by E. O. Spitzner six years ago. The life and growth of the organization which exists to teach and not to make money, are sufficient proof of its worth. The society is practically a school for orchestra players and gives amateurs a chance to get valuable experience. The concerts are given Sunday afternoons that they may reach the busy people who cannot attend on week days, and the admission fee is nominal so that it will be within their reach. The purpose of the orchestra is to awaken in player and hearer a larger and more intelligent interest in orchestral music.

Following is the program for today:
Overture, "Barber of Seville" (Rossini); "Mazurka," F major (Borowsky), violin solo, Modesta Mortensen, Miss McElroy at the piano; "Valse Caprice" (H. Wieniawsky), Op. 7, violin solo, Miss Minnie Hatfield, Miss Josaie Lewis at the piano; First Movement from B minor Symphony (F. Shubert); "Czardas Scene" (Jeno Hubay), Op. 32, violin solo, Miss Velross Sharp, Miss Josaie Lewis at the piano; "Military March" (Ed. Elgar), Op. 39, No. 2, A minor; "Oregon Wild Flowers," new (E. O. Spitzner), violin duet, Lillian Morgan, Dorothy Fraser, Miss McElroy at the piano; "The Holy City" (St. Adams), violin chorus of 75, Miss Nina Nicklin at the piano; selection from "Madam Butterfly" (G. Puccini).

MUSIC ITEMS

It is rumored in New York that Klaw and Erlanger are arranging to undertake grand opera at the New Amsterdam theatre which is admirably appointed for such purposes. It is asserted that the central seat of this operatic enterprise will be in Chicago at the Auditorium but that a season of its performance would be given in New York. If this were the case New York would be the best provided city in the world in opera—with the Metropolitan, the Manhattan and opera at the Academy of Music. Buenos Ayres has so far held the ascendancy with its three large, fully equipped opera houses where the full season is conducted in each. It is suggested that such an action would have its effect on European opera for so many companies over here would deplete the foreign opera houses where the singers and players are not so well paid, and thus many European houses would have to close down, and others would be forced to pay better wages.

* *

Mrs. Rose Bloch Bauer presented four of her pupils in recital Thursday evening at Eilers hall. They showed serious work and offered a program of much interest. Mrs. Bauer played the accompaniments herself. Mrs. Elfrida Weinstein Heller's dramatic soprano was much admired. Her high notes are particularly good and clear. Miss Mildred Mayer has a splendid stage presence and a pretty quality of voice, though her enunciation is indistinct. Miss Effie Johnson has this merit to a marked degree and every word was plainly uttered. She has a pretty light soprano and is a clever actress, who sings her songs with naturalness and simplicity and yet with a fetching touch of acting. Miss Caroline May has a voice of great volume and good quality. Herman Heller, the San Francisco violinist, played two numbers which were much enjoyed. Following was the program:

(a) Slave Song (b) A Land of Roses (Teresa Del Riego), The Magic Month of May (Ernest Newton), My Laddie (William Armour Thayer), In My Garden (Samuel Liddle), A Wearyin' for You (G. H. Clutsam), Sweet is Tipperary (William Arms Fischer), Merrily I Roam (Schleifarth), Miss Effie Johnson; When Song Is Sweet (Gertrude Sans Souci), Like the Rosebud (Frank La Forge), A Madrigal (Victor Harris), Amid the Flowers I Wander (Meyar Helund), At Parting (James H. Rogers), Wishes (Helen Thompson), You, Dear, and I (Robert Coningsby Clark), Miss Caroline May; The Lark Now Leaves His Watery Nest (H. W. Parker), The Swan (Edward Grieg), The Years at the Spring (H. H. A. Beach), Widmung (Robert Schuman), Ich Liebe Dich (Edward Grieg), Lehn deine Wange an Meine (Adolph Jensen), (a) Elegie (Jules Massenet), (b) Obstination (H. de Fontenailles), Lieti Signor Salute! (Les Huguenots) (Giacomo Meyerbeer), Love is a Bubble (Francis Allitsen), Mrs. Elfreda Heller-Weinstein; It Was a Lover and His Lass (De Koven), A Bowl of Roses (Robert Clark), April Song (Ernest Newton), Flower Letters (Charles Willeby), Happy Song (Del Riego), Were My Song With Wings Provided (Reynaldo Hahn), Carmen (Bizet), The Lovely Month of May (Hammond), Just Her Way (George Aitken), Miss Mildred Mayer.

* *

The anniversary of the patron saint of Ireland was the occasion for an unusually attractive concert, given under the auspices of the Seamen's institute, Front and Flanders, Wednesday evening. The hall, which was tastefully decorated with Chinese lanterns, the Irish national emblem, and flags, lent by Captain King of Glenalvon, was filled to its utmost capacity, and it was with considerable difficulty that the "jack tars" who arrived late managed to gain entrance.

The program was arranged by James Cormack.

The part songs, "Kerry Dance" and "Carmena," were splendidly rendered by Mrs. Helen Brigham Gregg, soprano; Miss Vida Reed, contralto; W. A. Walters, tenor; F. T. Crowther, bass.

Mrs. Rose Coursen Reed's delightful presentation of "Molly Bawn" captivated the sailors and she responded with the old Scottish favorite, "Annie Laurie," rendering this with equally pleasing effect.

Mrs. Helen Gregg sang "Little One Acryin'," very sweetly and upon the audience's demand for an encore gave "Isle of Bye and Bye."

Miss Vida Reed delighted the audience with "The Little Irish Girl"; Mrs. Cormack followed with a sympathetic rendering of "Kathleen Mavourneen" and as an encore, "Home, Sweet Home"; Miss Nona Lawler sang very acceptably, "Killarney," and "Rose in Bud" as an encore. Mr. Crowther, who is gifted with a rich bass voice, gave "The Ould Plaid Shawl," which was received with great enthusiasm and followed by "Father O'Flynn." W. A. Walters gave a pleasing rendering of "The Shoogy Shoo," and "Kathleen Aroon"; James Mitchell was responsible for much merriment; J. Hutchinson made an efficient and sympathetic accompanist. Robert Livingstone, occupying the chair, kept the proceedings up to "concert pitch."

* *

The music at the First M. E. church today will be as follows, morning service:

Organ Invocation .....Mailly
Anthem—"O That Man Would Praise the Lord" (Prodigal Son)....Sullivan
Offertory—"The Sacrifices of God." (Prodigal Son) .....Sullivan
Organ Fanfare .....Lemmens
Evening service:
Organ Andentino .....Chauvet
Anthem—"The Heavenly Message"....
..... Coombs
Offertory—Contralto Solo, "Alone With Thee" .....Barly
Mrs. L. Hammond.
Organ—"Festival March" .....Rogers

* *

Mr. and Mrs. Cecil H. Bauer entertained informally a few of their friends last Saturday night in compliment to Herman Heller, the clever San Francisco violinist. Many of the musical fraternity were present, and a delightful evening of music was enjoyed. Those who sang were Mrs. Bauer, Mrs. Rose Coursen Reed, Miss Kathleen Lawler, Dom J. Zan, J. Claire Monteith and W. H. Boyer and the instrumentalists were Ralph Hoyt, J. E. Coursen and Mr. Boone of Corvallis. Mr. Heller gave several selections. Particularly enjoyable were the quartet from "Rigoletto" and several "Boheme" numbers.

* *

An art exhibit of interest will be given the last of this month and the first of next at the Moore crafts shop. The paintings of Ferdinand Burgdoff will be shown, under the patronage of Mr. Greenwood of San Francisco, whose protege the artist is. Many desert scenes are shown which are particularly good. Some of Mr. Burgdoff's art work will be auctioned off at the kirmess.

* *

Herman Heller, who gave a recital at Temple Beth Israel recently and was so well received, left yesterday for home. He expects to return here early in the fall with his quartet to give a concert at the Heilig. This quartet is said to be excellent, and it is popular for afternoon affairs and evening concerts in San Francisco.

* *

Riccardo Martin, the young Kentucky tenor of the Metropolitan, who was heard here last fall with the Metropolitan Opera quartet, has been engaged for the Covent Garden season this spring. This is another instance of an American singer who is making his way in spite of the talk against home talent.

* *

Mrs. Rose Coursen Reed is arranging to present Mrs. Helen Brigham-Gregg in recital shortly at Eilers hall. Mrs. Gregg has a charming soprano voice and an interesting program is being prepared by her.

* *

Mr. Rockefeller says that getting up from the table while still hungry will insure good health. That must be the reason for so much good health among musicians.—Exchange.

* *

Miss Danhauser of Tacoma, who has a pretty lyric soprano, will join Mrs. Rose Bloch Bauer's class of pupils. Mrs. Swarts of Walla Walla is another new pupil.

* *

"Quo Vadis," an opera by Nougues, was given in Nice recently and met with success.

Mrs. Helen Brigham Gregg, Who Will Be Presented Soon In Recital.

AFFINITY BOOSTS WORK OF THE LORD

Caruthersville, Mo., March 20.—Rev. Lyman F. Jackson, pastor of the Methodist church, says he is willing to stake everything on his love for Miss Cora Short, a school teacher and church worker. He has been expelled from his pastorate.

Rev. Jackson has a family. Mrs. Jackson, with her three children, has left for her parents' home in Wichita, Kan. As she told Jackson goodbye at the train, she said: "Husband, if the time ever comes that you can live with me as you used to, let me know or come."

The minister says he kept his wife informed from the beginning of his affection for Miss Short, and had not deceived her. He denied he has done wrong.

Pastor Jackson has publicly confessed that his heart has wandered from his wife. He says that through the potency of his great new love he is better qualified than ever "to serve the Lord."

DR. WRIGHT TALKS ABOUT TEETH

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