

THE REALM OF MUSIC

By GALETA IVORDA WOLD.



MADAME SCHUMANN-HEINK CONTRALTO.

THE Euterpean society held the second of its meetings Tuesday night at the First Congregational church. The large membership was well represented and listened with interest and apparent interest to the program presenting the imaginative ideal in poetry, music and art. These programs are intended to show the correlation of the three arts. Shelley, MacDowell and Watts were the representatives of the imaginative school.

SCHUMANN-HEINK TO Sing Again in Portland

Some one writes of Madame Schumann-Heink's voice: "A voice of heroic timbre, vibrant with godlike energy, flooding space with surging music, the next moment dropping into a pianissimo tremulous with a passion of tenderness." There is no voice capable of reaching such profound depths of human sympathy as this contralto. Schumann-Heink sings it. When that stupendous voice of hers, charged with deepest feeling intoned the superb melody of Schubert, the whole vast hall was filled with a volume of sound that set the nerves vibrating with religious ecstasy in a cathedral organ.

GENIUS AND BEAUTY Are Miss Elvyn's Portion

Myrtle Elvyn's personal beauty and youth have been written of so constantly one might lose sight of her art for the moment. Miss Elvyn, who comes to the Bungalow February 11, is an artist who has been given her just deserts by the ablest critics of the country, in her present tour through the eastern cities this season. The following from a Baltimore paper in point of art and beauty will not doubt be interesting: "Before an audience which at first was so charmed by the personal charms of the artist, a young woman of queenly grace, magnificently gowned, that it would have forgiven anything, and later became so absorbed and interested in her wonderful art, her splendid power and masterful technique, that it partially forgot the individual only to be recalled to a realization of the combined attraction when she smiled. Miss Myrtle Elvyn, the beautiful young American pianist of whom so much has been said and written, gave her promised recital last night. That recital proved a treat for the accomplished musicians, as well as those music lovers who have only the faculty of enjoying music, without the ability of producing it. It was an evening of rarely beautiful music, and it will long be remembered. The artist had been told

Metropolitan board delivered itself publicly as follows: "The board of directors of the Metropolitan opera company and the Metropolitan opera company, son of the owner of the Manhattan, are negotiating with the Metropolitan opera company, to prevent an extravagant increase of salaries and the constant trouble caused by artists in both companies threatening to join the opposition forces unless the unreasonable demands were granted. W. E. Van der, Jr., is said to have blocked this plan.

The plan of a combination to fight against exorbitant salaries seems a sensible one. Every year, it is said, the opera companies finish their season with a huge deficit because of the enormous expense of conducting it. Singers and artists, as fast as they can, are forced to compete constantly for the best singers. Heretofore the Metropolitan, by virtue of its age and prestige, has usually had the best, but the Manhattan has brought out more new artists. These artists, as fast as they make good, accept an offer from the older house at a larger salary, and the singers who have not made a remarkable success are left for Hammerstein to keep or get rid of. Of course, Hammerstein can give them larger salaries when the Metropolitan requests their presence, but as fast as he raises them the Metropolitan will follow suit, and so on ad infinitum, till one or the other gets tired. It seems only reasonable, then, when opera is so expensive to produce and the deficits are so large each year, to make some agreement which would prevent these demands at the part of the singers. These same singers, before they come to America, consider themselves lucky to draw a salary in Europe anywhere from one fourth to one tenth as large.

A WORD TO THE Wise Is Sufficient

Here is an article that needs no comment. It may prove a valuable suggestion to those who recognize themselves. There are plenty of these people everywhere. The article is by D. A. Chippinger in the Musical Trio.

A short time ago a European musician who had spent some years in America, shook the silicon dioxide from



MYRTLE ELVYN PIANIST.

Artists to be heard in concerts soon.

of, in advance, and the triumphs made wherever she has appeared, seemed almost too much to believe. Yet after the first number it was not hard to believe that every word of praise had been won honestly. A technician of amazing ability, the contemplation of this physical attribute was hardly allowed because of the tidal wave of temperament that demanded attention. It seemed as though her reading of the music was inspired by her fingers, and it is likely that few in the theater last night had so thoroughly understood the compositions before. Miss Elvyn's power in tone-building had surely never been surpassed here; perfect control at all times, now thundering in the bass; dropping pearls of limpid melody in the treble the next minute. Massive passages were delivered with apparent ease with little effort as the playing of the lightest theme, and she seemed untiring.

Knocking is in itself an admission of weakness and failure. The successful man does not knock. He has no reason for knocking. He has proved his methods to be good, consequently he is satisfied. It is he who has proved nothing, that knocks. He is still experimenting, "trying on the dog."

Her interpretation of Bach and Schumann are conceded to be convincing and authoritative; Liszt she plays with a brilliancy and technical perfection that makes one forget technique entirely. Of Chopin Miss Elvyn is reported to give a poetic and passionate interpretation, showing her finely ordered imagination and poetic temperament. She is equally happy in her expression of the modern French school as set forth by Debussy, whom Miss Elvyn considers a great stimulus to a student's imagination.

PLAN TO CURB Opera Singers' Demands

There has been a good deal of talk and conjecture in New York recently about a merger between the Metropolitan and Manhattan opera houses. A rumor got started that such a move was contemplated between Hammerstein and the Metropolitan owners, and caused much comment, as it seemed to bespeak a recognition of defeat. After the news had been noised abroad that a peace compact was to be effected there was indignation on both sides. The Metropolitan organization held a denial meeting, and a son of Oscar Hammerstein forthwith made public the details that had given rise to the rumor. The

toeconomy of intellect and includes himself in the small numbers of the elect. That each individual has a place in the universal plan and should be allowed to work without molestation is to the chronic knocker absurd. Every one who differs from him has kinks in his mental structure and is a knocker of speech is a knocker. No one will plead guilty. Disregard with a 100-candle tungsten could not find him. Who is the knocker? The other fellow, of course.

SILVER ANNIVERSARY Of Damrosch Celebrated

Chicago is giving special attention to Whittier Damrosch's jubilee year which is taking him all over the country with his orchestra to celebrate the twenty-fifth anniversary of his conducting. Chicago is especially interested in giving New York to commemorate his first appearance 25 years ago as his soloist was Fannie Bloomfield Zelenka, the eminent pianist of Chicago, then a young girl. She was then heard in Weber's Concertstück. At a concert to be given in New York to commemorate Mr. Damrosch's service to music in America, Mrs. Zelenka will again be the soloist and will again play Weber's "Concertstück." A Chicago paper in speaking praise of the conductor and the soloist, writes: "Interesting it will be to those who attended the initial concert to attend again and witness the growth of both these consummate artists, the conductor with his newer readings and the pianist with her power increased to a new degree. Her twentieth served the public and their profession; they have achieved greatness, each in an individual manner, but with one magnificent quality identical—the genius for hard work and—best of all, they are both young; young in years, young in heart, and still filled with the enthusiasm of youth. Walter Damrosch has conquered a stubborn public, which had to be educated to like music; he has conquered a conservative recognition for the music of Wagner and he has done it in the face of continuous rivalry and opposition, but his name is known the length and breadth of the land."

CHAMBER CONCERT Scheduled This Week

The second of the Klingenberg-Bettman chamber music evenings will be given Thursday evening of this week, and will be of interest musically and socially. The first concert set a standard of excellence that pleased the critical, and the program this time will offer just as much that is interesting. The Saint-Saens trios give an interesting modern treatment of these modern in its novelty, yet not revolutionary. The Brahms quartet is quite diametrically opposite in style, and so all tastes should find something of interest. Carl Denton will complete the quartet, and will play the viola. Ford Conrad, who has assisted in the program, will play at this one, too. The program to be offered Thursday night is as follows: Trio, op. 16, Saint-Saens; Piano numbers: Schumann, op. 25, Nos. 6 and 7; Chopin Etude, op. 25; Klingenberg; Quartet, op. 25; Allegro, Intermezzo, Andante, Gypsy Rondo-Presto.

MUSIC ITEMS

A somewhat interesting feature in connection with the Apollo club concert to be given February 7, is the fact that there will be no public sale of tickets. Each member, both associate and active receives two tickets and as the membership has practically doubled within the last year there will be only a limited number of available seats for outsiders. These undoubtedly will be needed by members for their guests and friends. Among other interesting numbers to be sung, will be a composition by Neidinger, "The Birth of the Spirit," containing several very beautiful effects in shading and modulation, "Soleil Recollection," a poetic setting of beautiful verses, by Pacha, "Vocal Combat," a humorous duel between the tenor and bass sections, using "Then You'll Remember Me" and "Rock in the Cradle of the Deep." The club will also sing as unaccompanied numbers, "Absent," and a group of southern melodies, including "De Sandman," "Old Folks at Home," "Old Black Joe," and "Dixie." One pleasant surprise in store is an original yodel composed and dedicated to the Apollo club, by a member of the club and cleverly set to suitable music from the opera, "Queen's Lace Handkerchief."

Mr. Newton will appear with the club in Buck's cantata, "Chorus of Spirit," with an accompaniment of two pianos and organ. Many critics class this cantata as the most consistent, the broadest and most masterly composition of the kind which has come from the popular composer. The carefully balanced chorus of 50 male voices will prove amply adequate for interpreting this program and has shown a wonderful advancement during the past year under the mastery direction of William H. Hoyer, than whom there is no better musical conductor on the coast.

The following children's recital was successfully given at Miss Grace Wilton's piano school last Saturday afternoon, when the quarterly prize was awarded to Gladys Plö for highest scholarship. The program: "A Wee Story".....Gurilt Harriet Jones. "Spring Song".....Gunter Marguerite Standish. "Cinderella's Wedding March".....Spindler "Lydia Fimmell".....Gaynor Dorothy Giringer. "Butterflies".....Reeve Jones Pearl Vore. "Merry Birds".....Lehner Gladys Plö. "The Blue Bird".....Rheinberger Duet, "Song Without Words".....Godard Odile and Werner Richen. Masurka.....Chopin "The School Bell".....Severn Willie Steinhauser. Valse.....Gunter Russell McWaters. Sonatina.....Beethoven Stanley Martin. Valse.....Chopin "The Two Larks".....Leschitzky Eva Vore.

The Monday Musical club will give a program of French music tomorrow afternoon. The program will be as follows: Paper, Mrs. May H. Stowell; piano, (a) Etude (Saint-Saens), (b) "Mur-Mur-de-Yon" (Gode), (c) "Les Feuilles Mortes" (Maurice Ravel); piano, Mrs. Hazel Gurr; "Mon Coeur Fuyez a la Voix" (Saint Saens); Mrs. Sifton; violin, "Simple Aven" (F. Thome); Mrs. Estelle C. Berry; "Redelliev" (Gode); Miss Gladys Donohoe; piano duo, "Le Pavil-

lans" (Chamisso), first piano, Miss Anna Ender, second piano, Emil Egan; Waltz Song, "Roméo and Juliet" (Gounod); Miss Nona Lawler; violin duo, "Callirhoe" (Chamisso), arranged by Gustav Saenger, Mrs. Estelle C. Berry, Miss Corneilla Barker, "Air de Mirella" from "Carmen" (Bizet), Mrs. May H. Stowell; "Habenero" from "Carmen" (Bizet); Miss Maud Damrosch; piano duo, "Le Matin" (Chamisso), first piano, Miss Adeline Bowle, second piano, Mrs. W. F. Jeffress; accompanists, Mrs. Carrie R. Beaumont, Miss Florence Jackson.

At a sacred concert to be given this evening at the Centenary Methodist Church, "The Redemption" by Charles Gounod, will be given by the Centenary Choral society, under the direction of Robert Boies Carson. The soloists will be Mrs. Robert Boies Carson, soprano; Lella Hammond, contralto; Mr. Carson, tenor; Stuart MacDowell, baritone; Laura Bergerson, soprano; R. H. Robertson, tenor; and Sidney Rasmussen, basso. Mrs. Warren E. Thomas will be at the organ, and Miss Florence Foster at the piano. The music of this beautiful oratorio is well known enough to need no further comment.

The following are the members of the chorus: Sopranos, Misses Allen, Miss Copple, Miss Clement, Mrs. Granning, Miss Ferguson, Miss Hewitt, Miss Hill, Miss Lee, Miss Lane, Miss Mcintosh, Miss Lowe, Miss Rasmussen, Miss Powell, Mrs. Rasmussen, Miss Schroeder, Mrs. Booth, Miss Cornutt, Mrs. Hammond, Miss Hayward, Mrs. Johnson, Miss Klitzke, Miss McCarthy, Miss Posson, Miss Thompson, Miss Tibbets, Miss Wuest; tenors, Messrs. Black, Drake, Wolf, Hayward, Kepner, Kenney, Lane, Lane, Mathew, Patterson, Elbertson; basses, Allen, Bruce, Abbott, Ellinson, Foster, Harlow, Hargrove, Hoyt, Johnson and Dr. Johnson.

Mrs. Dora Corbin gave a recital last week for her pupils and their friends at her home, 670 East Morrison street. They were entertained by the following program: Miss Daphne Ladd gave five piano pieces, "The Love Song" by Schubert, "Opening March, 'Ben Hur' by Charles Field," "E. T. Fall" "Elfin Dance, First Waltz," "Baccarolle 'Cradle Song'.....Adolph Jensen. She also responded to encores, always exhibiting good technique and a clear touch, which showed special training. The other numbers were as follows: "La Fontaine".....Bohm Miss Elizabeth Wehlburg. "Dance of the June Bugs".....Ed Holst Miss Genevieve Johnson. "Kirmis".....Gurilt Mrs. E. Scherbert Nevin. "Alre de Ballet No. 2".....C. Chamisso "Spring Song".....F. Mendelssohn Mrs. Miller. "The Last Hope".....L. M. Gottschalk Mrs. Dora Corbin. "Serenade".....Mrs. Schawb Miss Frances Corbin. "Carmena".....H. Wilson "Life's Merry Morning".....E. Bailey "I Know a Bank Whereon the Wild Thyme Blows".....C. E. Horn Mrs. Corbin and Frances Corbin.

The one hundred and fifty-first anniversary of Robert Burns' birth was celebrated by Clan Macleay at the Bungalow theatre Tuesday night with a program mostly musical. The program was selected and all received. The soloists were Mrs. Rose Courson-Reed, Mrs. May Dearborn-Schwab, Mrs. Lulu Dahl-Miller, Miss Jane Irene Burns, J. Ross Fargo and John Claire Monteth. Much pleasure was derived from the program. Mrs. Reed and Mrs. Schwab and Miss Burn were in very good voices. Mrs. Miller was suffering with a cold, which slightly marred her work, but she overcame the difficulty creditably. The Harmony quartet, Mesdames Schwab and Miller, Messrs. Fargo and Monteth, gave some good numbers. The vocalists, Treble Clef club, James D. Murray and J. P. Robertson contributed enjoyable numbers. Mrs. Warren E. Thomas and J. Hutchinson were the accompanists.

He criticized the present jury system and cited one case in which 700 men were examined before the jury was secured. He said he had found out what was wrong with the jury system of Cook county, and stated that as long as he was in office juries would be drawn according to law and not to further the interests of people interested in the outcome of cases.

PLANS TO REFORM GRAND JURY SYSTEM

Mayor Gaynor wears old style mittens. New York, Jan. 23.—Mayor Gaynor is not a kid glove mayor in this kind of weather, and he doesn't care who knows it. He wears woolen mittens of the kind that grandees used to knit. By this method much delay in trying cases could be done away with. There are 1600 cases waiting trial in Cook county, he said.

TALKS ON TEETH

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