

THE REALM OF MUSIC

By J. L. W.

ALBERT BAKER CHENEY, one of the foremost musicians in the Pacific northwest, was prevented by illness from attending the Northwest Music Teachers' convention here a few days ago, but at his home he prepared a paper, "Voice Talk," that will undoubtedly prove of great interest to both teacher and student.

Mr. Cheney comes from a long line of singers, his father having been a great student and a lover of birds and nature.

The paper follows, in part: "We are creatures of habit. People grow up with all sorts of tone habits which are commonly called voice. They think this tone production is their natural voice. It is often simply their habitual tone with very little true voice in it. They are habitually unnatural, whereas they should be habitually natural. It is hard for mankind to hold to natural conditions; we are inclined to hide the truth in its simplicity."

"I think it is high time that we should have the use of our own voices without prolonged study or hard work. In the development of the singing voice, most people think they are taking up a different subject from the speaking voice. Not so; singing and speaking are two forms of the same thing—the use of the voice. We are in search of the tone of intelligence, and it has to come by way of the physical form. We have but one voice. The body is the servant of the mind when it is not, it is of no use. I used to try to produce voice while holding my mind on various muscles, dealing on the effects as though they were causes. This was not lawful, consequently I was an outlaw."

"While working my way back to a lawful course, I discovered that in order to have free physical action, I must absolutely free my mind from my body; that is, I must not think of my voice but to allow nature to make it in her own way."

"The world is beginning to wake up to the unlimited power of the mind. We seek for the voice—life not death. Deception must not take the place of the real. Voice training is to voice straining what life is to death."

"Many teachers say, begin with mechanical training of the muscles for breathing, and voice development, and then give the mind a chance for expression. Why commence wrong to get right?"

"No, it is the mental adjustment first. It is what and where to think, outside the body, in every walk of life. In throwing a stone at a mark the mind must hold and hit the mark first. In walking a tight rope, the mind must be riveted on the what and the where, wholly. Jumping from the automobile path to safety depends upon the quickness of thought, no time for mechanical arrangement of muscles. Touch a red hot iron, and how quick the body jumps—no particular training in this red hot jump. Quick concentration of thought, and the body moves accordingly."

"Everything that is lovely, beautiful, grand or great, must have reality or truth at the bottom. The great point is to hold the right object of thought before the mind. This is the one great principle to follow through life."

"There is no limit to voice effects, only as there is limit to the mind. I speak of organisms unimpaird in health and strength."

"When your whole mind is concentrated on a given tone, your whole body acts accordingly. The body is under the dominion of law."

"Psychical culture of the voice is the only true voice culture. The voice is developed through right mental concepts. First and last, train the mind to think. The most potent force in the world is thought force. On this basis education becomes vital. It is not one-sided, but all sided."

"The vocal organs are the natural servants of the concepts of the mind. They respond to the mind, by an inherent law of their own. There is no law that governs the human voice, except the law of the mind."

"Think of growing the voice, without growing the mind! Imagine the report! You can no more place the tongue mechanically for tone expression than you can arrange the muscles mechanically for facial expression."

"The earnest student will discover that nature's laws are as fixed in regard to voice culture as they are in regard to chemistry. Perfect tone means perfect poles. It has a center of balance. This center, I term the tone center of a given pitch. Until the tone is centered, there can neither be repose nor growth. At the center of the tone, as at the center of the earth, there is perfect repose; not the repose of inertia, but of free activity. As the nucleus of a seed is the germinal point so the center of the tone, is the ideal point from which all true voice development must start. This gives unity to the voice. In other words, when the voice is properly centered, it is sustained by all parts of the mind and body. Further—"



Emilee Frances Bauer, prominent music critic of New York, who is in Portland for the summer.

thermore all limitation is removed. The voice floats.

"This tone center is the harmonizing point of the mind and body, for the production of the mind's voice. In developing the voice we are dealing with mind, tone and air. All are indivisible, but they are a trio of great realities."

"It is subtle work to analyze a tone, but that is the first work to be done. Tone or vowel forming is the great secret of all."

"Each pitch of the voice has a resonance or individual quality of its own. In all art, quality follows form. In all art the preservation and development of individuality is of the utmost importance. No two voices are alike, because no two personalities are alike, and each voice must be developed, according to its own personality."

"My first care is to find a pupil's true voice line, and then to develop it, without regard to the voice of any one else. It is your voice we seek, the voice of your soul. The greater the soul, the greater the artist."

"If one were to ask me what there is so great in Beethoven's music, I would answer 'Beethoven's Beethoven looked within and heard. He did not know where his own life left off and his art began. Formal and conventional art has no beginning; it is worthless.'"

Friday evening June 2, at the studio of Mrs. Ella B. Jones, the sixth recital this season was held, advanced pupils playing from the masters. Beethoven sonatas, Mozart and Chopin's works were used. William Owens was the violin soloist. D. Robinson the vocalist. Those taking part in the program were Misses Emma Fleck, Beulah Rohr, Blanch Waller, Ella Kramer, Helen Newell. Duets, concertos and ensemble works will be rendered in the near future.

The San Francisco Examiner has a lengthy story on the wonderful achievements in musical lines demonstrated by Uda Waldrop, who was a Hillsboro boy, back in the early nineties, says the Hillsboro Argus. Young Waldrop has returned from a trip to Europe, where he studied under the best masters, and he is today the best—or one of the best—in the world on a pipe organ. San Francisco Alameda, Oakland and Berkeley are wild over his performance. He is the son of Rev. Joe Waldrop, who was pastor in the Baptist church, Hillsboro, years ago. The entire family of children possessed wonderful talent in music and histrionic affairs, and one of the daughters has made a reputation on the stage.

Thelma Irwin, Esther Anderson, Agnes Basler, Florence Rogers, Frederick Rogers, Katherine Short and Mildred Linden will be presented in piano recital by Dr. Emil Enna on the evening of June 22. Following will be the program:

"Valse Entraineante" (Paul Wachs), Thelma Irwin; "Marche Elegante" (Paul Wachs), Esther Anderson; Scherzo (Anderson), Agnes Basler; "Three Pieces," op. 2 (Kussner), Florence Rogers; Barchette, op. 21, No. 2 (Nevin), Frederick Kern; Valse, op. 59, No. 2 (Schutt), Katherine Short; Prelude, op. 10 (Mendel), "Traumerel" (Richard Strauss), Mildred Linden.

The Woodmen of the World held their annual memorial services last Sunday evening. The musical part of the program was rendered by the Oregon male quartet, assisted by Mrs. Gertrude Hall Yielding and Miss Nettie Habekost. The program was much enjoyed.

Mrs. Rose Reed-Hanscome is at present in Los Angeles, where she went to attend the marriage of her son. Mrs. Reed will return to Portland, June 20.

The Treble Clef Club, under Mrs. Rose Reed-Hanscome's direction, has stopped rehearsals for the summer, and will take them up again next September.

At the morning service of the First Presbyterian church, the Fortland Academy trio—Miss Maureen Campbell, Miss Clea Nickerson and Miss Genevieve Butterfield—sang a sacred setting of Rubenstein's melody, "Hail to Zion."

The piano recitals to have been given by students of Miss Grace Wilton have been postponed on account of the recent death of her sister, Mrs. F. C. Peterson.

Some of the last compositions written by the late Gustav Mahler were left by him in such shape that they will

soon be published. Among them are two symphonies, "The Song of the Earth," which is in six parts, for alto and tenor soloists and orchestra, and the Ninth Symphony, written for orchestra alone. Mahler regarded "The Song of the Earth" less as a true symphony, however, than as a tone poem. The Ninth Symphony calls for practically as many performers as the composer's previous works, but it differs widely from the Eighth Symphony, which was performed last summer in Munich, called for 1000 executants.

Dr. Ludwig Wullner, the German leader singer, after a restful spring in Taormina, Sicily, has left there to spend a few weeks at his summer home in the little Dutch village of Leonard-op-Zee. He will sail for America on August 19, and will appear for 15 weeks in vaudeville in the west.

Clarence Eddy, organist, has decided to devote next season to another concert tour of the states, covering, however, a larger territory than he did this year. An additional feature of his recitals will be the appearance as assisting artist of Mrs. Eddy, who is well known as a contralto of distinction.

Gustav Luders, the light opera composer, has returned to New York from a trip to Berlin, for the purpose of consulting with Mr. Caspard, who is writing the libretto for his new comic opera to be produced next season by the Messrs. Shubert. Mr. Luders is now at Mackinaw, Mich., where he will complete his score.

Miss Bernice Wilkes will be presented in a piano recital at the Highland Congregational church Wednesday evening, June 21, by Miss Verna Smith. Miss Wilkes is talented and plays with remarkable skill for so young a pupil. She will be assisted by Henry G. Tetlow, baritone.

Charles L. Brown, with an orchestra of 16, will go to Bayoccan for the opening celebration at the new hotel there July 1, 2, 3, and 4.

The quartet at the First Congregational church, composed of Mrs. Clyde B. Atchison, soprano; Mrs. James Ernest Laidlaw, contralto; J. Ross Fargo, tenor, and M. E. Bowman, bass, with William B. Bootes, organist and director, has been reorganized for next year.

J. Ross Fargo, tenor, sang at the commencement concert and graduating exercises at the Presbyterian college at Albany last week.

Mrs. Lulu Dahl Miller, contralto and J. Ross Fargo, tenor, will be soloists at the commencement exercises at Pacific university, Forest Grove next Tuesday. They sang at Vancouver last week at a concert for the orphans' blind asylum.

J. Ross Fargo recently gave a concert at Oregon City before the Dierthke Musical Club. He sang the well known aria from "Hiawatha's Wedding Feast," and several other numbers.

This evening at 8 o'clock at the Ahava Torah synagogue, on First street, Rev. A. A. Rosenbloom of Minneapolis, Minn., a famous cantor and composer of Hebrew sacred music, will give a masterly musical program of the sermon of Mariv in connection with a concert of national Zionist historical songs and selections in Hebrew and Yiddish. The music will be of the contrapuntal in alto and tempo la ternaria and saltarella. Rev. Rosenbloom is widely known as a cantor and this is his first time in Portland. Mr. Rosenbloom has filled pulpits in Russia, London, Paris, New York. He is composer of a Hebrew musical book.

Mrs. Princess Long will sing at the evening service at the Central Christian church this evening.

Harry Frank, baritone, sang a group of songs at the reception given by the

Order of Eastern Star Monday night. He received a hearty encore after his rendition of De Koven's "Only in Dreams," to which he responded with the humorous ballad "Old Farmer John" (Squier).

Miss Verna Smith was soloist at the "Julia Ward Howe" meeting of the Women's Alliance at the Unitarian church Wednesday afternoon. She sang the Scotch lullaby, "Gae to Sleep," by Fisher. She responded to an encore with "The Gondolier" (Coombs).

The following program will be given next Tuesday afternoon at the annual June tea, to be held at the Patton home: Contralto solo, Miss Alice Juston; violin solo, Miss Corrella Barber; soprano solo, Miss Zeta Hollister; reading, Miss Marguerite Ebert; tenor solo, Tom Dobson; contralto solo, Miss Maud Dismasch; Mrs. H. A. Heppner and Miss Sadie Ford, accompanists.

Mrs. Ralph Miller, Miss Alice Goetting, Evelina Magruder and Margaret and Eva Verateger were presented in piano recital by Miss Dorothea Nash yesterday afternoon.

Dr. Z. M. Parvin's junior and intermediate students will appear in annual closing and graduating exercises of the Parvin Normal College of Music at the Y. W. C. A. auditorium next Friday evening. A very interesting program has been printed for the occasion, containing a number of compositions by Dr. Parvin, that appear for the first time.

A sacred concert will be given at the Taylor Street M. E. church this evening.

A recital will be given at the Central Christian church, East 20th and East Salmon, tomorrow evening.

H. G. Whipp will be soloist at the chautauqua July 5.

The violin ensemble and harmony classes of Mary Mackenzie Cahill will have commencement exercises tomorrow night at the Hawthorne Presbyterian

church, and Tuesday evening the intermediate class will give a concert at the home of Dr. and Mrs. A. W. Moore.

W. H. Boyer's mixed chorus will repeat the beautiful "Death of Minnehaha," by Colledge-Taylor, July 18, at the chautauqua. H. G. Whipp and Mrs. Mae Dearborn Schwab will be the soloists.

The Lohr quartet is arranging for a concert tour of the Pacific northwest that will begin in September in this city. Tacoma, Seattle, Spokane and other cities will be included. The quartet is composed of Mrs. Elfrida Welstein, soprano; Mrs. Delphine Marx, contralto; Robert Burton, tenor, and H. G. Whipp, baritone. Miss Leonora Fisher is accompanist and director.

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CANNIBALS DEVOUR THEIR OWN KINSMEN

(United Press Special Wire) Berlin, June 17.—The existence of cannibalism in the German colony of Cameroon is described in an official report recently issued concerning a recent punitive expedition against the natives of the southern districts of the country, known as the tribes of the Maka. The Maka are cannibals in the full sense of the word, inasmuch as human flesh constitutes their principal article of diet. Unlike most cannibal tribes in Africa, they do not even respect their own dead, but eat their deceased fathers and mothers, wives and sisters, friends and relatives without the least hesitation.

When the supply of corpses among their own tribe runs short, they purchase slaves from other tribes and fatten them until they are fit to be slaughtered. They are then killed without any ceremony and eaten. The purchase of slaves is kept until they are sufficiently fat to make good meals constitutes a luxury which only the wealthier members of the tribe can indulge in, and the poorer Maka have to be content with eating the flesh of the bodies of slain enemies. Germany has sent an expedition to suppress cannibalism and henceforth every Maka convicted of eating human flesh will be executed.

Groom Aged 73 Years, Bride 70. Marshfield, Or., June 17.—A bride and groom, both past 70 years, were united in marriage in this city at the home of I. S. Kaufman. The contracting parties were Asher Wilcox, an old resident, 75 years of age, and Miss Jennie Lawrence, aged 70 years, who came here a few days ago from Banana. The unusual ceremony was performed by Justice of the Peace Penlock.



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