

THE REALITY OF MUSIC



Mrs. Kathleen Lawler Belcher, Coloratura Soprano. Who Has Just Returned from Paris, and Will Be Heard in Concert at the White Temple Next Tuesday Evening.

FOR the first time in its history the Apollo club, W. H. Boyer, director, will give a concert open to the general public. The concert will be held at the Hellig theatre and Monday evening, April 29, has been fixed as the time. Solist for the occasion will be H. W. Newton, tenor, a business man of Spokane, formerly a professional singer and musical director. He is quite well known to musical Portland, having been soloist at one of the Apollo concerts of the season two years ago. The program will be an interesting one. One particularly interesting number will be "Spring Madrigal," written by Wallace Babin, director of the San Francisco Loring club, for the Oakland "Opus." Another interesting composition is "Captain, My Captain," a new number by Bohannon. The poem "Captain, My Captain," was written by Walt Whitman on the death of Abraham Lincoln, and has been set to music by Bohannon and is not out. This will be the first time the number will be heard in Portland. The "Plainsman's Song," another charming number, is sung as solo for five baritone, and is a cowboy song, with chorus accompaniment. The big number for the evening will be the "Sun of Nidaros," by Dudley Buck, with an incidental solo by Newton. In "Dreams," by Beethoven, the solo will be sung by Dom Zan, baritone. This concert will complete the fourth year of the Apollo club's work. Later in the season a complimentary concert will be given for the associate members at the Oaks as was done last year.

Following will be the program: "Lullaby" (Brahms), "A Spring Madrigal" (Babin), Apollo club, "I Sent My Soul," "Alas That Spring," "The Worldly Hopes" (Lohman), "My Home is Where the Heather Blooms" (DeKoven), "Annie Laurie" (Buck), "Captain, My Captain" (Bohannon), "Plainsman's Song" (Bliss), "Reveries" (Storch), "Erlman" (Gibson), Apollo club, "Violet," "Sad Memories," "Life's Twilight," "Only a Rose," "Evening Song" (DeKoven), "Annie Laurie," "Dreams" (Beethoven), "Sun of Nidaros" (Buck).

The Portland Symphony orchestra season opened with M. Christensen conducting and closed with this very competent conductor in charge of the baton. The three concert seasons of the season of five had different leaders. Carl Denton, John Bayler and Harold Bayler. In the language of the hour, the Oregon system was applied in the choice of a director. There are three elements essential to perfection in orchestra ensemble. The first is that the leader shall be an efficient drillmaster. The second that the men themselves shall be technically well equipped. The third that they shall work together unobtrusively and in harmony. Only the undeviating application of these essentials will produce that rhythmic swing, precision of attack, and sympathetic vibration that one feels with every perfect orchestral performance. Those who have followed the entire season of concerts have done so with a sense of curiosity as to the result of a different conductor for each performance. Each one was surprisingly good, but equally true each one had his weak points. Each demanded a certain loyalty and respect. That psychology of masterful domination and continuity was lacking at times, however, without which there can be neither perfection in ensemble nor virtuosity of performance. And all this is aside from the fact that each successive conductor was tied down to the score. Except in the more popular numbers was there the sufficient acquaintance with which begets real confidence and assurance.

The taste for symphony concerts either in the case of an individual or a community cannot be acquired at once. Often the musically trained do not sufficiently appreciate them to patronize them frequently. Those who like good music according to the more popular standards could not be expected to do so. There are, too, those who go to symphony concerts because they do not like to be outside the pale of the elect even in matters musical, and these must be reckoned with. The appreciation and understanding of a program of pure music is more than a matter of taste. It is indeed evolution. It is well to keep this thought in mind when making out the program. A series of symphony concerts should certainly live up to their name in spirit, but they need not be lived up to in letter. The performance of the more readily appreciated parts of symphony—the more popular movements, if you like—will be appreciated by a large per cent of the audience appreciating them than the execution of an entire symphony with but a small number of the audience either enjoying or appreciating. It is well not to attempt too much either in quantity or quality. In a measure the audience is educated only up to a certain standard of appreciation. Two movements rather than an entire symphony might be better at the present time if concerned.

Program making is an art, so most musicians agree. There can be little complaint of the plan which puts the heavier part of the program first. The novitiate in symphony programs gets those things set before him which require the closest attention and the need of the keenest perception and attention to enjoy. After a while the mind becomes less receptive. There is a desire for something that can be taken in without effort; something that appeals to the musical taste and melodic desire rather than the intellectual side. So the plan of having the symphony in the first half of the program is a wise one, even if such a plan was not the example set by even such a master of program making as Theodore Thomas. In fact, it was not until Arthur Stock succeeded Mr. Thomas that the symphony was moved up into the first half of the concert program. Except in rare instances, when, for instance, a Beethoven program is given do the concert of the Theodore Thomas orchestra open with a symphony. Rather some spirited overture is given first place. The audience becomes settled during the performance, the appetite is stimulated for something stronger, the attention is keyed up to the piece de resistance of the evening.

In the case of last Sunday's performance the audience, many of them gay in their new clothes, came from the glare and joy of a most beautiful spring day into an artificially lighted auditorium. The change was too great for the atmosphere of the one to the dazed room and the somber deliberate pianissimo opening chord of the "Pathétique" symphony. The first part of the symphony that permitted one to compose one's self, and the first part of the symphony was subject to the resistance of a wave of restlessness. It would be well, perhaps, to try a composition that will readily bring the audience into the atmosphere of the occasion and at the same time prepare the listeners for the real item of the symphony program. The selections chosen for the second half of the program have almost without exception been well balanced and worthy of the occasion.

Taken all in all, this the first season of the Portland Symphony orchestra, and the first part of the symphony is confidently believed that the accomplishment will stand as a solid basis for a permanent organization. That the right method is pursued in proceeding with caution, in the belief of those who have given the matter serious consideration. So many communities have attempted to start off its symphony orchestra under circumstances that could not be sustained and permanency of the organization had to be sacrificed. Next season the orchestra plans five concerts, and to assure them a fund of \$3000 has been promised and is being subscribed by persons appreciating the work done so far. This amount will insure these concerts. It will cover the expenses of the series not including pay of performers, which will have to come from the sale of tickets. And individually the members have expressed their willingness to take their chances at least once more, although the remuneration the past season was not very encouraging.

The Portland Symphony orchestra is right in its contention that the public should cooperate with the institution," says the Musical Courier of New York. "In New York there was presented the spectacle of an orchestra run on the communistic basis for over 60 years, the Philharmonic society, which finally became moribund and had to consent to reorganization and readjustment on the basis of outside control and capitalistic support. The reasons why the New York Philharmonic could no longer exist on its original scheme were pointed out frequently in the Musical Courier, which called for the present reformed conditions many years before the members of the orchestra acknowledged the justice of this paper's criticisms. Orchestras run by the players therein lack the proper discipline and authority, both of which must be exerted by a conductor independent of the musicians under his baton. Rehearsal is the backbone of an orchestra that aspires to symphonic status—rehearsal regular and often, fixed by the conductor and not dependent on the outside engagements of the players. In order to put its orchestra on a footing commensurate with the culture and dignity of a city so large and progressive as Portland, the citizens of that place should start a fund toward bringing about that result, and take practical steps toward maintaining the symphony organization in such a manner as to take the worry of financial responsibility off the shoulders of the individual players. Civic pride demands of the Portlanders that they see the project through successfully, if they do not know how to make the start, let them ask San Francisco, Seattle, Los Angeles, and Minneapolis."

It would be interesting to know how many of the members of the symphony orchestra in San Francisco, Seattle, Los Angeles and Minneapolis were present the entire time to symphony work. Seattle experimented with an expensive symphony orchestra a year ago with the result that this season it had to get along with a concert orchestra. In other words it flew higher than the wings would carry. The situation is pretty well understood in Portland, and it is believed that the promoters of the present orchestra are on the right track. Any way they are feeling their way with a view of establishing something permanent.

M. H. Hanson, who introduced to America, Dr. Ludwig Winer, the contralto Tilly Koenen, and the pianist Ferruccio Busoni to return to this country after a long absence, has just made his announcement for the next season. Two of the world's greatest sopranos, Gottfried Galston and Max Pauer, are to make their American debuts under Mr. Hanson's management. Gottfried Galston's debut will be the first recital to be given in the new Aeolian hall in early November, while Max Pauer will make his debut in January with the New York Philharmonic orchestra. A young violinist, Louis Persinger, a Colorado boy, who has been selected abroad; Leon Rains, the American basso, who has been the reigning favorite of the Dresden Royal opera and the European concert halls; Marguerite Lemon, an American dramatic soprano, who is remembered for her work at the Rome opera, and the famous lieder singer and composer Georg Henschel, who will give recitals playing his own accompaniments, are some of the leading artists to be imported by the manager, Marie Rapin and Bernice de Pasquali, soprano. Mr. Hanson's direction.

Henry Russell of the Boston Grand Opera company announces that next season he will do Wolf-Ferrari's "The Jewels of the Madonna" and "Suzanne's Secret," Charpentier's "Louise" and Mozart's "Don Giovanni," with Wagner's "Walkure" under the same conductor. Offenbach's "Tales of Hoffman," Massenet's "Don Quixote," Flotow's "Martha" and Nicolai's "The Wives of Windsor." A partial list of the new singers to appear at the Boston opera, as well as some who will reappear after a period of absence, are Frieda Hempel, coloratura soprano from the Royal opera in Berlin; Lucia Bori, lyric soprano of La Scala; Alice Nielsen, whose return should be welcomed warmly; Olga Fremstad, Madame Malba, Madame Schumann-Henk,

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Miss Rosa Blackmore, the pianist who has lately decided to settle in Portland, will give her first concert here at the Multnomah hotel, Thursday evening, May 2. On this occasion she will be assisted by several of Portland's leading artists. Mrs. Rosa Blackmore, soprano, Charles Duncan Ruff, cellist, and W. F. Boone as accompanist. Miss Blackmore is a diplomate of the Leipzig Conservatorium where she studied with the famous master, Professor Robert Teichgraber. Some ten years ago she made her debut in Steinhall, London, in conjunction with Ellen Beach-Yaw, the California prima donna. An attractive and varied program has been arranged to suit popular taste. The program will include a selection with a number with cello obligato by Charles Duncan Ruff.

William Bonaguidi, Italian baritone, Alessandro Bonoli, and John McCormack. In addition to the foregoing, there are to be heard the following artists: Mrs. W. Walker, soprano, who has been the present season; Madame Troland, Gay, Marcel, Duetton, Gordon, Homer, Fisher and Swartz; Messrs. Zambelli, Marouze, Clemant, Ullius, Anaso, Lohmeyer, Mendel, and under the direction of Mrs. Rose Courson. Mad. Troland, Charpentier's "Depute la Jour Louise," Cadman's "From the Land of the Sky-Blue Water," Poul's "Early Morning," Woodman's "A Birthday," and Meyerbeer's "Blow Song" from "Hephraim." The Musical Leader of Chicago dated February 11 under a Paris head writes the following of Mrs. Belcher:

Mrs. Kathleen Lawler Belcher was soloist at the Students' Atelier Reunion Sunday evening. I have already spoken of this singer as having been the first at an audition in the atelier of her instructor, Alfred Bachrens, but on Sunday evening Mrs. Belcher was in fine voice, and though she has sung at the Students' Atelier before, it is evident that she is a prime favorite with them, as evidenced by their approval and appreciation of her last visit among them. Mrs. Belcher's voice is of a flute like quality, which she handles with perfect ease. Her singing is of a high order, and she is an exquisite, yet her voice is rounded off and also gives good effect in dramatic passages.

The farewell concert given Tuesday evening at Multnomah hotel by Mrs. Elfrida Weinstein, soprano, was a musical affair of great merit. Mrs. Beatrice Dierka, pianist, assisted, and the accompanists were Mrs. Rose Bloch Bauer, Mrs. Walker and J. Hutchinson. Weinstein was in excellent voice and her numbers were received with the greatest enthusiasm. Her opening number was "Dieu Theure Halle" from Tannhauser, and the closing song was also a Wagner number, "Brüder Schweigen." Other numbers were "Adelaide" (Beethoven), "Meine Liebe ist Grün" (Brahms), "Mondnacht" (Schumann), "Morgan Hymne" (Henschel), "Pleurs mes Yeux" (Massenet), "Bon Jour Louise" (Passard), "A Te! (Bemberg), "Ritorno Vincitor" (Vardi), "Love Letters" (Benjamin Godard), "Arab Love Song" (F. E. Walker), Mrs. Dierka played "Eugen Onegin" (Tschakowsky) and "Le Cygne" (Saint Saens). Mrs. Weinstein will leave for Europe shortly to meet Mrs. Schumann-Henk at Bayreuth, upon invitation from the famous contralto, who wishes to introduce the Portland soprano to masters there with the view of having her take up an operatic career.

Soloists at the Tuesday Afternoon club of Rose Bloch Bauer this week were: Mrs. John E. Wolff, Miss Carvel, Miss Rosalind Stein, Miss Irene Strawbridge and Miss Tina Ledmidge. The following have recently joined the class: Mrs. Elfrida, Miss Thew, Miss Evelyn Snow, Miss Egan and Miss Irene Strawbridge.

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The music this afternoon at the convention of the Sunday school workers will be under the direction of Jasper Dean MacFarland, with his band of 75 singers, will furnish all the music. The vested choir of the Sunnyside M. E. church will sing the solo and obligato parts to all the anthems that are to be used, among them are some that are of quite a difficult nature, which these children sing with remarkable precision and accuracy.

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Copyright Under "Real" Law, stated case under the state law. The first conviction and fine under the state law was recorded here today when Gustav Bremer, a baker, was fined \$25 for working one of his employees seven days a week.

The "one day of rest" law has been on the statute books for many years but has never before been enforced.

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MUSICAL AND DRAMATIC

OSCAR COINER LEE

of New York and San Francisco wishes to announce the opening of his studio to vocal students of Portland. Mr. Lee is a graduate pupil of Sig. Michaelena and vocalist of high order. Will accept pupils beginning Monday, April 29, at Apartment No. 36, The Wheelton, 202 Park St.

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HARKER S. PERKINS AND THE STEINWAY PIANO

Portland, Oregon, April 3, 1912.

Sherman, Clay & Company, Sixth and Morrison Sts., City.

Gentlemen: Having lived for a number of years in musical Boston, I have had ample opportunity to study the piano situation. It is significant that while there was great rivalry among a number of pianos, Steinway stood nobly at the head of the list as solidly and stately as Gibraltar stands upon its base. Steinway has no rivals. My own Steinway Grand Piano is a continual source of joy.

Respectfully,
HARKER S. PERKINS.

New Steinway Pianos are for sale in Portland only by
Sherman Clay & Co.
Morrison at Sixth.

FIRST APPLICATION OF A SIMPLE REMEDY DARKENS FADED, GRAY HAIR

You don't have to have gray hair or faded hair if you don't want to. Why look old or unattractive? If your hair is gray or faded, you can change it easily, quickly and effectively by using Wyeth's Sage and Sulphur Hair Remedy. Apply a little tonight, and in the morning you will be agreeably surprised at the results from a single application. The gray hairs will be less conspicuous, and after a few more applications will be restored to natural color.

Wyeth's Sage and Sulphur also quickly removes dandruff, leaves the scalp clean and healthy, and promotes the growth of the hair. It is a clean wholesome dressing which may be used at any time with perfect safety.

Get a fifty cent bottle from your druggist today, and see how quickly it will restore the youthful color and beauty of your hair and forever end the nasty dandruff, hot, itchy scalp and falling hair. All druggists sell it under guarantee that the money will be refunded if you are not satisfied after fair trial.

WYETH'S SAGE AND SULPHUR HAIR REMEDY
FOR SALE AND RECOMMENDED BY OWL DRUG CO.