THE REALM OF MUSIC

By J. L. Wallin

FOR the opening concert in its 1917-1918 series of six orchestral concerts to be given on the last Sunday of each month, the Portland Symphony orchestra offers a program for next Sunday afternoon of much interest.

The program includes Schubert's eighth symphony, usually referred to as the "unfinished symphony" and which is unquestionably one of the great master's noblest efforts. Since its first production in 1865 it has ever been held in high regard by all students and admirers of Schubert. It is said to have expressed Schubert's personal life story and is filled with great beauty and charm.

Edward MacDowell's "Indian Suite" will be included as a very fitting recognition of this most admired of American orchestral composers. The composition is based upon Dr. Baker's book, "The Music of the North American Indian," and its five separate movements are graphically descriptive and typically Indian in character. The themes are supposed to have been taken direct from the traditional melodies of the Iroquois Indian tribe.

A beautiful lyric number giving especial prominence to the lighter instruments of the orchestra is Arthur Hinton's 'Endymion" wihch will represent the English composer's place upon the program. This number is of most delicate and dainty style and is suggestive Keats' poem of the same name upon which the composition is based.

The works of Coleridge-Taylor, the young English composer, are familiar to most concert goers and his number "Danse Negre" which is to be presented will prove a pleasing feature. This young Englishman, himself of negro extraction, found the true appreciation of his race and in this composition preserves all the best traditions of the negro.

The announcement of seat prices ranging from $1 and 75 cents for main floor seats to 15 cents and 25 cents for the upper balcony seats is commendable. No music student or lover of good music will be barred from attending this concert for financial reasons.

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Miss Astrid Roal sang at St. Helens Wednesday evening and was heartily applauded for her artistic work. Miss Roal and Mrs. Donald Lamont will be the soloists for the cantata "Twilight Pictures" by Brewer, to be given before the Portland Woman's club under Rose Coursen Reed's direction, the latter part of November. Miss Marguerite Carney, the blind soprano, and Miss Nina Dressel, contralto, will each sing a group of songs. Miss Geraldine Coursen will be the accompanist.

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The lecture-organ recital given by Lucien E. Becker, F. A. G. O., on the Olds memorial organ at the Reed college chapel last Tuesday evening, was enjoyed by all who heard it. It was the first of a series to be given on the third Tuesday of each month during the college year.

The lectures are designed not only to develop an intelligent appreciation of the best pieces of modern music, but to present them in a setting which allows an understanding of the trend of modern music. The points of likeness and difference, with especial emphasis on the theories which break definitely with past usages, are brought out clearly, and the significance of both the old and new views explained. The different attitudes are illustrated by the playing of complete numbers typical of the type of music under consideration. Mr. Becker proved an attention compelling lecturer. Last Tuesday's program was:

Concert overture in D major (William Faulkes); "The Swan" (arr. Guilmant) (Camille Saint-Saens); "Swing Low, Sweet Chariot" (Carl R. Diton); "Claire de Lune" (Joseph Bonnet); "Dance of the Elves" (Joseph Bonnett); "First Sonata" (Felix Borowski); "Chanson du Soir" (Rene L. Becker); "Marche Nuptiale" (Georges MacMaster).

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The Oregon State Music Teachers' convention, which will be held here November 29 to December 1, inclusive, is to be one of unusual interest and will attract musicians from every corner of the northwest.

Problems which have confronted the music teaching profession for a decade are to be under discussion and if not definitely solved, at least a working plan will be evolved by which they will eventually be unraveled. One of the issues which will arouse much interest is that of the relation of public school music to the private lesson. Is there any correlation between them? If not, why not?

This question will be discussed by five of the ablest authorities upon the subject and action will be taken to unify these now two distinct phases of music study. This will also bring under discussion the standardization of music teachers which, it is argued, must become an institution before any real progress can be made to establish the proper relation between public school music and the private teacher.

Miss Mary Frances Isom is making splendid progress with the phonograph record library which is the property of the state association.

The influence of this very original idea will become a great educational factor throughout the state and bring a knowledge of the best in music within the reach of the smallest community.

An entirely new plan of procedure for the convention sessions is being worked out by the president, Jonn Claire Monteith, and his official board. Every effort is being bent to make each session one of deepest interest and educational value to all and suggestions or requests for such features as the members desire to see embodied in the programs are solicited.

The arrangement's committee is hard at work planning the social side of the convention as well as providing for its temporal wants. Of this committee George Wilbur Reed is chairman and the members, Mrs. Lulu Dahl Miller, Mrs. Jane Burns Albert, Madam Lucie Valair and Miss Mayme Helen Flinn.

There will be special rates on all railroads, also hotel reductions. Reservations may be made through the committee on arrangements. Everything possible is being done to reduce the cost of attendance to the minimum so it will be within the reach of all.

The subjects to be under discussion and the steps to be taken at this time are going to be too vital and of too widespread influence for any live teacher to miss.

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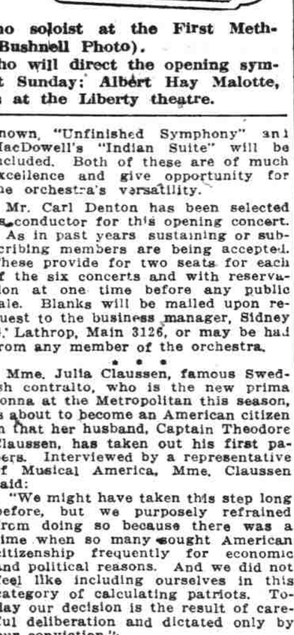
Miss Marian Neil of Portland, a major in the school of music at the University of Oregon, has been awarded the Paul Allan Clawson memorial scholarship for excellence in musical work. "This scholarship," said Dr. John Landsbury, dean of the school of music, "represents the highest honor that can be paid a student of the school. It is given for excellence in musical attainments as well as in appreciation of Miss Neil's personal services for the school. The school reserves the right to withhold the awarding of the scholarship during any year when it is felt that no one fitted for the honor has been found. By the terms of the scholarship Miss Neil is entitled to enroll in any course in the university school of music without cost.



Above—Miss Mabelle Holmes, soprano soloist at the First Methodist Episcopal church south (Bushnell Photo).
Below, left to right—Carl Denton, who will direct the opening symphony concert of the season next Sunday; Albert Hay Malotte, who will appear in organ recitals at the Liberty theatre.

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The Monday Musical club gave its first members' concert for the season at the Hotel Portland on Monday, October 15. These members' concerts are on the third Mondays of each month, alternating with the concerts by outside soloists, which are given on the first Mondays.

The compositions given were all by early composers, belonging to the age of the harpsichord, and there was a quaint charm to the entire program. Mrs. Palmer opened with a paper on the lives of Scarlatti and contemporary writers of music. Miss Reynolds gave two piano numbers, "Toccata" and "Sarabande" (Scarlatti), interpreting them in a very interesting manner. Miss Johns' vocal selections were ((Caro mio ben" (Giordigiani), "Arietta" (Paradies), "O del mio dolce ardor" (Gluck). They were much appreciated. Miss Brakel's violin selections were "Menuet" (Porpora), "Andantino" (Maritini), "Sicilienne et Rigauden" (Francoeur). They were Kreisler's own arrangements, and while still keeping the style and quaintness of the old writers, Kreisler has touched them with his own brilliancy and genius. Miss Brakel played them very well.

The junior department has made a fine start this month. Its director, Mrs. Younie, will be glad to welcome all junior pupils from teachers both inside the club and from those outside. They meet on Sundays at 2 p. m., 408 Tilford building, Tenth and Morrison. The children are now studying the "Peer Gynte Suite" (Grieg). One of the plans for this department is to have programs the last Saturdays of each month arranged by teachers in the club, and given by themselves or by their pupils. These programs will be varied in character.

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Last season the Portland Symphony orchestra at one of its concerts opened the program with "The Star Spangled Banner," instead of playing it at the close. It was an innovation, regarded timely because the United States had been drawn into the maelstrom of the world war a few days before the concert. Some ridiculed the new departure, declaring it "silly." How "silly" it was may be drawn from the report that the Philadelphia symphony at its opening of the season recently did exactly what the Portland orchestra did and received a big ovation. Perhaps after awhile it will be found quite proper to begin a program with the national anthem.

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On Sunday, October 28, at 3 o'clock the Portland Symphony orchestra will give the first orchestral concert in its 1917-18 series at the Public Auditorium. This announcement will be of interest both to all music lovers as well as to the many admirers of the organization who believe it has an important place in the well being of the community.

For the opening concert a program of carefully selected numbers with sufficient variety and contrast has been decided upon. Schubert's well known, "Unfinished Symphony" and MacDowell's "Indian Suite" will be included. Both of these are of much excellence and give opportunity for the orchestra's versatility.

Mr. Carl Denton has been selected as conductor for this opening concert.

As in past years sustaining or subscribing members are being accepted. These provide for two seats for each of the six concerts and with reservation at one time before any public sale. Blanks will be mailed upon request to the business manager, Sidney G. Lathrop, Main 3126, or may be had from any member of the orchestra.

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Mme. Julia Claussen, famous Swedish contralto, who is the new prima donna at the Metropolitan this season, is about to become an American citizen in that her husband, Captain Theodore Claussen, has taken out his first papers. Interviewed by a representative of Musical America, Mme. Claussen said:

"We might have taken this step long before, but we purposely refrained from doing so because there was a time when so many sought American citizenship frequently for economic and political reasons. And we did not feel like including ourselves in this category of calculating patriots. Today our decision is the result of careful deliberation and dictated only by our conviction."

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Although bass singers still are plentiful, Professor Osborne McConathy, director of the Evanston Musical club, Chicago, declares there will be a paucity of tenors this winter. Most of them, Professor McConathy says, have gone to war.

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The first and second of the series of Duo-Art recitals to be given in the various community clubs of Portland, will be held on the evenings of October 26 at the Rose City Park club and November 1 at the Irvington club.

These recitals will be of unusual character and quality, as the actual playing of some of the world's greatest pianists is to be presented. The club members and officers who are interested in these recitals are very enthusiastic and extend a genuine and cordial welcome to all members and their friends and to the community at large. It is their expressed desire to create a warmer neighborly feeling throughout their respective communities. There will be no charge for admission.

Mrs. Faye Huntington, a well known local singer, will offer several numbers during the program at the Rose City Park club. Informal dancing will follow the program which is as follows: Sonata Pathetique (Beethoven), played by Harold Bauer; Polonaise, op. 53, A Flat (Chopin), played by Terese Carreno; "Beloved, It Is Morn" (Hickey-Alward), Mrs. Faye Huntington; "Liebawalzer," op. 57 No. 5 (Moszkowski), interpreted by D. P. Argo; Valse, Op. 34 No. 1 (Moszkowski), played by Clarence Adler; "On Wings of Song" (Mendelssohn), played by Desider Vessei; "Goodbye" (Tosti), Mrs. Faye Huntington; "Caprice Viennois" (Kreisler) "Liebestraum" No. 3, "O Love" (Liszt), interpreted by D. P. Argo; prelude, Op. 3, No. 2, C Sharp Minor (Rachmaninoff), played by Ossip Gabrilowitsch.

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The splendid attendance enjoyed by the La Scala opera company during its season of eight performances at the Auditorium the past week has aroused new hope that it would be quite possible to give at least one or two performances with home talent during the season. Some weeks ago the officers of the Portland Opera association decided to remain dormant this season. It was thought the public probably would not respond generously because of the war. The experience of the visiting company demonstrates, however, that interest in this form of entertainment is keener than ever, for never before has support been so generous.

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The next meeting of the District Music Teachers' association will be held at the Inside Inn, in the Northwest Bank building, Monday evening at 8:15 o'clock, November 5. A very interesting program has been prepared by the committee in charge. It is to be followed by a social evening. All members of the association are requested to be present as the plans for the annual convention will be discussed in detail.

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The United States marines are sounding the bugle call for 150 "musics." They need that number of young men who can memorize the 148 calls that must be learned before graduation from the Marine Music school at Port Royal, S. C.

Only young men of good character who have the consent of their parents will be accepted for enlistment at marine corps recruiting stations as "musics," a term that the sea soldiers always apply to their trumpeters. The course takes 12 weeks. The notice has been sent out from Washington, D. C.

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Marie B. Vanvelsor, who has conducted schools of expression in Spokane, Los Angeles, San Francisco, Chicago and New York, is the latest addition to Portland's artist colony and has decided to locate here and has opened a school in the Eilers building. She comes highly recommended by recognized critics.

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The opening concert of the Chamber trio, composed of Mrs. Susie Fannell Pipes, violinist; Ferdinand Konrad, cellist, and J. R. Hutchison, pianist, at the Little Theatre, Saturday night, October 13, was a much-enjoyed affair in the field of music, and the attendance was indeed encouraging to the three well-known artists. On the whole, the program was exquisitely rendered. The next concert will be on the evening of October 27, when the rogram will consist of works of more brilliant order.

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"What Discriminating Listeners Notice First in Music" will be the subject of the next music appreciation lecture by Mordaunt A. Goodnough. These lectures are given each Tuesday evening at the East Side library and are open to the public.

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Miss Marie Soule, chairman of the program committee of the New England society, last Tuesday presented a program which was highly enjoyed by the many present members of the society. Josepuh A. Finley rendered several solos of much merit and gave several comic character readings. Harold Moore, basso, delighted his audience with several numbers. Miss Mae Phillips, in character duets with Mr. Moore, and in her own solos, was heartily received. The evening closed with dancing.

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The next meeting of the MacDowell club will be held Tuesday, October 23, at 3 o'clock, at Reed college. William Robinson Boone will give an organ recital assisted by Harold Parish Williams, baritone. Mr. Boone has selected a charming program. Mr. Williams will sing the Von Fielitz song cycle, "Eliland," with organ accompaniment. Mrs. Thomas Carrick Burke will preside. The program will include: Allegro from Fifth Sonata (Guilmant), "Soeur Monique" (Couperm), pastorale (Paul Wachs), fugue in G minor (Bach), Mr. Boone; song cycle, "Eliland" (Von Fielitz), Mr. Williams; "Cortege" (Paul Juan), "Une Larme" (Moussorgsky); allegretto (Volkmann); tocatta (Boellmann), Mr. Boone.

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The Portland Oratorio society Tuesday evening rehearsed "The Messiah" and then discussed the music to be prepared for the spring work. All the members who are enrolled for this year will be summoned for next Tuesday to discuss plans so that the board of directors may go ahead with preparations. The sight reading class at 7:30 was well attended. This class is free to all comers. The sight singing class meets from 7:30 till 8 p. m. Many new members have been added to the Portland Oratorio society. Both sight reading class and Oratorio society are meeting every Tuesday at 411 Alder street.

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Twenty-two singers have already registered in the new chorus being formed under the direction of Joseph A. Finley at Gresham. They are: Misses Gladys Neal, Mabel Inglis, Frances Bliss, Elizabeth Schwedler, Henrietta Wiles and Opal Hyde, Mesdames James Elkington, Ardine Beedle and C. O Branson, sopranos; Misses Mildred St. Clair, Mabel Arthus, Emma B. Johnson and Ruth Inglis and Mesdames J. N. Clanahan, Myrtle Myers, contraltos; Dr. J. E. Clanahan and Earl Townsend, tenors, and Judge George W. Stapleton, Chase St. Clair, Leslie Wiles, Leslie Walrad and Glenn Rusher, basses. Rehearsals are held at the Methodist church.

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Large and appreciative was the audience that greeted Laurence Woodfin at Salem last Tuesday when he appeared in concert assisted by his pupil, Marguerite Flower-Olinger, the blind soprano. Both were repeatedly encored. Mr. Woodfin sang and played several of his own compositions. Mrs. Anna Rogers Fish interspersed the program with a number of readings.

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The first concert of the season at the Mount Tabor Presbyterian church was a decided success. There were 20 singers in the choir and the music was sung with the life end enthusiasm and the clean interpretation which usually characterizes the work of Joseph A. Finley, the choirmaster. The solo work by Miss Doris E. Bagley, soprano, and Harold Moore, basso, was well done and pleased the moderately large audience. The violin solos by Walter A. Bacon were especially well rendered and many expressions of appreciation were heard of the beautiful tonality and exquisite expression.

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Several interesting novelties will be included in the repertoire of the Chicago Grand Opera company this season. Mascagni's "Isabeau," which has won approval in a number of the important European opera houses, will be given its American premiere by the Campanini organization. "Le Sauteriot," by the young French composer, Sylvio Lazzari, will have its world premiere. Lazzari, who is a representative of the modern school of composition, wrote the work at the request of Campanini. "Le Chemineau," by Xavier Leroux, another French contemporary, will have its first presentation in America, and Raoul Gounsbourg's "Le Viell Aigle," a one act opera, will be given its New York premiere. "Aphrodite," by Camille Erlanger, is wholly new to the American public. Massenet's posthumous "Cleopatre," which was acclaimed at its premiere in Monte Carlo, will be another novelty.

The novelties of former seasons which will be revived include the following works:

In French: "Pellear et Melisande," by Debussy; "Sapho," "Griselidis" and "Don Quichotte," by Massenet; "Monna Vanna," by Fevrier; "Romeo et Juliette," by Gounod.

In Italian: "Falstaff," by Verdi; "Fedora," by Giordano; "Jewels of the Madonna" and "Secret of Suzanne," by Wolf-Ferrari; "Dinorah" and "L'Africaine," by Meyerbeer; "Ernani," by Verdi, and "Crispino e la Comare," by Ricci.

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Operas by American composers to be presented this season are Henry Hadley's "Azora" and Arthur Nevin's "Daughter of the Forest." They will be produced with casts composed solely of American singers.

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"The national song of the United States should be 'Dixie' and not 'The Star Spangled Banner,' according to the opinion of Edmund Vance Cooke of Chicago, who contends that "Dixie" holds the real affection of American hearts.

"The tune of 'Dixie' would be well fitted to a national song," Mr. Cooke says. "But the words should be changed so that they would suit all. 'Buckwheat cakes' and 'land o' cotton' don't satisfy New England and the Pacific coast. The words should be national in scope."

Mr. Cooke has written verses to be sung to the rousing tune. The first verse and chorus are as follows:

I'm glad to live in the land I live in.
Best to get and the best to give in.
Hip hooray! Hip hooray! Hip hooray—U. S. A.
Old Uncle Sam's my best relation,
Makes me feel I own this nation—
Hip hooray! Hip hooray! Hip hooray—U. S. A.
So it's U. S. A. forever. Hooray! Hooray!
I thank the fates which fixed my dates
In U. S. A. forever. Hooray, I say.
Old U. S. A. forever. I say! Hooray!
The glorious States forever.

A southern newspaper in commenting on the proposition insists that the words of "Dixie" have nothing to do with its popularity. "Never were words jumbled together in more unspeakable nonsense," it comments. "We doubt whether 10 men in 1,000,000 in the south know the words of 'Dixie' from beginning to end. We doubt whether one man in 1000 knew them while the war between the states was in progress. The words have nothing whatever to do with the popularity of 'Dixie.' They couldn't have been made worse and we do not believe that Mr. Cooke has made them better. The quintessence of roystering slang is no better than the quintessence of meaningless jargon."

In other words it is the tune and not the song that makes "Dixie" popular everywhere.

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Performers who complain of lack of public appreciation are as a general rule "artists" who deceive themselves into the erroneous belief that they are all right and the dear public all wrong in the matter of estimating merit. Poor self-critics, they take unkindly to criticism offered by friend or foe.

The performer who fails to impress an audience either lacks technical or interpretative ability or has erred in that delicate art of program building. On the other hand an abundance of appreciation is to be found by the artist who realizes his limitations and knows what to give at the right time and how to give it. As the successful physician studies his patient, so should the musician who aspires to success study his audience and administer the dose that will serve as the elixir of life.

To convince people against their own better judgment that they are pleased when bored or nearly so is an art that refuses to endure.

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The Zoellner quartet, who make their sixth tour of America this season, will give two New York recitals, besides appearances in Brooklyn, N. Y.; Philadelphia, Boston, Chicago, St. Paul—to be brief, the tour will be a transcontinental one, Canada included. The new works to be played by the Zoellners are two sketches Op. 15 and a suite Op. 6, by Eugene Goossens; quartet Op. 28, Napravnik, and another suite Op. 144, by Emanuel Moor.

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The regular meeting of the MacDowell club chorus will be held at the Multnomah hotel Monday, October 22, at 2 p. m. This is the first meeting of the year, and a large attendance is expected.

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Percy Grainger of the Fifteenth Coast Artillery band has been granted a six-months' forlough by the war department to make a tour in aid of the Red Cross. Mr. Grainger, who is an Australian by birth, but an American by adoption, joined the army as an oboist last June as a second class musician at $36 a month. The Red Cross expects to realize at least $40,000 by the tour.

VIOLINIST TO PLAY AT CLUB MEETING

Mrs. Cornelia Barker Carse

Mrs. Cornelia Barker Carse will give violin numbers at the Portland Woman's Research club luncheon Thursday.

Liberty Will Feature Organist

Beginning today the Liberty theatre will give Sunday organ recitals, with Albert Hay Mallotte at the manuals. The recitals will be from 12:30 to 1 o'clock and the programs will be built to suit the wide variety of tastes. It is an entirely new departure expected to meet with generous support on the part of the public.

Mr. Malotte is one of the foremost organists in the United States today, having appeared with tremendous success in many of the large music centers. He has a remarkable touch and a wonderful understanding of the instrument.

The program for today's recital will be:

"Norma" overture by Bellini.
"Faust"—Ch. Gounod
(a) Introduction movements
(b) Ballet No. 1, de Valse
(c) Ballet No. 2, Adagio.
A favorite old melody
Chosen from requests
Prelude in D flat—Chopin
"There's a Long, Long Trail"
Popular song arranged by performer.

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Nowadays we simply ask at any drug store for "Wyeth's Sage and Sulphur Compound." You will get a large bottle of this old time recipe improved by the addition of other ingredients for about 50 cents. Everybody uses this preparation now, because no one can possibly tell that you darkened your hair, as it does it so naturally and evenly. You dampen a sponge or soft brush with it and draw this through your hair, taking one small strand at a time; by morning the gray hair disappears, and after another application or two, your hair becomes beautifully dark, thick and glossy and you look years younger. Wyeth's Sage and Sulphur Compound is a delightful toilet requisite. It is not intended for the cure, mitigation or prevention of disease. (Adv.)

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No Dollar Tickets Sold After Oct. 25th

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Reserved seat sale opens tomorrow.

Monday morning at 10 o'clock reserved seats at 15¢ per number will be placed on sale at Sherman Clay's. These are for season ticket holders only.

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