

MUSICAL NOTES

(Continued from Saturday.)

Not since the night of February the twelfth, when Madam Lillian Nordica sang in concert in this city, has so great an audience assembled to honor entertainers, as greeted Madam Frances Alda, and her talented assistants, Gutia Casini, violin cellist and Frank LaForge, pianist.

Neighboring towns were represented by hundreds of music lovers who joined with an immense gathering of Salem society and musical people in enthusiastic recognition of the brilliant attainment of these noted artists.

A new dais has been erected in armory hall which is a very great improvement over former conditions. Tall vases of large size filled with great branches of lustrous autumn leaves and a jar of delicately tinted foliage and shaggy yellow chrysanthemums, were effectively placed about the grand piano.

Madam Alda, lovely in face and figure, and charming in manner, wore a beautiful gown of white charmuse, with front panels and train of spangled lace, and bodice of the same sparkling material accented with a black velvet ornament. A black aigrette of moderate size formed her head dress.

The voice and artistry of Madam Alda, explain a lesson in correct singing, which is founded on the purity of tone never sacrificed for quantity. Alda represents the highest and best in the art of singing. Many of the selections were familiar and the appeal to emotions was instantaneous.

The immense audience warmly greeted Alda upon her first appearance on the stage and the enthusiasm grew as the concert progressed.

Seven numbers were given in English but had they all been sung in foreign tongues, the same exquisite notes of her rare vocal gift would have bestowed equal delight.

Alda is fascinating in personality, and possesses rare dramatic ability. Her lyric soprano voice is of unusual quality and she is equally at home in serious and dramatic works as in compositions of a light nature. Her enunciation is excellent and not a note is injured by articulation.

The four groups, containing fifteen songs, were given ovations; and the three encore numbers were well selected. A rippling "Gavotte" from Nanon, sung in French with the daintiest of charm, introducing the most fascinating of laughing notes, brought tremendous applause; and equally well received was the exquisitely sung "Lovely Night,"

from "The Tales of Hoffman," and the selection from Madam Butterfly. This last encore gave a wonderful bit of dramatic singing, and proved Madam Alda to be truly entitled to the honors of a star.

"Like a Rose Bud" and "Expectancy" delightful compositions of Mr. LaForge, were exquisitely sung. Alda, with charming grace signified her wish that the author share with her the tremendous applause.

As a pianist and accompanist, Frank LaForge is nothing less than wonderful. His numbers were read with admirable understanding, evident feeling for the more classic style of the composition and a fine clarity and accuracy. "Liebertraum" (List) gave a glimpse of sentiment and poetic feeling in the player, and "Rhapsodie" (Donnanyi) was done in a fashion truly brilliant and splendid.

The "Two Preludes" of Chopin's twenty-five, "Rain Drops" in A flat, and the D major octave, were beautifully given, blending to appear as one number. His encore was a gavotte, with brilliant light octave passages and theme in double thirds.

Mr. LaForge is a remarkable accompanist, playing entirely without notes and following the singer with splendid execution and subtle tact.

It was indeed a rare privilege to enjoy the violoncello music by Gutia Casini, a newly blossomed genius, who is everywhere creating a furor. This young man, not yet in his twenties, gives promise of a name that will stand highest in the musical world.

His interpretations appear like improvisations, so close to his heart he seems to take the composer's message; and the warm human appeal of his violoncello notes will enear him to all lovers of music in its highest aspect.

The programmed numbers were splendidly received and his encore "The Swan" (Saint-Saens in D flat major) was an exquisite bit of music. His obligatos for Madam Alda were played with delicate feeling and sentiment.

Miss Nina Fletcher, who will assist at Madam Schumann-Heink's concert, given on the fifth of next month, has studied since her eighth year of age. The beginning was made in this country and later continued in Europe with the best instructors.

When Schumann-Heink first heard her violin music, she pronounced it wonderful and invited the artist to assist at her concerts.

Miss Fletcher has appeared before

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large audiences in eastern cities and received the finest press notices.

Mrs. Kathryn Hoffman, who will be accompanist for Schumann-Heink, has occupied that position for seven years.

Madam Ernestine Schumann-Heink, who will present the following program November fifth:

Recitative and Aria from the Opera "Titus" (sung in Italian) Mozart.
Sonata (E minor) J. S. Bach
Allegro, Adagio Gigue
Miss Nina Fletcher.

(a) Ich Liebe Dich L. von Beethoven
(b) Neue Liebe, Neues Leben L. von Beethoven
(c) Der Tod und das Mädchen Franz Schubert
(d) The Erl-King Franz Schubert

(a) Die Mainacht Joh. Brahms
(b) Meine Liebe Ist Grun, Joh. Brahms
(c) Das Erkennen Carl Loeffler
(d) Schlafliedchen Hans Hermann
(e) Allerseelen Richard Strauss
(f) Spinnliedchen (Old German Folksong)

H. Reimann collection, Seventeenth Century.
(a) Priestlied Wagner-Wilhelmj
(b) Spanish Dime (number eight) Sarasate
Miss Nina Fletcher.

(t) The Rosary Ethelbert Nevin
(b) Oh, Let Night Speak of Me G. W. Chadwick
(c) Danza G. W. Chadwick
(d) His Lullaby Carrie Jacobs-Bond
(e) Love in a Cottage Rud. Ganz

By request Madam Schumann-Heink will sing a number of songs after the close of the program.

The following delightful little story comes from Spokane, Washington, and is new to newspapers: "Keeping her promise made to a group of small boys two years ago, Madam Ernestine Schumann-Heink, the contralto, gave a free concert for five thousand Spokane school children in the state armory Sunday afternoon.

When the singer was here in nineteen-eleven several of the choir boys of All Saints Cathedral sang for her. One of the choir, thirteen-year-old Jimmie Stevens, could not take part because of

toothache. Schumann-Heink went to his home, bought him a complete outfit of clothes and had his offending tooth mended. It was then she promised to sing just for the children of Spokane on her next visit.

Three days before arriving here this time she notified the committee of society women in charge of her concert, that she wanted a special concert for children with grown-ups excluded. When the diva left her apartments for the armory she said she was happy and she looked it. She was so happy that she had her manager almost frantic when she sang eight numbers instead of one and a little encore she expected.

In further proof of her happiness Schumann-Heink granted every request made of her that day. A moving picture operator was given permission to transfer the scene on a film, as she consented to receiving the spot-light while she was singing that the film might show her the clearer.

Then when a dozen little boys and girls ran upon the platform to smother her with great bouquets of flowers, the singer kissed each one, and made them stand beside her while the camera caught the scene.

To cap the climax, Schumann-Heink had her manager nearly distraught by consenting to remain in the hall while a flashlight was taken."

This excerpt is taken from St. Joseph's notes, of Salem, in the "Catholic Sentinel," published in Portland Thursday, October twenty-third.

"The singing of Mrs. Jack Cooper at the offertory at the late mass last Sunday occasioned many congratulations to this lady, who possesses a voice of much richness, which is responding very successfully to the careful training of Miss Minnetta Magers, one of the leading vocal teachers in Salem. We hope to hear more of such excellent singing."

Mrs. Cooper worked with the solo under Miss Magers' direction.

The Musical American, published in New York, which takes first rank among our musical papers, has the following complimentary article in regard to Alexander Hull and his compositions

"Schumann's famous 'Hats off, Gentlemen,' has been an abused and over-worked phrase. Nevertheless it is still the standard method of calling attention to a new creative personality in music which in some significant way lifts itself above its fellows. Abused as the expression may be, it is necessary to call it into requisition once more and to announce a new name, that of one of the most gifted and promising of American composers--Alexander Hull. His book of 'Ten Songs,' is one of the most significant offerings of the year, not in the sense of representing a finished product so much as in showing the reaching out of an eager and imaginative mind and ardent spirit.

"Mr. Hull has included in his collection a number of songs written between nineteen-seven and the present time which show in a striking manner the rapidity of his recent artistic growth. It may in fact be thought unwise to have included the earlier songs at all, in view of their conventional idiom and the highly modernized style of the later songs. These earlier songs, in particular 'Room' and 'Asleep,' may have been included for the sake of those who cannot easily follow the composer's later harmonic scheme--a sort of sop to Cerberus--although it must be said that the former is of much force of a kind not alien to that of Tschakovsky's 'Pourquoi.' Two songs of particularly exquisite nature are the 'Wanderer's Night Song,' on the poem of Goethe, and a song in the nature of a folk song 'Blau, Blau Blumlein,' (Blue, Blue Floweret Mine). The former with the most simple imaginable means, attains an atmosphere of exalted peacefulness, a kind of intimate and uneclesiastical religiousness. Its modulation harmonies are arranged with the utmost simplicity. Simple in feeling as the song is, however, it will prove a somewhat difficult of legato singing. It should, however, become widely known. It is for a medium voice, as is also 'Blau, Blau.' The latter is a delicate and fragile piece of imagination of a rarely musical port, a veritable wild-flower of art, if that is not a contradiction in terms. It has much crowded into a small space and is over almost

as soon as begun, leaving a strong desire for repetition.

"The 'Argo' on a poem by Israel Zangwill, is curiously in a well sustained seven-fourths rhythm, and is particularly romantic in its atmosphere, conveying a sense of massiveness and slow motion. The song is for a low voice.

"Laziness, on a poem by George Arnold, bears out its name well in its character, and is carried on a swinging lit of much charm. It represents a favorite process of the composer in establishing a definite rhythmic-melodic phrase in the accompaniment and carrying it through a remarkable series of modulations which look violent enough to the eye, but which in reality are usually quite felicitous to the ear. Mr. Hull not infrequently leaves the key before he needs to and he would probably gain by expending his great ingenuity

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Madame Schumann-Heink, who appears here November 5.



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