

IN THE WORLD OF MUSIC

Sousa's Band gave a good-by concert at New York last Sunday, previous to sailing for Great Britain.

Dudley Buck, Jr., sang Ronald's new song cycle, "Summertime," with cello obbligato, at the New York Tonkünstler's concert.

Madam Schumann-Heink sang Fides in Meyerbeer's opera, "Le Prophete," at Philadelphia. Alvarez, the great tenor, also appeared in the cast.

Francis Rogers, the well-known New York baritone, has been asked by Mrs. Roosevelt to sing at the White House on the evening of January 9.

Mrs. May Dearborn-Schwab is doing good work since she rejoined Taylor-Street Methodist Church choir, and her clear, singing tones are a pleasure to hear.

The Bostonians Opera Company may sail for a tour through Australia in a few weeks. "Robin Hood," "Maid Marian" and "The Serenade" will be produced.

The Boyer chorus members are resting at this Christmas season, and their next rehearsal is January 7, when they will work at several "Messiah" choruses and Gade's "Christmas."

Miss Edith Rowlands, a Welsh pianist, made her debut as a soloist before the Pittsburg, Pa., Elstedford, Christmas day. She intends to make Pittsburg her future home.

Walter Damrosch, leader of New York's Philharmonic Orchestra, denies the truth of the rumor that Andrew Carnegie has offered the orchestra \$500,000 as an endowment fund.

Madam Lillian Nordica, the soprano, sick with the effects of her sea voyage, could not appear at the Metropolitan Opera House, New York, until last Friday, when she sang Isolde in "Tristan und Isolde."

Christmas week at the Metropolitan Opera House, New York, saw the revival of Meyerbeer's opera, "Les Huguenots." The cast included Sembrich, Gaski, Homer, Alvarez, Scotti, Journet and Edouard de Reszke.

The second Arion Society concert at New York included D'Albert's "Der Improvisator" overture, two Russian Caucasus scenes by Ivanoff, and some men's choruses by Siegmund von Hausegger, Reinhold Becker and C. Unglaub.

Zelle de Lussan, dramatic soprano, recently sang in Chicago before a large audience, who applauded everything she sang, but one caustic musical critic said that the notes in her middle register were throaty. "The audience differed."

The Boston Symphony Orchestra played Schumann's C major symphony with such peculiar realism at a recent New York concert that all the electric lights in the hall went out at the phrase-ending chord preceding the coda of the last movement.

Rev. Robert Whinersey, of England, known in the East as the "tenor to royalty," pleased the Bostonians by his remarkable vocal powers at a recent concert, especially in two of his own songs: "Little Figs Lie in the Best of Good Straw," and "London Cries."

Mascagni's recent concert at Cincinnati was delayed for over one hour, until the score of several classics in his repertoire released by a constable, who represented a New York creditor claiming his weekly salary of \$109 wherever the company may be. Poor Mascagni!

Euld Brandt, a child pianist, gave this programme at her New York concert: Weber, Concertstueck, op. 75; Handel, "Harmonious Blacksmith"; Schubert, Impromptu and Variations; Chopin, Nocturne in E flat and Valse in E minor; Euld Brandt, "Chasing the Butterflies" and "Danse Antique"; Liszt, "Hungarian Fantasia."

The Philadelphia Orchestra has determined upon a young people's educational course consisting of five lectures and five concerts soon to be given in Philadelphia. The first will be by W. J. Henderson on "The Orchestra and Its Instruments"; the second by William F. Apthorp, on "Old and Modern Orchestration"; the third by Louis C. Elson, on "Wagner's Theories and Wagner's Music"; the fourth, by Dr. Hugh A. Clarke, professor of music, University of Pennsylvania, on "Form"; and the fifth, by H. F. Krehbiel, on "Beethoven."

As the result of joining the Maurice Grau Opera Company and leaving the Royal Court Theater, at Dresden, Georg Anthes, Grau's new tenor, has been expelled by the King of Saxony from the Order of Albrecht, who also has withdrawn from him the appointment as a royal court singer. Anthes considers his treatment unjust, and says that he may possibly become an American citizen in consequence of it. The trouble dates back to last Spring, when Grau secured Anthes' services in a five-year contract. Anthes had been engaged at the Dresden Opera House since 1898, but he felt that

A POPULAR OREGON VIOLINIST



MISS MARIE LOUISE SKIDMORE CONNER, WHO IS NOW TEACHING AT WESLEYAN COLLEGE.

One of the best-known Oregon young women is Miss Marie Louise Skidmore Conner, formerly of this city, and now a teacher of music in Wesleyan College, of Macon, Ga. Miss Conner is a daughter of Mrs. James Conner, of Portland, and a niece of the late Stephen G. Skidmore. She is a violinist of great talent, and is also in possession of a charming personality which makes her a favorite wherever she goes.

The students of Wesleyan have recently published a class book containing, as a frontispiece, a portrait of Miss Conner. The volume is also dedicated to her, and the dedication is as follows:

"Our deepest thanks to you, most generous and cheerful helper, whose untiring energy and inexhaustible sympathy have been so constantly and willingly expended in the cause of struggling Wesleyan students.

"No matter what our troubles have been, you have never yet failed to respond to whatsoever call we have made upon you.

"Role instigator of all our college class spirit, leader of sports, and wonderful musician, soul of wit, embodiment of fun—whose heart is big enough for everybody—to you, best-loved member of our college household and universal favorite, we most heartily dedicate this book."

an American engagement would increase his reputation, and so asked at once to be released. He met with a refusal, and after giving three formal notices of his intention, in accordance with the law, deposited the \$9000 forfeit under his contract.

It is not saying too much to assert that the various members of the different church choirs are glad that Christmas services are mostly over for another year. It has been an anxious time for all singers and choir leaders in selecting the music, in attending the rehearsals, and singing the joyous carols peculiar to Christmas-tide. The music at St. Mary's Cathedral was very fine this year and excellently

sung. The programme reflects credit on the musical director, J. Adrian Epping. In other churches, a good deal of interest was manifested in the work of chorus choirs. Christmas music has a volume and a grandeur that requires a chorus to do it justice. A quartet choir is heard at a disadvantage in such work.

Parishioners of St. Peter's Catholic Church, Meeting-House Hill, Boston, had a most forcible reminder of the present coal situation on Christmas day, for the Yuletide service was conducted without the usual musical programme, the rector, Rev. P. Ronan, having dispensed with the services of the choir and organist because of the exorbitant coal rates. St. Peter's

Church was 30 years old last October, and during all these years never once has such a section been necessary. The Christmas music always has been a notable feature of the service in this edifice, for the choir was an exceptionally good one and the class of music the very best, under the able direction of Charles McLaughlin, organist. Other Boston churches are experiencing difficulties almost equal to that of St. Peter's, and it is stated that it may not be long before similar action will be taken by other ministers.

The concert programme at the Metropolitan Opera House, New York, last Sunday was:

Vorspiel, "Die Meistersinger".....Wagner

Song, "Inno Sacro".....Busni-Peccia

Sig. Campanari

Song, "Die Almacht".....Schubert

Mme. Schumann-Heink

Aria, "No Crozes pas," from "Miguelon".....Thomas

M. Salgnae

Concerto, in D major.....Paganini-Wilhelmj

Edouard de Reszke, one of the world's great basses, recently sang at the Metropolitan Opera House, New York, in Mozart's charming opera, "Le Nozze di Figaro," and actually got "roasted" by a conservative musical critic, in this fashion:

"No more ludicrous example of miscasting has ever been seen on the Metropolitan stage than putting Edouard de Reszke in a part the primary requisites of which are grace and elegance of person, delicacy of action and suavity of voice. To hear him laboriously grunt through some of the lovely airs and to see him clumsily lumber over the stage would have been funny had it not been so exasperating. Scotti sang 'Alma viva' for the first time, and his presence in the cast gave almost an entirely new aspect to the performance. An admirable actor is Scotti, and this year he is singing better than before. It is necessary only to recall the beautiful blending of his voice and Sembrich's in the 'Memento dal contento' to realize the difference his presence made. Sembrich and Susanna." These remarks are dedicated to those musicians who demand volume of tone, at the expense of quality.

A really interesting recital, from the standpoint of church choir work, was recently given by the Choral Art Society in Trinity Church, Boston, where Phillips Brooks preached so eloquently to crowded congregations. The singing a capella was a revelation, but some of the Boston music critics write in a hysterical tone about one or two small matters which unfortunately did not please them. In speaking of Widor's mass, one critic solemnly wrote: "The opening measures of Widor's mass sounded so worldly that the only proper course to take was incontinently to leave the church. Which, accordingly I did." What of it? The programme was: G. P. da Palestrina: Motet, "Hodie Christus natus est"; Michael Praetorius: "Lo, How a Rose E'er Blooming"; Giuseppe Cori: Motet, "Adoramus te, Christe"; Sethus Calvisius: "Joseph, Lieber Joseph Mein"; Tomaso Ludovico da Vittoria: "O Magnum Mysterium"; Johann Sebastian Bach: two chorales, "Wer nur den Lieben Gott Lasset Walten," and "Ermuntere Dich, Mein Schwacher Geist"; Horatio W. Parker: "Jam sol Resedit," from "St. Christopher"; Charles Martin Loeffler: "By the Rivers of Babylon," for female chorus, organ, two flutes, violoncello and harp; Charles-Marie Widor: mass for two choirs and two organs.

Mrs. Gould's Emerald Brooches. New York Press.

No woman of the fashionable set who loils in the "diamond horseshoe" at the opera is the recipient of more opera-glass leveling than Mrs. George Jay Gould, and her jewels are so rich and profuse that she is mistaken frequently for Mrs. Astor solely because of the brilliant sparkle that her box throws off. In point of valuable jewels Mrs. Gould rivals even the famous collection of Mrs. Astor, and like society's leader, Mrs. Gould affects the combination of emeralds and diamonds.

Likewise, Mrs. Gould wears black gowns which are suited especially for a background of gems. The most recent acquisition of Mrs. Gould is a collection of emerald brooches, each set with a glowing emerald surrounded by diamonds. There are seven of these separate brooches, each the size of a silver dollar and connected by threads of diamonds outlined in platinum. The chain of emerald stars is worn across the bodice, together with a marvelous array of lesser jewels. An elaborate crown of emeralds and diamonds rests in her dark hair and other splashes of brilliance are provided by three diamond ropes.

NEW YEAR WEEK ATTRACTIONS AT THE MARQUAM GRAND THEATER

MARQUAM GRAND THEATER Calvin Hellig Manager

Monday, Tuesday, Wednesday Nights

DEC. 29, 30, 31

MATINEE WEDNESDAY

The Bostonians

H. C. BARNABEE and W. H. MACDONALD, Proprietors Presenting

Monday and Tuesday Nights, Wed. Mat. THE NEW **ROBIN HOOD**

Wednesday Night, the New Opera Sequel to Robin Hood **MAID MARIAN**

Both Operas by DeKoven and Smith

THE RECENT NEW YORK PRODUCTION IN ITS ENTIRETY

EVENING PRICES:		SPECIAL WEDNESDAY MATINEE PRICES:	
Lower floor, except last three rows.....	\$2.00	Lower floor, except last three rows.....	\$1.50
Last three rows.....	1.50	Last three rows.....	1.00
Balcony, first three rows.....	1.50	Balcony, first three rows.....	1.00
Second three rows.....	1.00	Second three rows.....	.75c
Last six rows.....	.75c	Last six rows.....	.50c
Gallery.....	.50c and .25c	Gallery.....	.50c and .25c
Boxes and loges.....	12.50	Boxes and loges.....	10.00

Carriages at 10:55 o'Clock

MARQUAM GRAND THEATER Calvin Hellig Manager

New Year's Attraction

Three Nights and Two Matinees, Com. Thursday Afternoon, Jan. 1, 2, 3

The Famous American Home Play

JAMES A. HERNE'S

Beautiful Comedy-Drama

SHORE ACRES

Direction of MRS. JAMES A. HERNE

WITH THE FOLLOWING PHENOMENAL CAST

JAMES T. GALLOWAY,	ATKINS LAWRENCE,	BELLE THEODORE,	MABEL WRIGHT,
HERBERT PLANSBURG,	WILLIAM H. BURDON,	SADIE CULLEN,	MATTIE ST. JOHN,
CHARLES E. FISHER,	JAMES BURROWS,	GERTRUDE DOHERTY,	ESTELLE BRYEN,
H. P. WHITTEMORE,	R. S. WILSON,	VIVIAN BRYEN,	ALICE BRYEN,
THOMAS CONLY,	ALLEN CROLINS,	CHARLES STEVENS,	R. S. PERCY,
JAS. T. GALLOWAY, JR.,	WILLIAM BERGER,	LEM RILEY,	JIM LORETTA,

EVENING PRICES.		Advance Sale of Seats will begin next Tuesday Morning at 10 o'Clock.		SPECIAL NEW YEAR'S MATINEE PRICES:	
Lower floor, except last three rows.....	\$1.00	Entire lower floor.....	.75c	Entire lower floor.....	.75c
Last three rows.....	.75c	Entire balcony.....	.50c	Entire balcony.....	.50c
Balcony, first six rows.....	.75c	Gallery.....	.35c and .50c	Gallery.....	.35c and .50c
Last six rows.....	.50c				
Gallery.....	.35c and .25c				
Boxes and loges.....	7.50				

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GEORGE L. BAKER, MANAGER

THE FASHIONABLE POPULAR-PRICE THEATER OF PORTLAND. PLAYING TO CROWDED HOUSES NIGHTLY

NEW YEAR'S WEEK

STARTING SUNDAY MATINEE TODAY, DEC. 28—SPECIAL MATINEE NEW YEAR'S DAY—REGULAR MATINEES SATURDAY AND SUNDAY

NOTE "WE" DO NOT RAISE OUR PRICES ON "HOLIDAY" MATINEES

A Temperance Town

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HOYT'S BEST PLAY

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COMMENCING WITH MATINEE TODAY

TONIGHT AT 8:15

JOE W. SPEAR'S COMEDIANS PRESENTING



The Irish Pawnbrokers

A COMEDY WITH MUSIC BY EDGAR SELDEN, AUTHOR OF THE RAYS, "A HOT OLD TIME," FEATURING THE FARCE-COMEDY STAR TRIUMVIRATE

SULLIVAN, MACK and MAZIE TRUMBULL

And a bunch of favorites, including Delmore and Wilson, Joe Ward, Joe Conlan, W. H. Spencer, Eddie Brown, Mayme Taylor, Lyle Sisters, Warner Sisters, Joe J. Sullivan, Wm. Kelly, and a Beauty Chorus.

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PRICES Evening—25c and 50c. Sunday and Saturday matinees—25c to any part of the house; children, 10c.

USUAL SATURDAY MATINEE

Next Week—"SANDY BOTTOM"—Next Week