

MUSIC EDITED BY JOSEPH MACQUEEN.



Miss Henrietta Buckler



George Barrere



Tom Dobson



Mrs. Frank J. McGelligan



Ted W. Bacon



Arthur G. Harbaugh



William Mansell Wilder



Mrs. Mary Claire Mitchell

A REAL treat to all lovers of music will be the concert at 3 o'clock this afternoon at the Hellig Theater, under the auspices of the Portland Grade Teachers' Association.

There are more than 400 members of the Portland Grade Teachers' Association, and the concert is in aid of the fund for sick or needy teachers.

The deficit this year is about \$2500, and if any financial genius should arise and blot out this deficit, and charge the cost to public education, his name would be blessed.

This clipping from a recent number of the St. Louis Globe-Democrat newspaper, regarding the financial affairs of the St. Louis (Mo.) Symphony Orchestra, is as follows:

MUSIC PEOPLE ACTIVE IN CURRENT COMMENT.

George Barrere, head of the Barrere Ensemble of Wind Instruments, directs concert at the Hellig Theater, May 5.

Miss Henrietta Buckler, soprano, whose mother was a famous Kentucky beauty, is studying vocal music in New York City, where she recently took part with success in a Red Cross concert.

Tom Dobson, of this city, a singer, composer and pianist, takes part in a song recital at the PUNCH and JUDY Theater, New York City.

Mrs. J. Macdonald Fahey, dramatic soprano, of Victoria, B. C., and William Mansell Wilder, director of the Orpheus Male Chorus, appear at the concert this afternoon at 3 o'clock, at the Hellig Theater.

Mrs. Frank G. McGelligan, soprano, was soloist at the convention of the Ladies of the Maccabees, held at the Multnomah Hotel last Thursday and Friday.

Ted W. Bacon presents several orchestral students in recital at the First Christian Church, Park and Columbia streets, Tuesday night at 8 o'clock.

Arthur G. Harbaugh, tenor, and Mrs. Mary Claire Mitchell, soprano, two of the soloists at the recital of Rossini's "Stabat Mater," last Sunday night, at the Church of the Madeleine.

Mrs. J. Macdonald Fahey will direct. The prima donna role of Rosamund will be sung by Marcella Craft, a star of the Metropolitan organization, and Albert Reiss, heroic tenor of the same forces, will sing the part of Robin.

William Wade Hinshaw, baritone, will sing the role of Auburn, and other stars of first magnitude will be engaged for the remaining leading roles.

Alberdus Rasch, ballerina of the Metropolitan, will lead the ballets, which will be separate from the chorus of 30. A feature of the chorus is that it will be composed largely of soloists, the leading concert singers and choir soloists of Southern California having joined the Los Angeles Symphony Orchestra, augmented will be used.

The stage direction will be by Louis Gottschalk, who has produced 27 operas. A skilled veteran is needed for this task, as there are wonderful lighting effects in the changes from the realities to the land of fairies.

SYMPHONY GEMS SELECTED. These additional programmes will be rendered by the Boston Symphony Orchestra, at the Panama Pacific and International Exposition, San Francisco, May 14-18.

No. 7: Symphony No. 2, in D Major, Op. 12 (Brahms); Symphonic poem, No. 2, "Les Preludes," after Lamartine (List); Tone poem, "Death and Transfiguration," Op. 24 (Richard Strauss); Prelude to "The Mastersingers of Nuremberg" (Wagner).

zota, Op. 32, "The Squabbles of the People of Chiozza" (Sinigaglia) No. 2, "Symphony, No. 2, in A Minor for two violins and orchestra of strings" (J. S. Bach); solo violins, Anton. Witak and Sylvania Nock; overture to "Sakuntala," Op. 12 (Goldmark); "A Siegfried Idyl" (Wagner); overture, "Carnival," Op. 92 (Dvorak); No. 19: Symphony, No. 4, for orchestra and organ, Op. 78 (Saint-Saens); prelude to Stephane Mallarme's Eclogue, "The Afternoon of a Faun" (Debussy); three pieces from "The Damnation of Faust" (Berlioz); overture to the opera, "Gwendoline" (Chabrier).

No. 11: Symphony No. 6, in B-Minor, "Pastorale," Op. 77 (Tchaikovsky); overture Solonelle, Op. 73 (Glazounoff); "On the Steppes of Central Asia," orchestral sketch, Op. 7 (Borodin); capriccio on Spanish themes, Op. 34 (Rimsky-Korsakoff).

No. 13: Symphony No. 1, in E-Minor, Op. 35 (Sibelius); tone poem, "Thus Spake Zarathustra" (freely after Friedrich Nietzsche), Op. 39 (Richard Strauss); overture, "Leonora," No. 3, Op. 72 (Beethoven).

TOM DOBSON WINS HONORS. Under the management of Loudon Charlton, Tom Dobson, the pianist-composer-singer of this city, was heard in a high-class recital recently at the PUNCH and JUDY Theater, New York City. In a unique programme of songs, and his numbers were: "Au Clair de la Lune" (Lull), "Pauvre Jacques" (Marie Antoinette), "The Nine-Penny Fiddler" (Hughes), "The Gentle maiden" (Cowan), "Good Morrow, Gossip Joan" (A. L.), "La Paix" (Hahn), "Dansons la Rigole" (Carpentier), "Marie" (Jensen), "Margret am Tore" (Jensen), "Citronen Falter in April" and "Liebes Frier" (Waingarther), "St. Mary's Belle" (Dobson), "Lullaby" (Dobson), "An Answer" (Brockway), "Don't Care" (Carpenter), "Young Night Thought" (Carpenter), "The Sea" and the "Crow" (Norton), "Jim" (Lehmann), "Juliette" (Brainard), "Seumas Beg" (Dobson), "Improving Songs for Anxious Children" (Carpenter).

Another New York writer: "Tom Dobson, a young American singer who recently was heard in the PUNCH and JUDY Theater, will give a second recital in the same hall Monday afternoon, April 19. Mr. Dobson sings and plays his own accompaniments, while to add further interest to his accomplishments, he includes several of his own compositions in his programmes. His repertoire is a varied one, ranging from classical French and German compositions to songs of a light and humorous character which he is said to render inimitably. Mr. Dobson has gained a wide vogue this Winter as a private entertainer."

"SPANISH GYPSY" DANCE CHOSEN. Dent Mowrey, a young American pianist and composer, who recently arrived from Paris and who now plans to make his future home in this city, will be heard in piano recital at the Multnomah Hotel ballroom April 29, at 8 o'clock P. M.

Mr. Mowrey will play individual solos and he and Mrs. Mowrey will be heard at two pianos. This will be Mr. Mowrey's first American piano recital since his appearance as a "child prodigy," several years ago. Mr. Mowrey won a prize at the Elks' Carnival, this city, for a march he composed.

Another New York writer: "Dent Mowrey, the young American pianist, had a triumphant evening at the Paris Sorbonne. He is the first foreign musician to have a hearing at the Paris University, and the circumstances which prompted the French Society for the Propagation of Foreign Music to choose him as the composer of the music to George Eliot's 'Spanish Gypsy,' will well place him high in the estimation of his compatriots. The Sorbonne on the evening of the recital was veritably besieged by applicants for admission, not more than half of whom were able to gain an entrance to the hall. The story of the 'Spanish Gypsy,' as told by George Eliot, lends itself to music in most elegant fashion. Mr. Mowrey had wonderful scope and utilized it to the full. He has employed leading motifs to portray the various emotions of the different characters in the poem with splendid effects. He gets startling 'atmosphere' by the judicious use of the banned consecutive fifths. Mr. Mowrey's reputation here as a composer had hitherto been confined to his characteristic dances, which possess great rhythmic charm, so it was but natural that the one whom he has included in the 'Spanish Gypsy' should arouse enthusiasm. The music altogether is undoubtedly the finest he has written. Mr. Mowrey's playing was full of poetry."

ECHO COMES OF BERLIOZ. Nothing short of an artistic resurrection is the Barrere ensemble of wind instruments, for it harks back to times a few centuries ago—times pre-Berlioz, before the orchestra of many combinations was known, to times when chamber music flourished and its production was increased by the most noble nobility, who were sufficiently advanced

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on the subject, this recent letter from James G. Sayer, of Lincoln, Neb., to his father, James J. Sayer, of this city, is quoted: "I hope you will be able to get to hear the Barrere ensemble. It is an event which comes very seldom in a lifetime, to hear the works of masters in the act played by a company, of which every one is an artist and every one is taxed to his full capacity. Every musician that I spoke to said he had never heard anything like it. The perfect intonation, the beauty of the work rendered, and the perfection of the rendering will never be forgotten by anyone who has a musical memory. I once heard a company of five of Club G's best wind-players give a similar kind of programme, but here you have nine artists, and every work is played as well as written—no 'arrangements' of anything by anybody. Get there if you have to sell a bushel of potatoes to do it. You may never have another opportunity."

COMING MUSICAL EVENTS. Invitations are out for a soiree musical by Mrs. R. W. Schmeer, at the Multnomah Hotel ballroom, Tuesday night, April 27. Mrs. Schmeer, who has a fine dramatic contralto voice, was presented in recital by Mrs. Rose Courson Reed two seasons ago at the Hellig Theater.

Since then Mrs. Schmeer has been studying in New York City with famous vocal teachers. She has prepared for her concert in an interesting programme French, English, American, German and Italian compositions. The vocal chief of Club G, Mrs. Rose Courson Reed, director, will assist. Edgar E. Courson will be the accompanist.

An important musical and social event of the week will occur Thursday night, when Miss Mary Bernhofer, soprano, appears in a recital at the Masonic Temple Auditorium under the joint auspices of St. Mary's Church and Columbia University. Miss Bernhofer will be assisted by Mrs. Carmel Sullivan-Tower, harpist; Charles Duncan Raff, cellist, and Mrs. Florence Mosk-Schmitt, accompanist. This will be Miss Bernhofer's initial appearance in this country. She sang recently with eminent success in Europe, and due to the stress of the war was forced to discontinue her professional European musical engagements. Miss Bernhofer received her musical training in Munich, Germany, under direction of Madame Oglaja Orgel.

The junior piano students of Mrs. Josephine S. Bush and Miss Nellie L. Depp will be presented in recital Saturday night at sunnyside Methodist Episcopal Church, East Thirty-fifth and Yamhill streets. The Imperial Male Quartet, consisting of Dr. P. G. Onstad, J. Fred Bischoff, Clarence E. Bush and W. I. Kaiter, will assist. There will be also special numbers for two pianos by Mrs. Bush and Miss Depp.

Miss Margery Maxwell, soprano soloist at the First Methodist Episcopal Church, will sing the beautiful aria "Auld Scots" from "The Royal Grandeur" from "The Queen of Sheba" (Gounod), also two smaller songs, "A Madrigal" (Chaminade) and "Spanish Sorenaide" (Sawyer), at Mrs. Elsie Bond Bischoff's recital, May 4.

An orchestral concert at the First Christian Church, Park and Columbia streets, occurs Tuesday night at 8 o'clock, when 12 advanced violin students of Ted W. Bacon will be presented, along with the First Christian Church Orchestra, of which he is director. Mr. Bacon is head of the Northwestern School of Music, 627 East Morrison street, and during the past three years he has been successfully demonstrating the value of orchestral drill in promoting musical interest among his students. The First Christian Church Orchestra is one of the best amateur organizations in the city. The orchestra will be assisted by Adeline St. Andrew, reader, and several vocal soloists.

The next recital for school children, teachers and parents of the series now being given by the Oregon Chapter of the American Guild of Organists takes place at the Columbia Theater, sixth street, Saturday morning, at 9:30 o'clock. The programme will open with a pipe organ recital by one of the members of the Chapter, followed by a presentation of the opera of "Tanhauser" in films, accompanied by the music of the opera played upon the pipe organ by Frederick C. School, organist of the theater, to direct the court lester for the court musician.

It is inspiring to note that at the Hellig Theater, May 5, the Barrere ensemble of wind instruments will appear in concert under direction of Steers & Coman. Those lucky ones who have heard the Barrere people play in concert say that

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the organization stands for the same class of music as the Flonsaley and Kneisel quartets. As an example of enthusiastic opinion Invitations may be obtained after Tuesday, upon application to the Secretary (concluded on Page 5).

Dent Mowrey

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