

Lorgnette.

We have heard the great Levy—now the query, have our expectations been fulfilled? Scarcely, nor has it been to our advantage or profit; our musical education or taste has gained but little thereby. In the first place, the programme was, to say the least, of the lightest possible character, two or three numbers excepted. It is time that musical performers and conductors should realize the fact that Portland has a large number of people who not alone love music, but are cultured to that extent that the best compositions are understood and appreciated by them. The fact that an artist bears a great name is not sufficient, whether he plays the "Boulangier March" or Roff's "Cavatina." We do not want programmes made up of numbers that ordinarily serve as encores. No local talent of ability would have presumed to have offered the public any such programme as was given by the Levy Concert Company. The fact that there are people capable of enjoying and comprehending music of a higher order was demonstrated by the large attendance at the exposition in this city last year on Libretti's classic nights. As a special feature of the exposition those nights drew more people than any other attraction offered. The result speaks for itself. Mr. Levy's first number was the best selection on the programme; his execution of that beautiful number was exquisite. Unfortunately a piano accompaniment is not adequate to the demands of the volume required by Rossini's "Leflamatus," consequently much of the beauty of it was lost. Mr. Levy's notes are as brilliant and scintillating as the diamonds that adorned his shirt front, watch guard, hands and cuffs. "Down upon the Swanee River" was beautifully rendered; as much, however, can not be said of "Killarney," the way in which he held the last note of that song being simply torture. A feat of that kind is no more indicative of great musical ability than power to reach high C is indicative of a great tenor. With Mr. Levy it is but a matter of endurance, which quality a majority of his audience did not hold in common with him. Those who did not laugh at the ridiculous side of it squirmed under the infliction. Mr. Levy's executive ability is too great to admit of his descending to such tricks for applause. He gets the applause at the expense of the art he is supposed to represent. Mr. Shonert has no sympathy with the numbers he played. He mairs good technique by faulty accentuation. The duets of Mrs. Stella Levy and Mr. Larin were not pleasing. They were correctly sung, but their voices neither blended nor harmonized. The lady has some good notes in her voice, but her singing is not attractive; her voice is a medium soprano. Mr. Larin, the

tenor, has a full and rich vocal organ of excellent timbre. His singing of "Tell Her I Love Her So" was one of the brightest and sweetest things of the evening.

The "little nonsense now and then" held the boards of the Marquam by Hanlon's "Fantasma," but it was nonsense of the most delightful and attractive order. From beginning to end the unexpected and beautiful held high carnival. A resume of the entire performance is well nigh impossible, so many attractive features succeed each other, each of them worthy of lengthy notice. The mechanical effects are admirable, and some of them wonderful. One of the cleverest tricks is the disappearance of each article that Pico puts on of the misfit suit of clothes. Mr. Louis Pizzarelle, as Pico, is admirable. His gymnastics with "Carnival of Venice" on a violin is one of the most amusing and entertaining feats imaginable. The Le Fre brothers are very graceful dancers, and they also do some remarkable acrobatic performances. One of the most beautiful and refined effects is the pantomime minuet. The tableaux are the finest things in a spectacular way ever seen in this city. The fountain tableau is especially worthy. Little Tootsey is a clever child, and sings and dances well. Mr. Orcutt sings well with a voice of good carrying power.

At the New Park Cleveland's minstrels have entertained admirers of burnt cork performances. What there was of it was good, but many of the familiar minstrel features were absent. The ensemble of the first part is very picturesque and effective. The plush draperies of gold and crimson are rich; the costumes of silk plush and velvet are beautiful. Messrs. Sweatman and Rice appear to have lost none of their talent for touching the risibilities of their auditors. Mr. J. P. O'Keefe possesses a fine baritone voice, in quality and method far above the average minstrel. His singing of "Twenty Years a Sailor" was delightful. The quartette by Messrs. Shaw, Nankeville, O'Keefe and Belknap was also very good. One of the really delightful and instructive features was Sugimoto's Royal Japanese Troup. The graceful agility and dexterity of these people is wonderful and well worthy of admiration.

The stock company at Cordray's theater has been playing the Irish drama of "Arrah na Pogue," with Miss Essie Tittell, Mr. French and Mr. Devlin in the leading roles. Manager Cordray left this week for the east, where he will visit the principal cities in search of talent for a new stock company.