

TO MUSIC.

Thou more than love, that lingers but to die;
Thou more than life, that swift is born again;
Thou poppy with, whose new released pain,
Whose breath is sweeter than the lotus sigh;
Thou queen of girly hearts and fancy shy,
Of loves untired, and undreamed seas lone
lain

At flood of ecstasy, where thou dost reign
A moon of passion in supremacy;
Thou Circe of men's buried souls, who leep
To break their ornaments cold at voice of thee,
Dearer than spells of old magician Sleep
The glad illusion of thy witchery!

—Marta Gilbert Dickinson in the Century.

TANNAUSER AND FAUST

Two Views of Saleza—Calve Has a Narrow Escape—Gossip About Singers.

Mr. Van Dyck's "Tannhauser" remains one of his most convincing and admirable personations, says a New York critic. Dramatically, it would be difficult to imagine a more carefully and yet broadly planned working out of the character. Mr. Van Dyck, while portraying faithfully the moral weakness of the miser, is bright, yet retains the sympathy and interest of the audience, through his Venusberg experiences, in the scene with Elizabeth, at the contest of song and finally, more than ever, in his account of the vain pilgrimage to Rome. This "Tannhauser" of his must be accounted one of the great figures of the modern operatic stage.

Mrs. Calve appeared for the first time the other night in a popular-price performance in the Metropolitan, says the New York Press, and the audience was worthy the incident. The opera-house not only was crowded, it was jammed, packed from doors to dome. The galleries and balconies were dense masses of people, and there was a throng six deep in the lobby. The prima spared no pains because her audience was not composed of the usually fashionable class, but acted the moral weakness of the miser as if she were a woman of her own reputation. The opera was the opera. The enthusiasm of the popular-prices in these circumstances may be easily imagined, and before Tannhauser was killed, Mrs. Calve had found and won the heart of another public.

It was like to be her last appearance in opera, however. In the opening scene, Mrs. Calve stood under the shelter of her lover's house, anxiously awaiting his arrival. Suddenly the front of the cottage swayed out from its walls, trembled and was about to fall on the head of the prima donna, when two of the choristers saw her peril, rushed forward and held up the house front until Mrs. Calve escaped. The prima donna shuddered, but her nerves were not so easily shaken. She kissed the chorists, kissed them reverently. But for those admirable choristers there might be an injured Calve today.

The various ways in which the Metropolitan opera company is dished up for New York breakfasts is sometimes highly amusing. As an instance of this may be quoted the recent performance of "Faust," with Saleza in place of Alvarez in the title role. The New York Mail and Express comments upon this generously and sympathetically as follows:

"A vast audience filled almost every seat in the auditorium, and there was great enthusiasm. Only in the substitution of Mr. Saleza for Mr. Alvarez did the cast differ from that of previous presentations of Gounod's masterpiece. The French tenor had not fully recovered from his illness, and in the garden scene his voice broke several times, to his evident distress. However, he carried his work through, and the audience showed its appreciation of his pluck by giving him a splendid ovation at the end of the act. Mr. Saleza's Faust is too familiar here to need comment, and last night, save for the incident just noted, it was as admirable as ever."

But Minkowsky, in the New York Journal, takes a very different view of it. "In the first act of 'Faust' last night Saleza, singing with Piancon, the Memphis-trophies, was fairly acceptable. While he was still an old man, from whom it would be absurd to expect a youthful voice, the tenor's striking defects were not noticed. Alas, after the rejuvenation it was different. In appearance, he became as youthful as could be desired of the Satan-inspired lover of Marguerite, but his voice was still old."

Where Saleza most needed the refinement of the singer's art was in the lack of. Doubtless many imagined that the tenor was suffering from a severe cold. It was worse than that. The open notes and the abrupt attack which he used in the dramatic passages with Piancon in the first act be used also in lyrical passages with Marguerite. Of course, Saleza knew that such a method of singing these passages was not the way of course, he knew that the manner of his singing in the first act was the worst possible preparation for his exacting work later on. Of course, he also knew that he was not singing in Europe.

"I dislike to accuse Saleza of deliberate disregard of his obligations to America and the big metropolitan audience of last night. It is certain that he did not have a cold, though that would not have excused him, for he is not a tenor who consents to sing except when in condition. He must know that even here in America there are many opera patrons able to detect any wanton misuse of a singer's art through desire to save himself, and I shall not accuse Saleza of lack of intelligence. One must therefore conclude that his art, or his lack of it, is all to blame. If he suffered last night, the audience suffered more."

"In the aria, 'Salve Dinnora,' he showed that he was conscious of his shortcomings where he was expected to do his best work. I do not refer to the high C that he defrauded us; we did not even care for the A flat which he gave us in exchange. His final E flat, which he tried to sing piano, was so bad that Minkowsky charitably covered it with his orchestra.

"All this was very painful, but none worse to come. In his last act with Marguerite, he was so uncertain where to find the notes he required, and the audience felt so sorry, that it called him out afterward for no other apparent purpose than to give him confidence for the remainder of the performance.

"I venture to predict that Saleza will not again essay the role of Faust this season. It is not suited to his present accomplishments. The effort necessary to accommodate his voice to the widely varying demands of the part is hazardous for him."

both be under her eyes, and they followed her while the orchestra followed the flute.

It is well known to singers that perfumes influence the voice, says the New York Sun. The violet is regarded by artists as the flower which especially causes hoarseness. The rose, on the contrary, is regarded as inoffensive. M. Joad does not believe that the emanations of the violet prevent free vibration of the vocal cords, and thinks if this flower has any injurious effect upon the voice the rose and other flowers must have the same action. There is, in fact, nothing fixed or regular in the influence exerted by the perfume of flowers. It is a matter of individual susceptibility. Some are affected by the lilac, others by the mimosa. Others are again in no manner affected by flowers, musk, amber, civet, or the various toilet preparations, but experience obstruction of the nose, hoarseness and oppression from the odors of oils, grasses, burnt horn and the emanations from tanneries and breweries. "It is very difficult," says M. Joad, "to

LONGEVITY OF THE JEWS

DEATH RATE BUT LITTLE VIGOR—HALF THAT OF AMERICANS.



MISS NANCE O'NEIL, AS MAGDA, AT CORDRAY'S THIS WEEK.

furnish an explanation of these peculiarities, and we must content ourselves by regarding them as examples of olfactory idiosyncrasy. It cannot be denied, however, that odors may occasion various accidents and vocal troubles in persons of nervous temperaments and excessive sensibility.

Mrs. Boccasin, formerly Miss Mabel Kratz, of Portland, says the Chicago Tribune, has been receiving favorable notice as a singer in Chicago, Cleveland and Los Angeles, in which cities she has resided since the world's fair, at which time she began her studies with Madame Liane, of the American conservatory, Chicago. She is now a pupil of Margaret Chickering. Her niece, Miss Mabel Cronist, daughter of Mrs. C. E. Jones, of Portland, is also a pupil of Mrs. Chickering, and shows promise of a pure, true lyric soprano voice.

A special newspaper dispatch from Oakland, Cal., tells how Antonietta Trebelli's manager was refused the privilege of leasing the Congregational church there for her concert because when she last sang in that edifice, some three years ago, an empty beer bottle had been found in the extemporized artist's room. The fact that it was a small bottle, and that the manager explained how Trebelli really preferred milk as a vocal tonic, but substituted beer in the absence of lactated fluid, did not avail. "There is a moral to all temperance stories," says the Concert-Goer, "and in this instance it is not hard to deduce—i. e., singers who perform in churches should take their nerve tonic at their hotels or else swallow the bottle."

Madame Patti used to keep her "press notices" but these after a while filled so many volumes that she discontinued collecting them. One cutting from a Chicago newspaper is as follows: "Madame Patti, the eminent vocalist and far-fewellist, will come to us for the first time in the next year. All who expect to die before year after next will do well to hear the human nightingale on this trip, for Patti never sings good-by to voice in the same year, and die without hearing her high two-thousand-dollar note is to seek the hereafter in woeful ignorance of the heights to which a woman with good lungs, a cascade in Wales, and who uses only one kind of soap, can soar when the trills."

"In writing of the decline of choral music in Cincinnati recently," says Robert I. Carter, "I neglected to mention an important factor. The May festival of '96 marked a falling off in interest of the whole under singers. This was largely due to the position the festival had taken toward all organizations who tried to do something for the city. Something radical had to be done to secure a respectable chorus for the festival of '98. The solution was found in the purchase for \$1000 for the services of the Apollo Club, an arrangement which worked well enough, but which the Apollo Club was unwilling to continue. The Festival Association therefore resorted to the expedient of hiring singers individually. Thus during the past two years of preparation for the coming festival a large proportion of the male chorus has been paid at the rate of \$1 a rehearsal. This, of course, destroys the original intentions and aims of the festival. But it also has a disastrous effect upon the other organizations, as singers who have once stepped over the lines of 'professionalism' refuse to contribute their services for any work, and those who sing for love of the art are unwilling to take their place beside those who are paid. It is the general sentiment that the coming festival of 1900 will be the last one that Cincinnati will have unless something unexpected appears to purify the whole musical atmosphere and furnish the festivals with a new ideal."

Miss Margaret Carolyn Mitchell, who will make her initial bow to a Portland audience this evening at the Jewish Women's Council, is a graduate of the Elmira college of music, New York. Her playing is characterized by brilliancy and vivacity, her style being decidedly of the bravura order. Miss Mitchell has a large and varied repertoire, and is said to have made a desirable reputation in the East. In all probability she will make Portland her future home.

games as the American or Englishman of today is to his national pastime of baseball, football, cricket or racing, or the German to his fencing. The Teuton of the 19th century, in physical development, surpasses all other races and rules the world. He is what some one has dubbed a masculine race. He is, on the whole, a long-lived race. He works with his hands, with his body, with his legs and with his brain—in fact, he works altogether. He is not apt to stunt one portion of his physical make-up to aid in developing another portion. In his normal condition he is a country-dweller, and despises the town.

In contradistinction to the Teuton, let us consider the Jew, and we speak now of the masses. Physically he is poorly developed. Centuries of oppression have stamped out his physical vigor, if not his vitality. The European Jew is under-sized, and markedly so. His mental vigor, however, is unimpaired, and probably on the whole is superior to his neighbor's.

OLD S & KING

Lively Bargains In Our Cloak Dept. All Colored Jackets for Ladies and Misses

This season's best creations At About Half Price

Some Fur Bargains

Ladies' Suits

Homespun Reefer

\$20 to \$35 Suits

Silk Waists

A Broken Line At Half Price

Woolen Waists

Bargains in China And Kitchen Utensils

Decorated China

Haviland China Decorated Dinner Sets

Haviland China White Dinner Sets

English Semiporcelain Dinner Sets

Odd Dinner Sets About Usual Price

Kitchen Furnishings

For Little Folks

Careful of Their Diet.

OLD S & KING

TRINITY REQUEST RECITAL.

Plan to Provide a New Organ for Trinity Church.

The musical people of Portland will be pleased to learn that another organ recital will be given in Trinity church during the coming spring.

SYMPHONY ORCHESTRA.

OLD S & KING

Lively Bargains In Our Cloak Dept. All Colored Jackets for Ladies and Misses

This season's best creations At About Half Price

Some Fur Bargains

Ladies' Suits

Homespun Reefer

\$20 to \$35 Suits

Silk Waists

A Broken Line At Half Price

Woolen Waists

Bargains in China And Kitchen Utensils

Decorated China

Haviland China Decorated Dinner Sets

Haviland China White Dinner Sets

English Semiporcelain Dinner Sets

Odd Dinner Sets About Usual Price

Kitchen Furnishings

For Little Folks

Careful of Their Diet.

OLD S & KING

TRINITY REQUEST RECITAL.

Plan to Provide a New Organ for Trinity Church.

The musical people of Portland will be pleased to learn that another organ recital will be given in Trinity church during the coming spring.

SYMPHONY ORCHESTRA.

OLD S & KING

EVERY DRY GOODS WANT SUPPLIED LAST WEEK OF OUR 22d Annual Clearance Sale

Our preparations are complete for making this week's sales outstrip all our previous showings. It will be an all-around reduction week. Aside from our regular Clearance Sale reductions there will be wonderful picking in every department for wide-awake buyers. To make room for our spring stock many small lines must be closed, and we will stand not on the order of their going. Come early. Both the weather and our prices are in your favor.

Now Is the Time to Buy House Linens

Richardson's World-Renowned Linens

Cotton Towels

French Flannels

Clearance Special—Outing Flannel, in dark colors, for house wear and children's uses, at 7c yard.

High Grade Black Dress Goods

Downline Comforts

Lace Curtains

New Art Denims, Burlaps and Figured Madras, 40c values, at 23c yard.

The Culmination of Our White Fair

Odd Lines of Gowns and Skirts

Odd Skirts

Odd Drawers

Ladies' Wool Gowns

For Little Folks

OLD S & KING

TRINITY REQUEST RECITAL.

SYMPHONY ORCHESTRA.

OLD S & KING

Hints for Opera-Goers

Ladies' Neckwear

White Kid Gloves

Ostrich Boas

Dainty Fans

Marvelous Values in Black Silk Lace Skirt Flouncings

Ladies' Winter Gloves

Half Prices

Traveling Bags And Suit Cases

Men's Linen Collars

Men's Heavy Suspenders

Men's Night Shirts

Men's Pajamas At Half Price

Women's Underwear

Silk and Lisle Vests

Ladies' Shoes

Our \$2.50 Lines at \$2.10 pr

Our \$3 Lines at \$2.50 pr

Boys' Shoe Bargains

Toilet Necessities—Dressing Combs

Ladies' Union Suits

Her First Appearance.

OLD S & KING