



I was all set. And took to stride that might create a soul Under the ribs of death. —Milton.

GRAU HAS A NEW TENOR

Sembrich and Bispham Before Largest Audience Known in Boston Music Hall—Other News.

Pierre Cornubert, the new tenor, for whose introduction Meyerbeer's "L'Africain" was recently sung at the Metropolitan, did one thing that deserved recognition, says the New York Evening Sun. He sang in tune. This achievement, after some of the depressing exhibitions far toward excusing the obvious faults of the newcomer, M. Cornubert's methods of voice production are such as to deprive his middle register of appealing quality, but his higher notes have the true ring, and it was these alone which caused the audience to ask a repetition of the principal tenor aria in act 4. The voice is a genuine tenor, powerful in the upper register, and of sufficient range. Dramatically, M. Cornubert is immature. A slender, youthful figure might well be the glory of an operatic tenor, but the poses must not be rigidly conventional. Unfortunately, the foolights are a magnet to M. Cornubert's feet, and he beats a retreat only in order to resume his places forward. It is only fair to say, however, that the new tenor is, in existing circumstances, a real addition to the operatic force, and that the very faults of his youthfulness will commend him to many seasoned opera-goers. Fortunately as Manager Grau, who can conjure up tenors at a few days' notice, and can continue to delight matinee audiences with the spectacular bulletins of "L'Africain."

Mme. Sembrich is to be the soloist at the Cincinnati musical festival, and may appear in other festivals, although she has declined two offers which would present her remaining in the country after May 15. She will have sung this season in the three principal musical festivals of the country, Worcester, Maine and Cincinnati. She sang recently to the largest audience ever gathered in the Boston Music Hall, at a concert, in which she was assisted by David Bispham.

Maurice Grau has decided that his opera company shall next year have an extra orchestra and chorus for the Philadelphia season. The work of appearing twice a week in the neighboring town is too exacting for these branches of the organization, and practically prevents rehearsals. The chorus and orchestra leave in a special train every Tuesday and Thursday, returning to New York after the performance. That brings them here in the early morning hours, and as rehearsals are called at 11 o'clock on the day preceding the performance, as their expenses are paid by the management, if they have not forgotten to put a clause to that effect in their contracts, the preparation of the new works, announced in the Philadelphia season, and Mr. Grau proposes to take steps in the future to prevent these postponements.

Sometimes the comments of the casual attendants at the Metropolitan Opera House are interesting, as they explain the different views of the audience, says a New York critic. When Mme. Calve last sang in "Faust," two interested auditors, hanging over the brass rail, were very much interested in the large crowd that stands in the prison scene. One of them was naturally anxious to find out how it happened to be there. "Oh, that's where her brother's buried," said one with an air of great wisdom. "Don't you remember, he was killed in the last act?" "The Meisteringer" there was unceremoniously told that the identity of Mme. Calve in the opera, "She is the goldsmith's daughter," explained the inevitable wise man; "the old Jeweler's." This information did not satisfy the other. "Jeweler's daughter," he repeated, incredulously, "Not she, if it's any Jeweler, though, it must be Tiffany."

A new opera, that brings the American public temporarily into contact with the latest musical thought in Europe is Spinel's "At the Lower Harbor," which has just been produced in New York by the Castle Square Opera Company. After seeing the opera in representation, it is easy to understand its fate, says the New York Sun. In Berlin and other German cities it gained great praise. The musicianship of the composer, as shown in the expressive and varied orchestration, his ability to write a stirring dramatic score, even if it lacked melodic originality, and his complete mastery of the orchestra were everywhere praised, and the work was regarded as a really notable example of modern operatic writing. Yet, after all this praise and enthusiasm, it dropped from the repertoire after only a few performances, and this is readily explicable in view of the character of its text. Such accumulated horrors have never before been contained in three acts of a short opera, and if any crime be missing, it is dramatic for use on the stage. "At the Lower Harbor" is utterly unpalatable to American taste.

Queen Victoria was so delighted with the American violinist, Miss Leonora Jackson, when by special invitation she played before her at Windsor Castle, that she presented her, as a memento of her visit, a cross of diamonds. Miss Jackson is described as a little slip of a girl, hardly out of her teens; yet she returns to America after winning the most valuable musical laurels that Germany, England and France can bestow. Educated in Germany, the favorite pupil of the great Joachim, she was commanded to play before the German Emperor, who gave her the heartiest praise; she won the Mendelssohn state prize, and in Paris, she played the Brahms concerto, and won five recalls.

Miss Frances Jones, who is studying organ in New York under Dudley Buck and William C. Carl, has decided to remain several months longer. She is reported as making great advancement in her musical work, which includes piano study, as well as organ.

Mr. Laurence Pease has been engaged to sing the tenor role in "Hiawatha's Wedding Feast," which is to be given by the Philharmonic Society, of Seattle.

Miss E. M. McGinn appeared at a recent concert given in Boston by some of the students of Mrs. Helen Hopekirk's advanced class of the New England Conservatory of Music. She will appear again in March.

AMONG THE COLLEGES.

Events of the Week at the State University and Elsewhere.

The main topic of conversation in and about the State University at present is the coming oratorical contest, which will be held at Monmouth next Friday evening. The University of Oregon has won first place in three of the eight contests already held, and the members of the team are anxiously awaiting the result of the coming struggle. Mr. McKay, the University of Oregon's representative, will be accompanied to Monmouth by the following-named delegates: C. A. Redmond, '00; Chester Fisher, '01; W. H. Johnson, '02; E. Van Dyke, '03; Miss Winette Miller, '04; M. L. Appleby, '05; and Homer D. Angell, '06.

At the regular meeting of the Academy of Sciences last Saturday evening Mr. B. E. Spencer read a very interesting paper on "Vein Homologies of Insect Wings." The Y. M. C. A. has elected officers for the ensuing year, as follows: President, W. Gilbert Beattie, '01; vice-president, John B. Winstanley, '02; recording secretary, E. E. Cood, '03; corresponding secretary, Charles Campbell, '02; treasurer, C. V. Ross, '02; librarian, C. E. Wagner, '03; chorister, J. J. Handmaker, '03; editor, J. Arthur Gamber, '04.

On the evening of her debut as Aida, in Philadelphia, she was given a perfect ovation.

Judging from the enthusiasm of her audiences and the eagerness of managers to secure engagements, she was pre-eminently the concert singer of last season. Eight weeks of that work, with such organizations as the Symphony Orchestra, of Boston; the Philharmonic, Leoderkranz and Arion Societies, of New York; an opera season, lasting from December 1 to April 1, during which time she sang as many as five evenings a week; another eight weeks of concert; add to that a London season of six weeks and her Bayreuth engagement, from the middle of July to the middle of August, with all the attendant fatigue of travel, and it will easily be seen that such a tax can be endured only by one who possesses unusual mental vigor and glorious vitality. The London season at Covent Garden with the Grau forces has been a triumph for the great soprano, as her re-engagement for the next three seasons testifies. All accounts of her Evas in the "Meisteringer" at the Wagner Festival, give her enthusiastic praise.

Her Early Years.

When Madame Gadski was 11 years old, and when she was singing with other children in school, the beautiful voice was discovered. Her parents at once consulted Madame Schroeder-Chaloupek of Stuttgart, Germany, who advised that the voice be cultivated, and she has been Gadski's only teacher. Her studies began rather early, and the public debut was made at the age of 15, at the Kroll Theater, in Berlin. Like all conscientious artists, she believes in an intelligent understanding of the theme, and of the artistic thought of the composer, before making any attempt at interpretation.

Born in Stettin, with these German sentiments, she dwells affectionately in conversation upon her country, its history its lore. She comes of German and Polish parentage, inheriting from her estimable mother that which distinguishes all German women as "immer feisig." The average picture of a prima donna's life, with hours in the dressing room, long periods of rest, during which time a maid supplies every movement, does not describe Madame Gadski's days. Rarely does she rise later than 9 o'clock, and excepting for the time spent in study, or when the accompanist comes to assist with some difficult passage, her hours are spent much as are those of other people.

Although invited frequently, this charming woman, so delightful to meet socially, seldom goes into society. Nor does she go often to the theater, when not on duty. To stay with her little seven-year-old Lotte, to be nurse when the little girl is ill, to enjoy the companionship of the husband and mother for whom she evinces such devotion, is her greatest happiness.

A Home Woman.

With nimble fingers she repairs a broken thread, replaces a wing on her hat, or does, with love in every stitch, a bit of fancywork for her home in Berlin, which photographs show to be spacious and beautiful. When at home, Frau Taucher, as Gadski is known in private life, likes to cook and do a thousand little things so dear to the heart of the home-loving woman. As she sits talking animatedly, she looks the very picture of health and

peace.

At Hotel Portland Tonight.

March—"Belle of New York".....Clark Selection—"Der Freischutz".....Weber Waltz—"Hydroplan".....Gungl Overture—"La Tzigane".....Corbin Caprice—"Hearts and Flowers".....Moses Two-step—"Napoleon".....Levy Schottische—"Kentucky Dab" (new) Johnson Selection—"Ernani".....Strauss Selection—"La Carline".....Ganne Overture—"Foot and Peasant".....Suppe Selection—"Fencing-Master".....DeKoven Cakewalk—"Conville Barbecue".....Kammermeyer W. H. Kinross, Musical Director.

It's Always Thus.

The finest days in all the year, With strange serenity, appear Just when we have, and cannot shrink, Some hideous job of undone work! —Detroit Free Press.

GADSKI—WOMAN, ARTIST

HER GREAT ROLES ARE ELISA, ELIZABETH AND SENTA.

She is Young and Loves Her Home —Her Remarkable Energy and Freshness.

Johanna Gadski, the great Wagnerian soprano, who Portland musicians are earnestly hoping will be heard in this city, on her Western tour, in company with David Bispham, the famous baritone, and Mr. Demrosch, comes to the Pacific Coast, flushed with her Metropolitan successes in New York. Faithful to a previous contract for this concert tour, she now leaves Mr. Grau's Company before the Metropolitan opera season is finished, since her three years' contract, recently concluded with Grau, included this stipulation. The concert planned for this tour deal with the Wagnerian operas, a subject in which Portland music-lovers are just now deeply interested. Mr. Demrosch gives explanatory talks, illustrating these also at the piano. As he is a brilliant pianist, he has been achieving marked success along these lines in New York this season.

Few of the younger singers have accomplished as much as Madame Gadski in so short a time, and none have shown themselves more versatile than she. At the age of 27 she is a great prima donna, conceded to be ideal in such roles as Eliza, in "Lohegrin"; Elizabeth, in "Tannhauser"; and Senta, in "The Flying Dutchman"—this last being her favorite role, says Emma Dawson Nickolls, in Music. She is rapidly growing into the maturer Brunhilde, and she scored a decided success, when Madame Terzina's illness in New York made it necessary for her to sing these parts.

Great Capacity for Work.

Some idea of the tremendous amount of work Madame Gadski composes and her facility for acquiring her roles may be had, when it is known that she learned in

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High Grade Turkish Rugs

We have just received an immense shipment of these most artistic of all rugs, and now show by far the largest, handsomest and most complete line we've ever offered. You all know the good features of Oriental rugs—soft, velvety pile; rich color harmonies and effectiveness.

For Spring House Furnishings

Nothing richer or more effective could be found. They include the well-known makes of Antique

Kis Kilims Bokhara Melas Carabagh Daghestan Shirvan Malgaran Sibirax Teheran Kurdistan Missool Sibirax Persian Yoroork Yarmouth, Etc. Afghan Ladie Khiva Yordes

Ranging from small rugs to large carpet sizes.

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Whitney Baby Carriages and Go-Carts

Early Spring Millinery Is in Blossom

Trimmed Hats planned to evoke the admiration of every woman are here. Millinery that reflects the brightness of Spring. We'll mention today:

Ready-to-Wear Hats

A beautiful and complete display. Turbans, Toques, Round Hats, Walking Hats, Fancy Sailor effects and large, Drooping Shapes, in Tuscan, Milan and Combination Brads. Trimmings of straw, quills, braids, silk scarfs, etc.

"Miss Hobbs" Hats

Are very jaunty affairs. Both black and color.

Hats and Bonnets For Children

Some advance styles for Spring just received.

Silk Hats

In many shades and shapes, daintily trimmed in mull, silk, or organdie. Also silk and straw combinations. Prices, \$1.00, \$1.15, \$1.65 to \$5.00 each.

Children's Caps

French or Poke Shapes, of silk or mull, tucked and embroidered trimmed, with or without face ruching. From 25c to \$2.50 each.

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Cambric-Covered Cushions

Filled with fine silk floss, as fluffy as down.

20-inch Cushions.....50c each 24-inch Cushions.....75c each 28-inch Cushions.....90c each

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No better shoe made for the price. A little finer grade than our famous Princess. In very style, from the extra fine kid, hand-sewed, turned soles to the heavier kid or velour calf, heavy sole "mannish" style. Both black and brown, at \$3.50 pair.

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Also of corded zephyr gingham, in fancy stripes, pastel tints, at \$1.50 each.

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\$15.00 For finer grade, in same style; colors, brown, mixed or blue mixed.

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\$17.50 For Reofer Suit, jacket with double-breast, velvet collar and satin lining; skirt with box pleated back.

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Ladies are always interested in purchasing dainty pieces of China or Glass to increase their collections. Prices this week are much reduced.

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Simili Pongees and Spot Crepes Zibeline Plaids New seasonable combinations for suits, waists, etc. Double widths, at 25c yd

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