

TO FORM AN ORATORIO SOCIETY

Question Discussed by Portland People Who Favor It—Dr. Morrison Desired as Director.

For some weeks past remarks have been heard in Portland musical circles as to the desirability of organizing an oratorio society, with Dr. A. A. Morrison, rector of Trinity Church, as conductor. It has been argued that the remarkable musical season just enjoyed has demonstrated an earnest and unmistakable desire for the best music on the part of our people. The unprecedented success of the Musical Club with its high standard of art, the pure and disinterested endeavor of the Symphony Orchestra which has received such support from the community, indicating a state of public feeling that will be satisfied with nothing less than the highest musical culture. The idea prevails that if Dr. Morrison would consent to direct such an organization it could not fail of ultimate success, both because of his eminent personal fitness for the work and because of his large musical experience as a New York oratorio soloist. The Oregonian now endeavors to crystallize public opinion into shape for its readers. Only such persons interested in the musical advancement of the community as could be reached at short notice are included in the following expressions of opinion. Any who desire to offer further suggestions may at any time send a communication to this office, which The Oregonian will be glad to publish.

Dr. Morrison's Ideas.
Rev. A. A. Morrison, D. D., rector of Trinity Church, if the public favors it, I would be glad to undertake the work of directing an oratorio society here; but I would not be willing to waste my time on a half-dead-and-alive organization. Its success would depend upon the aid rendered by Portland soloists. The best musical talent the city affords must be included in the chorus. In no other way can the society flourish. Many of the finest voices in New York are to be found doing oratorio chorus work, and it should be the same here. There ought to be 200 voices. If such an organization is to be formed, the first steps should be taken toward it now, without delay. For there is much preliminary work to be done in the way of trying voices and putting the society on a firm financial basis. All the time between now and the end of the Summer would be required for this work. Then in the Fall regular practice could begin and we would be ready to give "The Messiah" at Christmas.

The Society should be organized as a musical institution, with a number of subscribing patrons, paying so much a year for its maintenance. And out of the number of patrons who would subscribe a certain sum would be elected the board of trustees that should govern the society. The business of such a board should be to look after the finances, assume responsibility for contracts, or any other legitimate indebtedness of which they would approve, such as the expense of a place in which to rehearse, the printing, and the music. All this takes time.

There must be a certain number of prominent people in town as patrons. These must assume a certain measure of responsibility. There is no time to be lost, but a little more must be done, but that little must be done in the proper way.

The function of the government is to support the conductor and to carry on the work. The conductor is the one who understands the mechanism of the oratorio, but at the same time he is responsible to the government.

Directors or the patrons should be elected if there were any; and no one else there would be if the city is managed reasonably well. In fact there could not help but be profit.

Rose Bloch-Bauer and Others.
Mrs. Rose Bloch-Bauer, choir director and soprano soloist at Temple Beth Israel—I am heartily in sympathy with the movement concerning the organization of an oratorio society in our city. Portland has long been in need of such a society. Considering the large amount of ability that exists here, such a movement ought to prove a success, particularly with a good financial backing, which heretofore has been the great drawback in similar attempts.

Dom Zan, baritone soloist and choir director at St. Mary's Cathedral—I am decidedly in favor of organizing an oratorio society with Dr. Morrison as director. Portland is well supplied with good voices, and there is ample material for a chorus of 200. But do not consider it advisable to begin rehearsals until the next Fall, as the pleasant weather is coming on now, and it would be difficult to hold a chorus together at this time.

W. A. Cummings—A chorus of 200 voices to form an oratorio society can be obtained only with the co-operation of the singing teachers of Portland. Such a society, encouraged by financial support, would succeed.

The Musical Club.
Mrs. Emily B. Trevett, president of the Musical Club—Any one who appreciates the educational value to a community of a good oratorio society will undoubtedly do everything possible towards establishing one in Portland, as proposed. The choice of Dr. Morrison as conductor seems a most happy one; his acceptance would be the guarantee of enthusiastic and earnest work. It is to be hoped that the plan will meet with sufficient encouragement to warrant Dr. Morrison in carrying it out.

Mrs. William C. Alvord, organist and choir director of Trinity Church—It would be an excellent thing for Portland to have an oratorio society, and could not fail to add immeasurably to our musical culture. Dr. Morrison is peculiarly well fitted to take charge of the work, as he has lived in an atmosphere of the best musical thought ever since he was 15 years old, and owing to his long association with oratorio work in New York City must be well informed regarding matters of musical detail along the line of work.

Mrs. Rosa F. Burrell—I shall be glad to give my influence and support in aid of a movement to establish an oratorio society in this city.

Practical Advice.
Edgar E. Courson, choir director and organist at First Presbyterian Church—There is ample material in Portland for a first-class oratorio society. To be a success, such a society would have to start out with a subscription list large enough to cover all expenses for an entire season. The expenses would be large. Allowance should be made for hall rent (for rehearsals), piano rent, salary of accompanist, fees of soloists, rent of theater or theater for public performances, and hire of large orchestra. The orchestra should be well paid, as at least six rehearsals should be exacted from its members. Does should not exceed 25 cents per month. No dues at all would be better.

An examining committee should rigidly reject all incompetent applicants for membership. The ultimate success of the society would depend almost entirely on the ability, energy and tact of the conductor.

Mrs. H. H. O'Reilly, contralto soloist at Unitarian Church—It is a movement in the right direction, and I shall be glad to help it forward to the best of my ability. It seems to me particularly important that our best soloists in the city should be willing to assist in the chorus work. They are the ones to make it successful, and this would be in accord with the custom of the musical centers of England.

Eugene Steibinger—Portland should have such an organization. To make it a suc-

cess considerable money is required. Unless you can select your singers, and by paying them assure their prompt attendance at all rehearsals, your undertaking will meet the fate of the numerous attempts made in the same direction within the last 20 years. Amateurs cannot be depended upon to submit to the continuous and conscientious training necessary correctly to perform the masterpieces of a Handel, Bach or Haydn.

What Portland Needs.
Mrs. Walter Reed, contralto soloist at St. Mary's Cathedral—In response to the circular sent me regarding the organization of an oratorio society, I can say that an oratorio society is just what Portland needs most for the good of music, and, under the direction of so capable a musician as the Rev. Dr. A. A. Morrison has proved himself to be a success artistically. Surely the singers of this city will all interest possible in the organization of such a society, and will help in any way they can toward its goal.

H. W. Hogue, tenor of the Cathedral



REV. A. A. MORRISON, D. D., RECTOR OF TRINITY.

quart—In response to your request for an expression of my opinion of the movement for an oratorio society of 200 voices, under the directorship of Rev. Dr. A. A. Morrison, rector of Trinity Church, I take pleasure in saying that I am heartily in favor of the plan. No enterprise of a musical nature could be more worthy of support. There is ample material at hand for such a society, and I believe that under Dr. Morrison's guidance results can be obtained which will be a credit to the public as well as a credit to the singers of Portland.

With Symphony Orchestras.
Mrs. Jennie Norelli, soprano soloist at the Unitarian Church—The organization of an oratorio society would in my opinion be of great value to Portland and its musical development. From the many young and fresh voices now under the training of the different vocal teachers of the city could be chosen an excellent chorus, which under proper direction could render the compositions of the great masters, while the Portland Symphony Orchestra, a most excellent organization, could aid in producing a most perfect result. I feel sure that the professional musicians of Portland will welcome such an undertaking and do all in their power to sustain it.

In this connection, let me also point out the necessity of a first-class music hall in Portland, where good music can be given and enjoyed to best advantage.

Paul Westinger—The starting of an oratorio society in this city ought to find support from all those who love music in its highest sense. It is my opinion that it should not be difficult to find 120 to 150 singers in this city with fairly well-trained voices and capable of reading at first sight. The examination of those to be accepted as active members should be pretty strict, as it has been found in the past that the good singers do not like to be overworked on account of those who are not qualified.

There could be an inactive membership of those who love music in general, as well as oratorio works in particular, and certainly a city of Portland's size there should be found a sufficient number of high-minded people who would gladly help the matter with liberal subscriptions, as Bach, Handel, Palestrina, Haydn, Mozart, Rossini, Schumann, etc., is of immeasurable value from the standpoint of musical education. We are now having a symphony orchestra here, it might be possible to have the two organizations work together in the production of oratorios. As to myself, I wish to say that I would of course gladly assist in a matter of this kind in the future with the same energy as I have repeatedly done in the past.

Unqualified Support.
C. E. Master—I wish to give my unqualified support to this movement, and will be glad to help it along in every way I can. To organize an oratorio society of 200 voices, with Dr. Morrison as conductor, seems to me perfectly feasible and in every way desirable.

W. F. Werschul, director of the Arion Society and the Y. M. C. A. music classes—I am heartily in sympathy with any movement that has for its aim the cultivation of a taste for oratorio music, and hope that from the ashes of past efforts there may arise a permanent organization, after the order of the Handel and Haydn Society, of Boston, or the Apollo Club, of Chicago, that have enjoyed an unbroken existence of many years. In the ranks of these societies may be found many of the best teachers of both cities, who do not think it beneath their dignity to sing in the chorus. By all means, let us have a choral society. I will do what I can for its success.

The following communication comes unsigned: "To your request for an expression of opinion from me upon the oratorio movement, I gladly accede, giving the proposal my most hearty indorsement and my promise of personal support and influence and in money, at least up to the cost of tickets for all concerts.

"The citizens of Portland will inform themselves as to the success of such societies in Eastern cities of about Portland's size (Worcester, Mass., and Burlington, Vt., for example), and learn what centers of musical interest and attraction they have become at the time of their yearly or frequent musical festivals, employing the best musical talent in the

world for assistance, they have a suggestion of what an oratorio society may lead to here."

Behind the Valley Towns.
Mrs. Fletcher Linn—There ought to be no trouble about gathering together a chorus of 200 voices in Portland. Even the little Valley towns about us have their oratorio societies. Why should Portland be behind them in this matter? From my earliest recollections of musical study I have always been accustomed to work of this kind, and I miss it here greatly. Dr. Morrison would make an ideal conductor, since he has such large musical knowledge of the subject, such a superb voice and commanding presence, such as compel respect and confidence.

Miss Susan Gambell, soprano soloist and choir director of the Forbes Presbyterian Church—Replying to your request for my opinion as to the advisability of organizing an oratorio society, I will say that any movement towards introducing to the public first-class music, rendered by our local musicians, should be encouraged, and I will gladly assist such an organization in any way that I possibly can.

William J. Belcher, tenor at First Congregational Church—The movement which is now on foot to organize an oratorio society should meet with the approval and hearty support of each and every person in Portland, which I am sure it will, for given in our Eastern states. Personally, I hope it will meet with success.

FIRST TIME IN PORTLAND.
Stainer's "Crucifixion" at First Congregational Church.
Stainer's "The Crucifixion" will be given at the First Congregational Church on Palm Sunday evening, April 8. The regular choir, consisting of Mrs. Rose Bloch-Bauer, soprano; Mrs. Frank J. Raley, contralto; William J. Belcher, tenor; W. A. Montgomery, baritone; will be assisted by Mrs. Pollard Clifton, soprano; Mrs. R. M. Sturges, contralto; E. Drake, tenor; Charles H. Hogg, bass; W. A. Montgomery, director; Ralph W. Hoyt, organist.

"The Crucifixion," by Dr. J. Stainer, with words selected and written by the Rev. J. Sparrow Simpson, is a meditation on the Sacred Passion of the Holy Redeemer. This work differs from the standard oratorios in that it is founded on New Testament Scripture. The music admirably sets off the words, and seems to give an added significance to their meaning. The breathes forth a deeply religious feeling. The choruses are truly grand, and especially the two, "Fling Wide the Gates" and "The Appeal of the Crucified," interspersed through the work are hymns to be sung by the congregation and choir.

The most effective solo in "The Crucifixion," "King Ever Glorious," which sets forth the death of Christ, in a beautiful, will be rendered by that gifted singer, Mrs. Rose Bloch-Bauer.

This will be the first presentation of "The Crucifixion" in Portland, and undoubtedly it will create a deep impression.

MAY IRWIN AND DALY.
Tells of Her Experiences With the Famous Manager.
Since the death of Augustin Daly many stories have been published about the early days of his famous company. Several of the prominent stars began their careers in his organization, and among those was May Irwin. She was interviewed recently along these lines, and this is what she had to say about her experience in the theater that formed the school of so many players.

"My sister Flo and I had been appearing in a vaudeville sketch at Tony Pastor's when, in 1882, I gave all that up to join Mr. Daly. We had been playing in New York all Winter, and in the Spring we went on the road. We played in Chicago and Mr. Daly happened to be there. One night he came to our theater just before my sister and I went on for our sketch. I learned afterwards that he came to see us. I recognized him in a box, and, as I tried to do my best, of course I got very nervous.

"The next day I got up at 6 o'clock and went fishing. I was in the broiling sun until noon, and my face was one large blister. I had just got my face well greased when Mr. Daly's manager called, I was so excited I could hardly get into my clothes. Mr. Dorney said he had been sent by Mr. Daly to find out if I would join his company. I nearly dropped dead. To be a member of Daly's company had been the height of my ambition. Mr. Daly paid me some of the nicest compliments I had ever received. He said I was a diamond in the rough. I certainly learned the best part of all I know at Daly's. I was with him four years, and left him because I could get more money.

"The first part I played at Daly's was no more suited to me than is the part of Lady Macbeth. It was the part of a cranky, sour, dyspeptic old maid. I think the reason it was given to me was because no one else would take it. The memory of the strict discipline at Daly's almost frightens me. I had played all sorts and conditions of women, from girls in short skirts to decrepit old women. Now I was to appear in straight parts. I was to be developed as a comedienne. We played 'Red Letter Nights' and 'After Bowling Hours.' 'A Night Off' was a bowling success. We played that in London and the principal cities on the Continent. I was Susan in that, and Betsy in 'Nancy & Co.' I didn't have any singing to do in these plays, but I did sing in the old comedy, 'She Would or She Wouldn't.'

"I had the greatest difficulty at Daly's in keeping myself from making 'sides,'

had just cuddled down close to the actress and was saying, patronizingly: "'Oh, I liked the play so much, and I thought you did real well, Miss Terry.'"

"And Terry laughed happily and hugged the little maid, as she loves all children and looks upon them as her own. She is fascinating now as she was 20 years ago, and she has a vitality with which six ordinary women might thrive. She lay in the hammock, her long shapely limbs scarcely covered with a crinkly, fleecy gauze and no stays to hamper her (for Ellen Terry never wears them). There she was when I left her; and there she slept, with her breath of emilax fading on her head, until it was time to disrobe and put on the chic frock of Nance Oldfield, in which character she appeared for the evening."

DOESN'T NEED 'EM NOW.
Mrs. Calve's Early Experience With Padded Calves.
"When I went to the Theatre de la Monnaie, in Brussels, in 1881," says Mme. Calve in Collier's Weekly, "I made my debut as Marguerite. My second performance was to be Cherubino. At that time I was very slight. My neck and arms were thin, and so, of course, were my legs. I did not think I could possibly appear in breeches without something to make me look a little plumper. So I went to the costumer of the theater and told him I wanted some pads. He made them according to his own ideas of what they should be, and sent them to me so late that I had no time to try them on. I don't know what I must have looked like when I stepped on the stage, thin and girlish from the waist up, but provided with the most enormous calves.

"After the first act the manager rushed around to my dressing-room. 'Gracious,' he exclaimed, 'where in the world did you get those legs. They certainly are not your own.' I admitted that they were not, and said I thought I was too thin to dispense with pads. 'Don't you know,' he said to me, 'that a young girl with straight, slender legs is far better suited to the part of a page than when she disfigures herself with such things as those? Take off the pads and go out in your own legs.' I decided to follow his advice. When I came on the stage again I was thin, but at least symmetrical. The effect on the audience was startling. I seemed to see the people in the

theater craning their necks to discover what had happened to change me so. The conductor of the orchestra stared at me as if his eyes would pop out of his head. After a moment or two the cause of the astonishing alteration in my looks seemed to be understood, and there was a titter of laughter through the audience. Since that time I have never worn pads."

Miss Anthony's Portrait.
At the reception tendered Miss Anthony in Washington by Speaker Henderson's wife, the venerable anti-suffragist was taken to the private art gallery of the Speaker and shown a fine bust portrait in oils of herself. Mrs. Henderson gave the commission to an artist and had the portrait painted to present to the Corcoran Art Gallery. It represents Miss Anthony in full profile, attired in black, with lace at the throat, and about her shoulders the historic red silk shawl, which gives the picture exactly the coloring that it needs.

It is a fine likeness, the only criticism that could possibly be made being that not all the strength of her character is in evidence. Miss Anthony looked at it with much pleasure. "Am I really as nice looking as that?" she asked.

ELLEN TERRY'S HAMMOCK.
Uses It Habitually Wherever She May Be Playing.
The most striking piece of furnishing in Miss Ellen Terry's dressing-room at the theater, no matter where she may have an engagement, is the hammock, into which she flings herself between acts. "Here," says one of her Chicago friends, "I found her the other afternoon after the matinee. Her hair was long and blonde and crowned with a wreath of smilax, just as she had come off the stage. She sat there laughing, philosophizing and saying the wisest things and the prettiest in the world, in her animated, impetuous way for an hour."

"With her was the child of a California friend—a big, pretty child of 19—who was sharing the hammock. As I entered she

had just cuddled down close to the actress and was saying, patronizingly: "'Oh, I liked the play so much, and I thought you did real well, Miss Terry.'"

"And Terry laughed happily and hugged the little maid, as she loves all children and looks upon them as her own. She is fascinating now as she was 20 years ago, and she has a vitality with which six ordinary women might thrive. She lay in the hammock, her long shapely limbs scarcely covered with a crinkly, fleecy gauze and no stays to hamper her (for Ellen Terry never wears them). There she was when I left her; and there she slept, with her breath of emilax fading on her head, until it was time to disrobe and put on the chic frock of Nance Oldfield, in which character she appeared for the evening."

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YOU complain of fulness and pressure after eating; your head aches, usually in front. You are subject to the annoyance of bad breath and an unpleasant taste. You are hungry even after a good meal, and you keep thin and weak. These things affect your temper and disposition, and you are none too sweet to those around you.

That's Dyspepsia

"For two years I suffered from dyspepsia, until for days at a time I could not eat a thing. I had tried almost everything, but could get no relief. I then thought I would try Ayer's Sarsaparilla, and in one week I was a new man. My tired feelings were gone; I was stronger and better in every way. I believe now if it were not for this medicine I would be in a dying condition."—JOHN MACDONALD, Philadelphia, Pa., August 16, 1899.

"I was troubled with dyspepsia for over twenty years, and it got so bad I came near dying. I was then induced, as a last resort, to try Ayer's Sarsaparilla, and after using several bottles of it, I became entirely well, and have felt well and strong ever since. I have used it in my family the last fifteen years, during which time we have not required the services of a doctor."—I. B. WILLIAMS, Central Point, Ore., July 6, 1899.

YOU are as tired in the morning as you are at night. You do not know what it is to have sweet, refreshing sleep. You have an appetite, yet your food seems to do you no good. Your mind does not respond quickly and your memory fails you. You lack energy, the eyes droop, the head is tired and heavy. You want to do many things, yet do no one thing satisfactorily.

That's Overwork

"Last July my oldest daughter was taken sick, and I was on my feet, it seemed to me, night and day for weeks taking care of her. I had no other help than that which my husband gave me, and by the time daughter began to mend I was down sick myself. I was discouraged, and did not care much whether I lived or died. My husband got me a bottle of Ayer's Sarsaparilla, and its effects were magical. Two bottles of this medicine put me on my feet and made a well woman of me."—JANE M. BROWN, Bentonport, Iowa, Jan. 19, 1900.

"In 1898 my daughter, after graduating, was taken down with nervous debility. She had no strength, no appetite; could not sleep, and doctors did not seem to do her any good. At last, by the advice of a friend, I gave her Ayer's Sarsaparilla. After taking two bottles of this medicine there was a decided improvement. We followed up this treatment for two months, and my daughter quickly recovered her health."—Mrs. OLLIE HELMICK, Gardiner, Ore., Dec. 20, 1899.

A Sarsaparilla made of chemically pure drugs, thoroughly examined, scientifically exhausted, and prepared with the utmost care.

That's AYER'S

Manufactured under the personal supervision of a graduate in pharmacy, a graduate in chemistry, and a graduate in medicine.

YOUR muscles are flabby and flat. Your shoulders stoop. You are weak, listless, and tired. You are too cold or too warm; short of breath. You are like an engine that needs more fuel. You are one day sick and one day well; yet one day's good work brings three days' weariness. You feel old and ready to drop all the time.

That's Starved Blood

"Last spring I could not walk, my feet were so swollen. I was emaciated and my blood was like water, it was so colorless and thin. Eight doctors tried to cure me, but they did me no good. A council of doctors said that I could not possibly live. Then I thought I would try Ayer's Sarsaparilla, and I had read so much about it. I took three bottles, and now I am perfectly well and weigh over 150 pounds."—Mrs. M. E. SLATER, Pulaaki, N. Y., July 13, 1899.

For Biliousness, take Ayer's Pills. Take them with Ayer's Sarsaparilla; one aids the other.

YOU worry over trifles, and strange fancies, born of a disordered mind, rob you of sleep. Things which would not trouble you in the day take horrible shape at night, and you get no benefit from your sleep. Or you toss uneasily, asking for morning to come. Sights and sounds annoy you and stillness oppresses you. You complain of numbness and a prickling sensation in the limbs.

That's Nervous Prostration

"During last year I was suffering with nervous prostration. For weeks I grew worse, became thin, could not sleep, had no appetite, and was in a wretched condition. After taking several kinds of medicines without result, I took Ayer's Sarsaparilla, with more than pleasing results. My appetite returned, I slept soundly, my strength and weight increased, and now I am well and strong without the slightest trace of my old trouble. Indeed, I would hardly believe it possible for medicine to bring about such a change in any person."—CLARA MEALY, Winter Hill, Somerville, Mass., December 21, 1899.

All druggists sell Ayer's Sarsaparilla. \$1.00 a bottle.