

inherited talent for conventional life— which surely ought to appeal to "the poetic Pole."

That the orchestration of the opera is more like that of Wagner than anything that has been done since that composer's day in the operatic field is surely an achievement to be proud of.

Most surprising and extraordinary skill has Paderewski shown in his score. Surprising because he has done very little in the orchestral field, and because, notwithstanding this he proves a thorough mastery in this direction. The constant variety of color and suggestiveness are delightful. At the beginning of the third act, before the curtain rises, there is an orchestral prelude of weird design, which is full of the wild, unconventional spirit of the gypsy life.

New York Sun—Whether intentionally or not, the poet and composer have restored the choros to its old position in the center of the stage. There is much more to modern ears of choral music throughout. It monopolizes the scene in acts I and III; so much so that the principals come and go like wreaths in all the hurly-burly of Slavic folk songs, rhythmic dances and whirling rhapsodies.

"Mauri" is not a great, original opera. It is a many-colored coat of styles. It leans too heavily in general thematic conceptions and development upon Bizet and Wagner—surely the prelude to the third act reveals and demonstrates it. "The Walkure"—but there is much that is delightfully miniature and ingenious, quaint, pretty and aspiring in its pages; much that exhibits an eager hand only waiting for the proper dramatic metal to force musical shapes more strongly individual and more dramatically sincere.

"Mauri" is, after all, Paderewski—that mystifying medley of fantasy, rapier, magnetism, poses, charm and illusion. It will live—until its creator composes a second opera. And then he will be the first to forget his strain essay in a form as yet alien to his rhapsodic temperament.

ALICE BARNUM'S VOICE.

Tone-Quality That Belongs to a Woman Rather Than a Child.

The little fluffy-haired, 7-year-old Alice Barnum, down at Baker's Theater, is winning all hearts by her extraordinary musical gifts. Her voice has a compass of fully two octaves and a half, and is quite remarkable in timbre. It has in it something more than the freshness, purity and sweetness of childhood, for it vibrates to every emotion with a peculiarly thrilling quality of tone that startles and surprises one, coming as it does from a mere child.

The listener, by shutting the eyes, could easily believe that the voice is that of a woman rather than a child. There is infinite pathos in some of the tones, such as the heartstrings and trills a blur before the eyes. How these tones can be produced by a child of 7, who is all sunlight and as radiant as a May morning, is a mystery that is hard to explain. To the trained vocalist the child's voice is remarkable for its carrying power, volume and resonance of tone, filling the auditorium with apparently no effort on the part of the singer.

It is said that this is due in a measure to the peculiar conformation of the cavities of the throat and mouth, the roof of the mouth being much higher than that ordinarily found.

Alice is an unusually quick-witted child, and learns with great rapidity, but forgets as quickly. She is brimful of nervous energy, as restless as a jack-o'-lantern, and of a very volatile, emotional nature. As she dances about, now here, now there, she seems more like a fairy than a human being.

She loves music more than anything else in the world; next to these she loves her dolls. These are 11 in number, and are nearly all named after her favorite singers. She has many of these with her here in Portland, and spends her leisure time playing with them, the stage being continually in her thoughts. The dolls make their entrances and their exits to a chorus of admiring plaudits. Sometimes this is varied by a sore throat on the part of one of the singers, the doll's doctor being summoned in hot haste to cure her in time for the evening performance of "Carmen" or "H. Traviata."

TO SALT LAKE CITY.

Miss Steers' Territory as Dramatic Agent Enlarged.

Miss Lola Steers, who made such a brilliant success of the Nordica concert, leaves tomorrow for Salt Lake City with Nordica, her territory as dramatic agent, which at first embraced the Pacific Coast, having been extended eastward to Salt Lake City. This is a very unusual occurrence for a young woman, entirely inexperienced in such matters, to spring into success at a single bound. Last Winter Miss Steers was in New York, and happened to meet Mr. Leonard G. Charlton, so well known for his management of the tours of famous singers. As an active member of the Portland Musical Club, Miss Steers had made the acquaintance of Mr. Charlton in Portland, while arranging details for the appearance of various foreign singers under the auspices of the club. He was so pleased with her business acumen that he offered to make her his Pacific Coast representative, a position that many men were coveting and which thus, in the most unexpected fashion, went into the hands of an Oregon woman.

Miss Steers brought out Macdowell, the coloratura soprano, who greatly delighted Portland music-lovers. Katherine Ruth Beyman, the pianist, whose tour she is managing, was obliged to cancel her engagement, owing to ill health, but her subscribers were allowed the privilege of hearing Joseph Hoffman, contralto, and this pleased them greatly. One other artist, besides those and Nordica, is on Miss Steers' list, viz., Katherine Fisk, whose presence here lies in a rather unusual combination—contralto voice of exceptional depth, range and dramatic quality, a sensitive artistic temperament, broad musical intelligence, and rare personal charm.

Miss Steers has shown exceptionally good judgment in the selection of the artists under her management, and now that she is enlarging her field of work, she will have the good wishes of a large circle of friends who are interested in her success.

The Aeolian Recital.

Many times have many persons enjoyed many selections by Handel, but no audience ever enjoyed any of his compositions more than his "Semiramis Overture," as rendered by Mr. Ellwell on the pipe organ at last Wednesday evening's recital at Aeolian Hall. This was the first number on a programme made up from selections by authors who have written "popular" as well as "classical" music.

The recital, according to each section, proved that a mixed audience will at most times enjoy what might be classed as "popular" music. By this we do not mean "ragtime" and other selections that have a catchy tune to them, which is forgotten very soon, and has really accomplished nothing in a musical sense, but we do mean selections which are not classed as "heavy," which to a certain few are the only "music" that can be produced.

Raff's "Symphony, No. 5," Blumenthal's "Les Deux Anses," De Koninski's "Awakening of the Lion," and Suppe's "Jolly Robbers Overture," were other selections on the programme, and each was well rendered and heartily applauded; we doubt very much if a programme could be made that would give such general pleasure as last Wednesday evening's, but this statement may be qualified by the assertion that, owing to the extensive "repertory" at the command of the Aeolian Company, they might be able to give many programmes just as good, for certainly all their programmes have been made up from the "best" in music, and it is certainly desired that these weekly recitals be continued as first intended, at least until the approach of the Summer season, for every lover of music cannot attend a musical concert where the price of admission is sometimes more than a

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MATINEE PRICES—Parquette, 75c; parquette circle, 50c; balcony, first 4 rows, 50c; last 4 rows, 30c. Boxes and loges, \$2.50. Sale of seats will open Tuesday morning at 10 o'clock.

day's wages, and the Aeolian Company is making it possible for every one to pass at least one evening each week listening to "the sweet strains" of the best-known composers, simply at a cost of the effort to attend.

In Honor of George Washington.
Mrs. Rose Bloch Bauer sang in Vancouver yesterday, assisting the Regiment Band in the patriotic concert in honor of Washington's birthday.

THE PRINCE'S OPERA NIGHT
Prices for Boxes to Range From \$250 to \$100, and Seats From \$30 to \$5.

New York Tribune.

The programme for the performance in honor of Prince Henry at the Metropolitan Opera House on the evening of February 25, as far as completed, was announced yesterday by Maurice Grau, after a conference with the opera committee of the mayor's committee.

The programme, Mr. Grau said, had not been definitely adopted as yet, but it would probably consist of the first act of "Lehenger," the second act of "Carmen," the third act of "Aida," the second act of "Tannhauser," the first act of "La Traviata," and the third act of "La Cid." In this programme each of the prima donnas and all of the tenors of the Metropolitan company will take part. The assignment of parts will not be made public until later.

The following schedule of prices will prevail:

Orchestra chairs \$30.00
Dress circle 15.00
First rows in the balcony 12.50
Rear rows in the balcony 10.00
Family circle 8.00
Admission, with standing room 2.00

All of the boxes have been obtained by the opera committee, of which Charles Stewart Smith is the chairman. This committee will dispose of the boxes as it pleases, and the Metropolitan Opera House company will have no voice in their distribution.

The scale of prices for the boxes decided upon by Mr. Grau and the committee, according to Mr. Grau, is as follows:

Small boxes containing six seats \$250
Small boxes containing five seats 200
Small boxes containing four seats 150
Rear small boxes containing three seats 100

Each member of the Mayor's reception committee, consisting of 25 in all, will have the privilege of buying two orchestra seats at the regular scale of prices, \$30 each. A certain number of seats has been placed at the disposal of Mayor Low personally.

sonally. The remaining seats in the house will be placed on sale to the general public, and application for them may be made either to Mr. Grau or to the members of the committee. The applications must be in writing. In awarding the seats to the public, preference will be given to

those who are regular patrons of the opera season. After their wants have been attended to the general public will be considered.

Each seat sold, so far as possible, will be non-transferable. Mr. Grau declared that evening dress would be indispensable

in all parts of the house, with the exception of the family circle.

"We will endeavor to keep seats out of the hands of speculators," said Mr. Grau, "and in this effort we want the co-operation of the public. The performance, which will be one of the grandest ever given in America, will begin promptly at 8 o'clock, and will last until 1 o'clock. It is expected that the Prince will enter shortly after 8:30 o'clock. He and his suite will occupy the five parterre boxes, which will be especially arranged for the royal party.

"No pains or expense will be spared to make the performance a gorgeous one. The expense will be enormous. Between \$10,000 and \$20,000 will be spent upon the decorations. Specifications for the decorations have been sent to the decorators, and the matter will be fully decided upon in a short time."

Mr. Grau was asked to give an estimate of the amount that would probably be taken in at the box office on the night of the royal performance. He hesitated a moment, and then said: "Over \$50,000."

"Mr. Ferguson, of Troy."
Bernard F. Moore's latest farce-comedy, "Mr. Ferguson, of Troy," will be presented to the public next Tuesday evening, February 25, at the Catholic Foresters' Hall. The comedy consists of three acts that dwell upon a predicament—a series of mistakes, which are not unravelled until the close of the third act. As a laugh-maker "Mr. Ferguson, of Troy" seems to have filled the bill. The play is produced under the auspices of Catholic Court, No. 567, Catholic Order of Foresters. The members are making their best endeavor to make it the hit of the season. The talent is the very best, which insures the success of the production. The hall will undoubtedly be packed on the occasion, judging from the large sale of tickets.

St. Mary's Cathedral.
Music at St. Mary's Cathedral today is as follows:

High mass, 10:30 A. M. "Messe Solennelle" E. Marz
Offertory, for contralto "Ave Maria" Mascagni
Vespers, 7:30 P. M.
"Domine" Marz
"Dixit Dominus" Marz
"Beatus Vir" Marz
"Laudate" Marz
"Magnificat" Marz
Sermon
Benediction Mr. Nelson
"O Salutaris" Faure
"Tantum Ergo" Gregorian



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MATINEE PRICES:
Entire parquette, \$2.00; entire parquette circle, \$1.50. Balcony, first 6 rows, \$1.50; last 6 rows, \$1.00. Gallery (reserved), 75c; balance, 50c. Boxes and loges, \$12.50. Seats now on sale.

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