

Life in Musical New York

PORTLAND YOUNG WOMAN TELLS OF CALVE, EAMES AND OTHERS.

Miss Frances Jones, formerly organist and choir director of the First Congregational Church in this city, and who has been so successful in her musical work at Brooklyn, N. Y., in a letter, dated May 2, to an Oregon friend, says:

"I wish I might have a taste of home-Portland, the dear old mountains and all-but am afraid my plans will develop in another direction this summer; still am not quite sure. I have resigned my position as organist at Grace Presbyterian Church to accept a similar position at Unity, a prominent Unitarian church on the corner of Yates avenue and Irving Place, where I will receive an increased salary and for but one service a day, in addition to having a larger and much finer organ and summer vacation of 10 weeks.

"I have given a series of three studio recitals with the assistance of pupils, and in the fall expect to open a studio in New York for one day in the week, as I now have some New York pupils. I have enjoyed life in New York very much the past season. There have been no end of good things to go to.

"The last 'gala' performance at the opera (Metropolitan) went off with great success. It was a veritable operatic bargain not to be resisted, though to me there is little artistic satisfaction in such a chopped-up programme. Imagine the scene going down on a brilliant and harmonious scene from 'La Fille du Regiment' and raised a few minutes later to disclose the tragic fate of Desdemona in 'Otello,' with the ponderous 'Walkure' music sandwiched in; or equally bad, the 'Liebestod' from 'Tristan and Isolde,' which was substituted in place of it, Van Dyck having succumbed to fatigue as a result of the Grau company's recent road experiences. However, the general spirit of the audience was one of satisfaction; it was getting a lot for its money, and really the opportunity was not a bad one for comparing voices, methods, etc.

"Calve was in bad voice, and sang out of tune half the time. Sembrich's vocalizing was, as it ever is, the acme of perfection, while Eames, whose dramatic power has developed wonderfully the past two seasons, was in excellent condition, and sang entrancingly, the ensemble in the last act of 'Faust' being as fine as I have ever heard.

"By the way, Alvarez, who is tremendously popular in London and Paris, has at last captured New York. He is certainly the tenor after De Reszke, though De Marchi has great vigor of style. Scotti is another artist who has come very much to the front during the past two seasons.

"I have seen a large sprinkling of Oregon people in New York this winter and spring."

The Aeolian Recitals.

On the 25 day of October last the Aeolian Company started their fourth season of free recitals in this city. These recitals have been given each Wednesday evening, and during part of the present season were given also on Saturday afternoon. For the very good reason of "lack of time," the Saturday afternoon recitals were discontinued during November, but the Wednesday evening recitals have continued, with but two postponements, regularly since the opening.

The prime object of these recitals was to introduce the Pianola and Aeolian Orchestra. This is only one of the many advertising methods pursued by this company the world over. You could visit New York, London, Paris, Sydney and other free cities of the country and regularly at least once a week you could attend a free recital given by the Aeolian Company.

The object for which the recitals were given has, in a great measure, been fully attained for the recitals, the programmes, the instruments and the players, all are, you might say, "household words."

During the past season there have been special nights, "Wagner," "Beethoven," and an evening with French composers, and the programmes those evenings gave people an opportunity to hear selections scarcely ever rendered outside European musical centers.

It would be an exceedingly difficult task to select any one programme as "the best of the season," for they have all been made up from the "gems" of musical lit-

erature, and now that the approach of the summer season compels the discontinuance of the recitals, it will be a matter of genuine regret to the very many who have so thoroughly enjoyed the weekly programmes to note that on next Wednesday evening the closing recital will be given. For this occasion a special programme will be rendered. The recitals will be continued after the summer months, opening probably about October 1.

Music Recital.

The pupils of Miss Aileen Webber, a graduate of St. Helen's Hall, of this city, gave an enjoyable recital at Medford, Wednesday evening, May 7. Each number of the excellent programme was warmly received and heartily endorsed by a large and appreciative audience. There was a happy selection of music, and every number was exceedingly well rendered. Considering that the pupils were all very young, each one did remarkably

operas and a series of masterplays, so-called, by Shakespeare, Goethe and Schiller, and some of the best modern plays, including works of Grillparzer and Ludwig. The operas embrace Verdi's seven best, sung by picked Italian artists, including Arimondi, basso; De Macchi, tenor; San Marco, baritone, and Arimondi's wife, Signora Aurealia, alto. Angelo Neumann is the director.

Mr. Emil L. Bettinger, 301 West Park street, kindly writes to say that an error was made in the criticism of the last symphony concert, when it was stated that Schubert's "Unfinished Symphony" was written when the soul of the composer was passing to the unknowable land. Mr. Bettinger is correct. John Flak, in an article he wrote for "Famous Composers," says: "The rapid development of Schubert's maturity in 1822 is exhibited in the two movements of his eighth symphony in B minor, now commonly called the 'Unfinished Symphony.' It was written for the Musikverein, at Graz. Why it was presented to the society while still half finished does not clearly appear." Mr. Bettinger further writes: "The 'Unfinished Symphony' was written at least six years before Schubert died. Not only that, but Schubert's greatest symphony, the one in C major, was written after the 'Unfinished,' as well as other works."

Backed by its new guarantee fund, the



"ALETHA" IN "TOO RICH TO MARRY"—COMING TO CORDRAY'S SOON.

well, and especially was this true of little Miss Fern Hutchinson, for she was one of the very smallest children present. Those who took part in the recital were: Miss Webber, Miss Fern Hutchinson, Miss Ruth Lumsden, Miss Agnes Isaacs, Miss Webb, Miss Woodford, Miss Wait, Miss Nicholson, Miss T. Lumsden and Miss Helen Wait.

About Players and Singers.

Miss Lucile Jocelyn, soprano, and Miss Marguerite de Fritsch, violinist, are new soloists with Sousa's band.

The Cincinnati music festival opened in this city last Wednesday, and the attendance has been large. Bach's B minor mass was the central feature. In addition to Cesar Franck's "Beattitudes" and Berlioz' "Requiem," Ben Davies, the eminent tenor, and Andrew Black, bass, came specially from England to sing at the festival. The bulk of the instrumental force was furnished by the Chicago symphony orchestra, and Theodore Thomas was conductor.

The opera season at Berlin, Germany, is concluding with a Verdi festival of

woman's string orchestra of New York has just closed its sixth season, stronger than ever. Carl V. Lachmund, conductor and founder of the society, after building up an orchestra that was an honor to musical-New York found an increasing difficulty in keeping his best players, his most talented soloists, with him. Being professional women and music teachers with many engagements, they felt the strain of rehearsals and preparation of programmes too much for their strength and time. It is interesting to note that one of the first friends who came to the financial support of the orchestra was William C. Whitney. Other guarantors were: Mrs. Frederick Bell, Mrs. Edward D. Adams, Mrs. John D. Archibold, Miss Bresse, Mrs. Charles R. Flint, Mrs. Henry Seligman, Mrs. Henry Siegel, Mrs. F. S. Witherbee, Rev. Henry Mottet and George Foster Peabody. There is also a long list of people prominent in New York who are enrolled as associate members, such as: Mrs. James Speyer, Mrs. F. B. Chandler, W. Bourke Cockran, and Mrs. Frank H. Pratt.

Paolo Giozza, an Italian composer of

The Frawley Co. PRESENTED BY MR. C. J. REILEY AT THE MARQUAM GRAND THEATER ONE Week, Starting Monday, May 19 MONDAY AND TUESDAY ALABAMA BY AUGUSTUS THOMAS WEDNESDAY AND THURSDAY SWEET LAVENDER BY PINERO FRIDAY NIGHT, SATURDAY MATINEE THE CHARITY BALL BY BELASCO. SATURDAY NIGHT BLUE JEANS BY JOSEPH ARTHUR SPECIAL PRICES... 25c, 35c, 50c NO HIGHER

world-wide renown, has taken up his residence in Philadelphia, Pa., to write a spectacular musical epic that will describe America's greatness, from the landing of Columbus until the dawn of the 20th century. Giozza was born in Milan, Italy, 62 years ago. He is a chevalier of France. By the act of King Emmanuel II he is a Knight of the Order of St. Maurice. The King of Portugal presented him with the Order of Christ, and Maximilian of Mexico conferred upon him the Order of La Guadalupe. In Germany, France, Great Britain, and South America he is famous, and in Australia he is a sort of popular idol, for he was in charge of the musical ceremonies in connection with the Sydney International Exposition. In his contributions to Catholic church music, Giozza occupies a conspicuous place. He has written over 200 works for the piano, and in addition to 62 ballets he has added to the literature of church music nine masses, three sets of vespers, one requiem mass, and a number of offertories. And yet, like Verdi, the grand old man of Italy, Giozza enters upon the greatest work of his life at an age when most men retire on their laurels. Three of the soloists at the Corvallis music festival last week were Portland people—Mrs. Rose Bloch-Bauer, Mrs. Walter Reed and W. H. Boyer. Those who managed the three days' festival are entitled to a good deal of credit for their enterprise. A well-known Portland musician said yesterday: "It is curious that a three days' music festival can pay in Corvallis and other places up the Valley, but not in Portland."

WHY DR. STINGY GAVE. The Levins and Clark Fair Man Let Him in on the Ground Floor. "No, not one cent," snarled Dr. Stingy. "Not one cent," and he brought his fist down with a bang that made the people on that block remember Mount Pelee. "Now, Doctor, you don't mean that," returned the dapper Lewis and Clark Man, putting on his stereotyped smirk. "You are—" "Don't mean it, don't I? Young man, do I look like a liar? Do I eh?" "No, Doctor, that's not what I—" "Yes, you did," yelled Dr. Stingy, with a voice that put the singing school, next door, out of business. "You're a liar yourself." "The dapper Young Man faded until he looked almost as dingy as the stale magazine on the Doctor's center table. "Really, I did not come here to annoy you," he ventured, timidly. "Well, what are you here for, then? I'd like to know, sir, if you don't think it annoy you to beg them for money," and the Doctor threatened to go on another eruption. "The fair is a public enterprise, and—" "What do I owe the public," exploded the Doctor, as a shower of fiery claspers fell round about and a lava flow of expetives coursed from his mouth. "The public be—be—" "Why, Doctor?" "Yes, I mean it." "Why, what in the world has the public done to you, Doctor?" "Do you see those new-fangled doctors over there across the street? They advertise in newspapers. Bah!" "But what about the public?" "The public goes to them and leaves me to starve. I pulled teeth here before any of those fellows were born. What are they doing here?" "Why don't you advertise, Doctor?" "Because, young man, it's not professional. Wait till you're as old as me." "Isn't it professional to do business, Doctor?" "Young man, I'm tired of you. I don't want any fair. I tell you it's all a fake. We can't cut it. It's all moonlight on the lake. Besides, it will cut into my business." "How?" "Fixing in more new-fangled doctors." "Look here, Doctor, you are the first one of your profession," braced up the Young Man, turning on the hot air. "Run." "And the best known." "Er—" "And the most public spirited." "Well, I—" "And the highest respected." "But see here—" "And the fair will be located—" "What's that?" "Adjoining your property." "How do you know?" "Secret tip. I'm on the ground floor." "Next to the main squeeze?" "That's where I am." "Sure." "Sure." "Young man, I thought they would put the fair where it would only boom real estate. I'm as much against real estate sharks as against new-fangled doctors. But it's all right now. I'll subscribe." And this is how Dr. Stingy was inveigled into the first public project of his life.

CORDRAY'S THEATER POPULAR WITH THE PEOPLE JOHN F. CORDRAY, Manager. WEEK STARTING TONIGHT, SUNDAY, MAY 18th MATINEE SATURDAY The Dramatic Surprise of '02 Lincoln J. Carter's Latest Production TWO LITTLE WAIFS A Powerful Drama, Superbly Mounted and Capably Acted. Replete with COMEDY, SENTIMENT, SENSATION and TEARS PRICES AS USUAL 25 AND 50 CENTS

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