The Stage

The Frawley Company is not so long on either numbers or pretensions as formerly, but its productions at the Marquam last week were nevertheless very enjoyable. "Sweet Lavender," especially, was well given, for it is a play which gives the individual members of the company a better opportunity than either of the others. Ben Howard's work in all the plays was finished and artistic. As a leading man he is a decided addition to the company. Harrington Reynolds was a capital Dick Phenyl in "Sweet Lavender," and it was a disappointment to his friends in the city that he was not cast in "The Charity Ball." Minnette Barrett, who left Portland but a few years ago to go on the stage, has grown surprisingly in the meantime, and if she continues to develop will make a name for herself soon both East and West.

The Stuart Company's production of "Monte Cristo" was astonishingly elaborate in scenery and general make-up, and as a performance was fully up to the high standard Mr. Stuart has maintained since he has been here. While the first two acts are a trifle too melodramatic to admit of much real acting, Mr. Stuart makes much of his part in them, and in the closing acts he is all one could ask. The other members of the company made individual hits, and the production, as a whole, was probably the most impressive the company has given.

Stanley and Lolita Lamb, the clever children who were born in Portland, returned last week to the place of their nativity with the bells on; in other words, gilded by the gleaming glow of fame. In most cases it is unwise to put children on the stage. It warps their little minds, stunts their bodies and deprives them of the development that of right ought to be theirs. When, however, two children are as talented as are these tots, there seems to be nothing else for them to do, for act they will, whether on the stage or off. "Two Little Waifs," in which they appeared at Cordray's, gives them a good chance to prove their right to the success they have attained, but it is to be hoped that before many years they will go into some line that is less melodramatic and better calculated to bring out their possibilities.

EVENTS OF THE WEEK.

"The Banker's Daughter" at The Baker.

"The Banker's Daughter," which will be produced by the Stuart Company at The Baker Theater all this week, beginning with the matinee this afternoon, is, without doubt, the most powerful and dramatic love story Bronson Howard has ever put on the stage. It is a tale of a girl whose father is about to become insolvent, and who, learning the condition of his business affairs, marries a rich man in order to save him. All the while her heart is in the possession of a young artist, whom she meets repeatedly in spite of her determination never to see him again. A French Count is brought into the story to serve as a contrast to the other characters, who are all they should be, and at last challenges and kills the artist whom the girl has loved. In the end, however, she is moved by her husband's faith in her, learns to love him and the play has a cheerful conclusion.

The company has been very strongly cast, and the rehearsals of last week proved that the production would be easily the best that has yet been given in the theater. All the costumes, and a society play of this character requires gowns of elegant material and design, have been made especially for the play. The scenery will be unusually elaborate and beautiful, and, in fact, in every detail the performance will be one worth remembering.

To all the ladies who attend the matinee this afternoon handsome souvenir sets of photographs of Mr. Stuart and company will be given. The souvenirs have been prepared at much expense, and are out of the ordinary in every particular.

"Too Rich to Marry" at Cordary's.

"Too Rich to Marry," a comedy which has crowded houses everywhere it has been seen on the road, will be the attraction at Cordray's all this week, beginning with a special matinee this afternoon.

Edwin Owings Towne, the author of the piece, has laid the scene among the Dunkards, and their peculiar religious observances form the intricate plot which provides plenty of opportunity for fun.

The lives of a family of peaceful, law-abiding, God-fearing Dunkards, with an American heir, make up the principal characters in the piece with an artist and a mineowner, and others to complete the pictures of real life.

The comedy is interesting and instructive as showing the development of American manners and customs. The author has seized the spirit of the present time in the development of an exceriatingly funny plot, from exclusively American characters and scenes. In doing so, he has produced a work that will live.

The company has been selected for the play and consists of some of the best-known actors on the stage. Business everywhere has been such as to indicate that the comedy is the kind people want.

COMING ATTRACTIONS.

Mansfied.

Brief as Richard Mansfield's stay is to be on his forthcoming visit to the Marquam Grand Theater, the great actor is going to endow it with incomparable interest by presenting two of his most famous creations, neither of which has before been seen here. One of them is Cherry. He is to be Henrietta Crosman's leading man.

"The Liberty Belles" has been booked for an early presentation in London, but a majority of the clever chorus girls will stay in New York.

Finnette Lynch, the young society woman of Philadelphia, who recently went on the stage, will retire June 2 to marry a Lieutenant in the Navy.

In the opinion of many London critics, Edna May saved the "Three Little Maids" from failure. The story of the piece is said to be flimsy and the music commonplace.

Kirke La Shelle may not build a New York theater after all. He can clear $100,000 by relinquishing his site on Broadway and thinks seriously of taking the offer.

David Warfield closed his season of "The Auctioneer" in Chicago last Saturday night, and his success was so great that he will use the same piece next season.

Louis Gunning has been engaged to play

Ralph Stuart & Co.
IN
THE BANKERS DAUGHTER
at the BAKER.

Monsieur Beaucaire, the barber-gambler-prince, of Bath, in the five-act comedy, "Beaucaire," and the other is Herr Eugen Courvoisier in the dramatization of Jessie Fothergill's charming story, "The First Violin." Here are two roles which test the extremes of an artist's versatility. One of them is a Frenchman, the other is a German. One is an 18th century fop, surrounded by all the elegancies of fopdom; the other is a 19th century German musician, found in all the humor, pathos and eccentricity which characterizes a small German musical colony. Each one will be found elaborated with finesse which marks all that Mansfield does as the creation of a master, and his generosity and taste will endow the productions with elaborate pictorial environment. There are five superb settings in "Beaucaire," and six in "The First Violin."

"The Silver King."

Following "The Banker's Daughter" at The Baker "The Silver King," one of the greatest of dramas, will be presented by the Stuart Company at The Baker Theater. Preparations for the production have already been begun, and every assurance is given that the performance will be worthy of the play.

GENTRY'S DOG SHOW.

Aggregation of Animals Coming This Week.

There are so many novel and astonishing acts performed by the multitude of animal actors with the Gentry Brothers' show this year that it is hard to select one feature greater than another. Perhaps the little folks, if they were appointed judges, might not agree with their more mature uncle or aunt, and papa and mamma might hold a different view also, but while these opinions will always vary, on account of the many marvelous performances of the little animals, it seems to be the consensus of opinion among the critical that the "Four Pony Act," as it is called, caps the climax and distances all other features with the great show. This act is hard to describe. Forty beautiful Shetland ponies participate in dances, drills and scenes from camp life, and the unerring precision with which they perform their work elicits the admiration of every spectator. It frequently happens that the applause is so prolonged that the ringmaster is forced to give an encore, something heretofore unknown with trained animal exhibitions. In Pinto, the baby elephant, the Gentry Brothers have another unequaled feature. This little dwarf is acknowledged to be the finest trained elephant in captivity, and the things Pinto does not only dumfounds the audience, but makes him the most valuable elephant, financially, in the world. It seems a strange thing to say, but it is an actual fact that Pinto could not be bought for his weight in silver, but as small as he is, the baby weighs considerable, and should some one desire to own him bad enough to offer Gentry Brothers his weight in gold for him, Pinto might possibly change hands. But as this is not at all likely, Pinto will remain where he is, and will continue to delight his little friends and astonish his old ones as long as he lives, and as he is only 26 years old, and the average life of an elephant is many times greater than this number of years, he will probably entertain the grandchildren of many of the babies who see him when the Gentry Brothers' show will be in town, Friday and Saturday, May 30 and 31, at Multnomah Field.

Notes of the Stage.

Hope Booth is reported to have created a sensation in Paris with her well-known posing act.

Catherine Lindgard and Willard Sims will star in a new farce next season called "Pickings From Puck."

E. M. Holland has been engaged for the part of Pope in Viola Allen's production of "The Eternal City" next season.

Harry Smith and George Hobart, two librettists for many musical comedies, have quarreled over "The Wild Rose."

Lee Stuart, a chorus girl now in London with the Gaiety Company, will shortly wed the celebrated jockey, Henry Spencer.

"Lady Godiva" has been put on the stage as a play in England and may be one of next season's attractions in this country.

Mrs. Fiske is said to have received 22 curtain calls on the first night she reproduced "Tess" in New York.

"A Desperate Chance," depicting thescape of the Biddle brothers from the Pittsburg jail, is to be one of next season's attractions.

Charles Frohman won his "Little Minister" suit in a Chicago court. Arthur Fraser brought the action, claiming prior rights.

Maurice Campbell has made a three years' contract with Manager Charles

To Rich To Marry

AT CORDRAY'S THEATER.

the prima donna role in "Mr. Pickwick," the piece in which DeWolf Hopper will star next season.

Ernest F. Boddington, who has dramatized Mary Johnson's popular novel, "Audrey," has delivered the completed manuscript of the play to Manager George Tyler.

Eight years ago Julia Marlowe played "Parthenia" at the Chicago Grand Opera-House to gross receipts of $60. A few weeks ago she took in $1200 at the same house for one performance.

Lottie Collins, who some years ago created something of a sensation by singing "Ta-ra-ra Boom-de-ay," is the star in a farce called "The Dressmaker," touring the English provinces.

Managers Ollie Mack and Harry Morris are quarreling over the right to produce a piece next season called "A Night on Broadway," and may go to law to settle the difficulty.

Artie Hall has given out the announcement that she will be married next September to S. Bentham, a booking agent living in New York. This will be Miss Hall's second venture into matrimony.

Ella Snyder, who has played for the best part of the season with ...e Beauty and the Beast" show in New York, will have a big musical comedy company next season under the management of George Lederer.

Mabel Barrison, who has been playing with Anna Held, has been engaged for the principal soubrette role in "The Wizard of Oz," the comic opera shortly to be presented in Chicago for the first time.

When William Gillette is seen in "Hamlet," it is more than likely that Ethel Barrymore will have the role of Ophelia. Miss Barrymore is anxious to play the part, and Charles Frohman looks with favor upon her desire.

Charles Frohman has made definite arrangements to star Maude Adams as Rosalind in "As You Like It" next season. The first presentation takes place next September in New York, and a start has already been made upon the scenery and music of the piece.

Hilda Thomas is to star in "The Fisherman's Daughter."

It is now said that Theresa Vaughn is on the road to recovery.

W. H. Crane has concluded a successful season in "David Harum."

Ethel Knight Mollison will be Richard Mansfield's leading lady next season.

Ffolliot Paget has been re-engaged for Joseph Jefferson's company next year.

The youngest daughter of the late Dan Rice is making a success of the stage.

Mrs. Craigie is to dramatize her novel, "The Serious Wooing," and Olga Nethersole may use it.

Fred Terry and Julia Neilson are to appear in London in a dramatization of Pope's poem, "The Rape of the Lock."

Fannie Fields, the German comedienne, was invited to give her specialty at William Waldorf Astor's London house, but refused, saying that she only played for Americans and Englishmen.

Fay Templeton likes to entertain her friends, and she delights in organizing coaching parties and original afternoon parties.

"A Woman's Sacrifice," "Why Women Sin," "A Beautiful Fiend" and "Her One Great Sin" are some of the melodramatic titles among new plays.

The leading lady of a German theater has been so overcome with her emotional roles that she has gone to a hospital to be treated for nervous prostration.

Julian Edwards and Stanislaus Stange, who wrote "Dolly Varden," are the authors of a new opera called "When Johnny Comes Marching Home." F. C. Whitney will produce it.

The report that Harrison Grey Fiske has made a contract to manage Mrs. Patrick Campbell in an American tour next season is unfounded, though it has gained wide circulation.

Henrietta Crosman will use Mrs. Clifford's two-act drama, "Madeleine," next season, with "Nance Oldfield" as a curtain raiser. It gives Miss Crosman a chance to wear modern dress.

It is said that when Julia Marlowe played "Ingomar" in Chicago eight years ago the gross receipts were $60. This season she played in the same drama to receipts of $1800 for one performance.

There is much activity among the managers preparing for the Summer musical season. During the past week there were no less than 20 opera companies rehearsing in New York for seasons in Boston, Providence and nearby resorts.

The London critics made violent attacks on "Ben Hur," but as royalty has paid several visits to the production and the theater-goers are flocking to the performances, the critics' onslaughts have been borne by the management with patience and resignation.

MUSIC FESTIVAL MONTH

ECHOES OF MERRY MAY IN VARIOUS SINGING CENTERS

In the domain of music, May is known as the festival of music month, and this is especially true this year in many cities. We have even had a festival of music at Corvallis, participated in by Portland soloists and the Portland Symphony Orchestra. But is it not strange we have not had a music festival of two or three days in this city? People say we are not musical enough, and the comment was recently made that Portland admires ragtime instead of serious music. This is a little unkind. Musical sentiment is growing here, and with a little co-operation and helpfulness one with another, there is no reason why we should not have a music festival next year.

Naturally, Cincinnati, O., takes the lead in the recent music festivals. She gave five concerts from May 14 to May 17, and the reports of the work done have just come by mail. It is not known yet that the festival management paid all expenses, but it is assumed that this is so from the crowds attending the various concerts. Critics agreed generally that the audiences were up to those of previous years. There was a chorus of 500 voices, and an orchestra of from 150 to 175 men, all under the direction of Theodore Thomas. The choral singing is described as being excellent. The large choral works presented consisted of Caesar Franck's "Les Beatitudes," Bach's B minor mass and the Berlioz "Requiem Mass."

At the third concert, where Bach's B minor mass was the attraction, it is stated that the solo singers, Mrs. Marie Zimmerman, Mrs. Gertrude May Stein, Mr. Ben Davies and Mr. Andrew Black, were timid, and did not let out their voices, and that the orchestra was only creditable. Contrary to expectation, Mr. Thomas, who conducted, has not re-orchestrated Bach's score. He did, however, attempt various experiments with various mooted points. He used, for example, trumpets in D and A, and doubled the high passages with clarionets. For the Cornodicaccia of Bach he substituted a French horn in A. He used also the obol d'amore as at the Cecilia, when it sang the mass in Boston, last Autumn. For the rest he concerted groups of obol, bassoons and trumpets with the string choir, using a greater number of instruments in all the parts, a greater proportion of wind instruments and a bolder organ part than has been usual in recent performances of the mass.

Berlioz' "Grand Requiem Mass," sung on the last evening of the festival, was naturally one of the most ambitious selections. The work abounds in strange and startling contrasts, in wonderful combinations, as in the "Hostias," when a four-part chorus of men's voices is supported by an accompaniment of trombones and flutes, and in cunning treatment of the solo voice. The high position in which this voice is written makes the part unusually difficult, and the wonderfully brilliant singing of Campanini in 1881 has left a memory which always rises up to the confusion of his successors. Mr. Thomas turned the unaccompanied chorus, "Quaeren Me" over to Mr. Glover to conduct. It went fairly well, but there was the usual descent in pitch, so that the chorus was a tone flat at the end. This, however, seems unavoidable.

In the contrasting passages immediately following it there was a period of confusion, and it required all of Mr. Thomas' skill to prevent things from coming to a stop. The flutes and trombones in the "Hostias" disagreed about the pitch. The sopranos made four or five bad entries, but the tenors sang with more brilliancy than heretofore. Considering, however, the unusual difficulties in the score, the critics say that the singing of the mass was a creditable performance. The audience was by far the largest of the festival, and hundreds of people were without seats.

Five concerts were given at the recent music festival at Kansas City, Mo. One presented Rossini's "Stabat Mater," together with operatic arias. Another introduced Gounod's "Faust" in concert form. The remaining three events were cash-prize contests between the assembled choruses. The 3000 voices that sang together were made up from the Oratorio Society and Schubert Club, of Kansas City, Mo.; Wyandotte Choral Society, Kansas City, Kan.; Emporia Choral Society, Emporia, Kan.; Ladies' Musical Club, Sedalia, Mo.; Treble Clef, Leavenworth, Kan.; Lawrence Oratorio Society, Lawrence, Kan.; Ottawa Choral Society, Ottawa, Kan.; Topeka Choral Society, Topeka, Kan.; Joplin Choral Club, Joplin, Mo.; Allegro Society, Kansas City; Parkville Glee Club, Parkville, Mo.; Sunflower Triad, of Kansas City, and others.

Arrangements for the Omaha, Neb., third music festival, which will be given by the Royal Italian Band, from August 20 to September 20, are now progressing, and the raising of funds to complete Omaha's $250,000 auditorium is the immediate prize in view. One of the means adopted to arouse local interest is a live-stock "guessing contest," the prizes for which will range from a house and lot to a case of rye whisky, and from a set of harness to an automobile.

The South Atlantic States music festival has celebrated its eighth birthday at Spartanburg, S. C. Emil Mollenhauer and his Boston Festival Orchestra were engaged there, with Evta Kileski, Anita Rio, Janet Spencer, Glenn Hall, David Bispham and Gwilym Miles, and certain instrumental soloists. The music ranged from "Faust" to "The Messiah," while one programme of the five was devoted to Tschaikowsky.

ABOUT PLAYERS AND SINGERS

Mr. Herbert Johnson is to be the tenor for the ensuing year at King's chapel, Boston, under the direction of Mr. B. J. Lang.

Frederick Lamond, the Scotch pianist and composer, is reported to have been engaged for an American concert tour next season.

Rev. Dr. C. E. Jefferson, of Boston, thinks that the days of quartet choirs in churches are numbered, and advocates congregational singing, led by a vested choir.

Richard Burmeister, the piano virtuoso, left last Tuesday on the Kaiser Wilhelm der Grosse, for Germany. He will go to Weimer, and attend the celebrations of the unveiling of the Liszt monument.

The Orpheus Club, of New York, consisting of members of the People's Choral Union and the People's Singing classes produced a two-act musical comedy entitled, "The Isle of Rococo," at New York, May 17.

The East Side ladies' quartet has just been organized with these members: Miss Paul DeWitt, first soprano; Miss Edna Klippel, second soprano; Miss Carrie Ladd, first contralto, and Miss Minnie Prior, second contralto.

Mrs. Rose Bloch Bauer, soprano; Lauren Pease, tenor, and W. A. Montgomery, baritone, who will also act as musical director, have been engaged as members of the choir at the First Congregational church, for another year.

One thousand school children sang at a concert given last Friday and yesterday at Cincinnati, O., in aid of the Teachers' Annuity Association. The Cincinnati Liederkranz assisted, and the soloist was Mrs. Alma Roth Ribbola, soprano.

Rachel Laya, the member of the French light opera troupe who really made an impression at the Victoria, New York, has been engaged by Oscar Hammerstein to sing for a month at the Victoria roof garden. Miss Laya will sing in English as well as French.

What is believed to be a Stradivarius violin has been found in the bottom of an old trunk at Wilkesbarre, Pa., after being hidden away for 50 years. The inscription was found on the violin, "Antonius Stradivarius, Faciebat, Anno Domini 1721."

Marie Louise Bailey, an American pianiste, has had a triumph at Coburg.

Margaret Crawford, the American contralto, who has been absent from this country for four years, has returned to New York City, to visit her family. She has just closed a three years' contract at the Berlin Opera-House.

The fine Chicago orchestra wound up its eleventh season this month with a deficit of about $30,000. It is worth noting that five times out of the eleven Theodore Thomas' directors have made up a greater shortage. The best showing was made three years ago, when the receipts came within $16,000 of the expenses.

At the approaching commencement exercises at Forest Grove, the "Daisy Chain" will be given by: Mrs. Rose Bloch Bauer, soprano; Mrs. Walter Reed, contralto; J. Belcher, tenor; and Dom J. Zan, baritone. Mrs. Frank Raley has had charge of the vocal department at Pacific University, Forest Grove, for the past year.

A. W. Lundell, M. B., of Heppner, has composed a quartet for mixed voices entitled, "Crown Our Heroes," which has been dedicated to the women of the Relief Corps of Oregon. The compass is easy and within the range of most voices. The harmonies are melodious and tuneful, and this quartet will no doubt be a favorite at Decoration Day exercises.

The Ebell Society entertained its first president, Miss Mary Culbertson, last Monday at Oakland, Cal. An interesting musical programme was provided. Mrs. Ernest Lachmund, who has just returned from Berlin, gave two piano numbers. Mrs. F. Augustus Berlin sang the "Inspirez Moi" from Gounod's "Queen of Sheba," and J. Hoyt Toler sang a Sarti number.

The Amicitia Orchestral Club, of New York City, said to be one of the largest amateur orchestras in existence—70 members—recently gave a concert there. The programme included music by Grieg, Rubenstein, Wagner, Meyer-Helmund and Johann Strauss, besides a new suite, "Le Roman de Pierrot et de Pierrette," by Burgmein. Miss A. Margaret Wagner played a violin solo and the Ladies' Schubert Quartet sang three short pieces.

Considerable interest was felt this year in the sixth annual gathering of the National Piano Manufacturers' Association of America and the first annual meeting of the National Association of Piano Dealers of America, just adjourned at Baltimore, Md., after a three-days' session. A thoughtful address was delivered by Frank P. Anderson, of Brooklyn, N. Y., on the one-price system, and that association afterward voted to adopt the system to be used in trade. The convention will meet next year in Buffalo, N. Y.

A recital by students of the advanced classes of the New England Conservatory of Music was recently given at Sleeper Hall, Boston, and those who took part were: Miss Estelle Delano, of Marion, Mass.; H. P. Bird, of Pekin, Ill.; Anthony C. Carleton, of Salt Lake City, Utah; Miss Rowena Pattee, of Minneapolis, Minn.; Miss Clara Bull, of Winnipeg; Edward Kingsley, of Westhampton, Mass.; Miss Zelda Rotoll, of Boston; Miss Edith Patterson, of Roxbury, Mass., and John S. Codman, of Boston.

Hermann Heberlein, the well-known 'cellist, has left Boston on a tour through the principal cities in the West, where he will give a number of recitals. When Paderewski again comes to Boston he will play one of Mr. Heberlein's compositions, and the composer will assist. This concert will take place in Symphony Hall. At one of the "pop" concerts in the first week in June, Gustav Strube will direct Mr. Heberlein's new composition, "Robinson Crusoe," and as the composer will be present, his friends are planning a reception in his honor.

James W. Morrissey's English Grand Opera Company will begin a Spring and Summer season at the Grand Opera-house, New York, tomorrow. The first opera to be given is "Carmen." This will be followed with "Mignon," "Faust," "Martha," "Il Trovatore," "The Bohemian Girl," "Lucia" and "Romeo and Juliet," each opera for one full week. Among the women singers will be Rose Cecilia Shay, of Cincinnati; Harriet Packard, Julia Allen, of Binghamton, N. Y.; Eugenie Barker, Isabelle Underwood, Helen Johnson and Etta Bigelow.

A new waltz, the "Meteor Waltzer," by William Aletter, and published by Fr. Portius, of Leipsic, has been received. It is dedicated to Miss Alice Roosevelt, and her portrait graces the title page. There is not a dull bar in it, and the melody is bewitching. The introduction is written in a broad, dignified style, and after a succession of dominant chords, the tempo di valse begins. After hearing it played one has difficulty in keeping still and one wishes for a good partner and a polished floor. The new waltz will find many admirers.

The recent Eisteddfod, at Newcastle, Pa., drew a big crowd. Philip Thomas, the bass of a Welsh Presbyterian church in Pittsburg, carried off a solo prize, while the famous Community of Homestead was the winner in the choral competition. At this meeting the Pittsburg National Eisteddfod, which will be held next Christmas, was announced. The chief choral prize will be $1000. A $500 prize, divided into $300 and $200, will be offered to male societies. The societies that enter the Newcastle Eisteddfod will be augmented to the required number and will be at the Pittsburg festival.

Signor Emilio Rivela, one of the most celebrated Italian band masters, is meditating a tour to this country with his band. Those who are familiar with Rivela's remarkable work declare that he will equal if not overshadow his Italian predecessor in this country. He enjoys the advantages of a university education, belongs to a noble family, and as a composer and director ranks among the very first of all Europe. He is also a master pianist. Signor Rivela wears the Cross of Savoy, is a cavaliere, or knight, and his band recently won the first prize at Turin in a concourse of at least 70 of the finest organizations of Italy.

The Duss Band will introduce itself as a Summer entertainer today at the Metropolitan Opera-House, New York City, and will thereafter play every evening at St. Nicholas Garden. The bandsmen are 62 in number. Lest the warm welcome should develop into spontaneous combustion, the manager announces that he has invited the New York Fireman's Band, the Metropolitan Police Band and the Manhattan Letter-Carriers' Band to attend the initial concert. Conductor John S. Duss has been curiously heralded as a man of means, who cares not whether his concerts "pay" or not. He and his bandsmen come from a quaint community in West-

The band has recently been heard on tour. Mr. Duss' programme at the Metropolitan will include a "Battle of Manila in a Nutshell," composed by himself, and an original Hungarian fantasy on melodies of Liszt, Brahms and others.

The Marine band will begin its open-air promenade concerts in the grounds of the White House, Washington, D. C., June 1, and will continue them each succeeding Saturday during June, July, August and September. In accordance with the usual custom, the band will play on the plaza at the east front of the Capitol on Wednesday afternoons during the same months. There was interest of quite another sort when, some weeks ago, the first public appearance of the new Washington Symphony Orchestra was made at the National Theater, with Paderewski as soloist. This organization is to continue as a rival to the veteran Georgetown Orchestra. The new conductor is Reginald de Koven.

While Baltimore is taking Victor Herbert "pop" concerts all this month to an accompaniment of smoking and refreshments, Philadelphia has opened its arms once more to "Miss Bob White," and is preparing to run over to Atlantic City for an hour of Sousa's band. Philadelphia has had a performance by its own Choral Society of the Bach mass, and the Mendelssohn Club has finished a 27th season with Campanari and Leo Schulz as guests of honor.

In Boston the 17th season of "pop" concerts will keep Symphony Hall cheerful to the eye, if not to the critical ear. "The programme was quite what one would hear in a German beer garden," wrote Roy R. Gardner, Mr. Apthorp's successor, on the opening night. But the players are 50 able men from the Symphony band, led by Max Zach and Mr. Strube in turn, and the first audience was described as large. Boston may be original in many musical lines. Its new Choral Art Society is an idea borrowed by Wallace Goodrich from Frank Damrosch, of New York, and now the Boston folk are demanding a "small" orchestra of the type that Sam Franko has made so useful. Large audiences applaud "Robin Hood" at the Boston Theater, and the Kneisel Quartet is to make another exchange of second violinists from the ranks of the Boston Symphony Orchestra.

An interesting piano recital was given in Calvary Presbyterian church, May 16, by pupils of Mrs. Ella Jones, and the various selections were rendered with good expression and technique. On account of the length of the programme, there were no encores. Those taking part were: Minnie Backstrom, Ivy Sherrod, Winnie Gates, Frank Brook, Lillie Backstrom, Hera Dudley, Abbie Black, Hazel Watts, Banner Brook, Bessie Hatton, Sadie Eills, W. A. Pettys, Lillian Veatch, Teresa O'Brien, Hazel Young, Kizzie Moyer, Edna Harris, Alice Gates, Edith Gates, Edwin Dudley, Della Hagan, Eva Patterson and Raymond Watts. The selections rendered were by Bach, Beethoven, Schumann, Balfe, Wagner, Mosart, Paderewski, etc.

Jaroslav Kocian, a still younger Bohemian violinist than Jan Kubelik, has been engaged for a tour in this country next season, with a guarantee of $100,000 for 80 concerts. A syndicate backs the new venture, including capitalists like Joseph Leiter, H. W. Arkell and Rudolph Aronson. Kocian is declared to equal Kubelik in talent for the violin. He was born at Wildenschwert, in Bohemia, February 22, 1884, and, therefore, is just 18. He began to play the violin when only 2½ years of age—a mere baby, in fact. His father, a schoolmaster by profession, was his first teacher. At the age of 12 the boy entered the Prague Conservatorium of Music, and studied the violin in that institution under Sevcik—the master of Ondricek and Kubelik. He had an equally good teacher for composition in Antonin Dvorak. He left the Conservatorium in July, 1900, and has given concerts in Brunn, Prague, Vienna, London and other continental cities with success.

The Aeolian Recitals.

The last of the Aeolian Company's free recitals for the present season took place at Aeolian Hall last Wednesday night. Long before the hour for commencement the street in front of the building was crowded, and within a few minutes after the doors were opened every available seat was taken, and the salesroom was literally jammed with people standing up. Many large audiences have assembled in Aeolian Hall during the past season, but none was either so large, enthusiastic, or representative, as on last Wednesday evening. With this last recital passed into history one of the most successful musical seasons enjoyed by Portland audiences for many years. At these recitals lovers of "musical art" have enjoyed selections that perhaps otherwise they never would have heard, and the announcement that they would be continued next season, opening probably about October 1, was welcomed with delight.

Flowers for Spanish War Veterans.

The Camps and Auxiliaries of the Spanish-American War Veterans desirous of decorating the graves of their dead comrades are soliciting flowers for this purpose for Memorial day. Any patriotic person wishing to assist them in this matter with a donation of flowers will please leave them on Thursday morning at any of the following designated places:

McKinney's Confectionery, Grand avenue and East Morrison street.

Ball's drug store, East Seventh and Stephens street.

McKinnon's grocery store, 173 Third street.

Grocery store, 155 North Seventeenth street.

611 First, and 395 Taylor street.

Watts & Matthieu drug store, Williams avenue and Russell street.

CHEAP RATES EAST.

The Rio Grande System announces greatly reduced excursion rates to Eastern points via the world-famed "Scenic Line."

For particulars, call at or address the ticket office, 124 Third street.

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