

IN THE WORLD OF MUSIC

Reginald de Koven is engaged in writing a new opera.

Creator and his Italian band are to appear in concert at Chicago.

New York's Oratorio Society produces Edgar's "Dream of Gerontius," March 23.

A St. Patrick's day concert will be given at the New York College of Music, Tuesday.

Hugo Heerman recently gave a successful violin recital at New York.

Good results have been shown by the Boyer chorus rehearsing the oratorio, "Mary Magdalene," to be sung here April 7.

G. Aldo Randegger, a young Neapolitan pianist and cousin of Alberto Randegger, of London, recently made his debut at New York.

Welsh singing societies in Columbus, O., will organize a mixed chorus of 120 voices to go to Pittsburgh, Pa., May 26, and compete for the principal Elstedoff prize.

Frank Damrosch and David Blumhain repeated their performance of Mendelssohn music and Shakespeare's poetry of "A Midsummer Night's Dream" at New York.

Nothing further has been heard of the threatened tour of Mrs. Brown Potter in this country, giving her "readings" of classic poems, accompanied by symphonic music.

Verdi's "La Traviata" is 50 years old this month. In 1853 it was produced at the Venice Theater, and failed completely.

About a year later it started on its successful career at the Teatro San Benedetto, in Venice.

Kocian, the famous violinist, was to have played at the Marquam Theater last night, according to contract, but as nothing was heard from him or his manager several days before the concert, the latter was abandoned.

Fannie Bloomfield-Zelinger's husband is now on the road to recovery, and it is possible that another Eastern tour will be arranged late next month in place of the one which the Chicago pianist was lately compelled to abandon.

The coronation piece and concert party, composed of a number of leading singers and boy soprano who took part in the coronation of their majesties, King Edward VII and Queen Alexandra last August, sang in San Francisco last week.

Suzanne Adams, who is directly descended from John and Quincy Adams, and who in our day is known as a charming operatic star, begins, May 1, a three months' engagement in a royal opera at Covent Garden, London.

Kubelik, the Bohemian violinist, has been in St. Petersburg, Moscow and the other Russian cities. Early in April he makes his first appearance in Paris. Final arrangements for his American tour will be settled before May 1.

The Mozart Society of Salzburg proposes to erect a Mozart House, to contain all the relics of the master that it possesses. Kubelik has contributed toward the expense 250 francs, and another violinist, Huberman, will give a concert for the same purpose.

French music is gaining ground in Russia every day, thanks to the energetic propaganda of A. Winergradsky, who at his late concerts at Kieff and St. Petersburg executed with his usual success the works of several French composers hitherto unknown in Russia.

A cruel rumor floated around New York for days that Edouard de Reszke, probably the greatest bass singer in the world, had been asked to accept a serious position in Anna Hecht's Opera Company, as the new part had been specially written for him. The singer says the rumor isn't true.

"Don Giovanni," "Der Wald," "Il Trovatore," "La Traviata," "Ero a Leonardo," "La Fille du Regiment" and "Il Pagliaccio" were one recent week's attractions by the Metropolitan Opera Company, New York.

According to present arrangements, this is the last week of the Grand opera season. Gaull's cantata, "Jean of Arc," was recently sung in Oakland, Pa., by the Welsh chorus of Pittsburg, and accompaniments were furnished by 20 members of the Pittsburg orchestra. The musical director was William J. Jones, and the soloists Anna Gertrude Clark, John R. Roberts and Jan T. Beddoe.

Leo Bruck has composed the music for a Chinese burlesque, "Chop Suey," written by Wallace Irwin and played tonight at the Theater Republic, San Francisco. Mr. Irwin recently resigned assistant editor of the News Letter and editor of the Overland Monthly to write burlesque, and is well known as the author of "The Love Sonnets of a Hiroshige" and the Rubaiyat of Omar Khayyam, Junior.

Next week, at the popular Baker Theater, during the performance of "Christopher, Jr.," the orchestra will play, under the leadership of Frank Griffin, a set of waltzes composed by George Alton, the clever leading man of the Baker Stock Company. Besides being a versatile actor and a composer, Mr. Alton is a writer of ability. His articles and verses appear in such magazines as Life, Smart Set and Munsey's.

Mrs. Edward Alden Beals and her pupils, assisted by Miss Bessie Greenberg, violinist, Miss Doris Clark, electrician, and Miss Georgia Lewis, accompanist, gave an enjoyable musical recital last Friday night in the Masonic Temple, under the auspices of Myrtle Chapter, No. 15, Order of the Eastern Star. The young people acquitted themselves very well indeed, and showed themselves worthy of their teacher. Those who took part were: Mrs. Beals, Mrs. Kinney McKimney, Misses Georgia Lewis, Lina Lewis, Edna Joy, Annie Pittsburg, Lenora Wendt, Nancy Beals, Doris Clark, Genevieve Bradah, Bessie Greenberg and Ronald Bradbury.

Mascagni is still drawing crowds at the Thell Opera House, San Francisco, and this popular place of amusement is usually crowded from the edge of the orchestra to the roof windows when the composer of "Cavalleria" takes his baton. The production of that opera continues to improve, as the chorus singers become more familiar with their parts. Mascagni's selected orchestra made a hit in the "Hymn to the Sun," from "Eris," last Monday night. Other favorite numbers have been the overture from "William Tell" and the intermezzo from "William Ratcliff."

The 11th concert of the eighth season of the Pittsburg orchestra was given there last Friday, the soloist being Lillian Blauvelt, soprano. The programme: Overture—"Spring".....Goldmark Aria—"Jewel Song" from "Faust".....Gounod Tone Poem—"The Memory of Abraham Lincoln".....Stahlberg Suite—"Lakme".....Delibes Songs with orchestra.....Liszt Poissonade in E Major.....Liszt Programme of orchestral and vocal music given at the Art Society reception, Pittsburg, last Thursday: Overture—"Le Roi et le Roi".....Lalo Aria from "Der Freischuetz".....Weber Miss Kell.

Spring song and sailors' chorus from "The Flying Dutchman".....Wagner Prelude to "The Deluge".....Saint-Saens Violin solo.....L. von Kunitz.

Ballet music—"The Sleeping Beauty in the Wood".....Tschakowsky Pascha: The White Cat and Puss in Boots; Waltz.

Songs, with orchestra: (a)—"Arioso".....Delibes (b)—"Summer".....Chaminade Miss Kell.

Triumph from "Columbus".....Herbert For orchestra and organ (Mr. Walter E. Hall).

Helmut Coulted is rapidly completing his plans for next season's opera at the Metropolitan Opera House, New York. He probably will engage Mme. Calve, Melba, Caruso, Terina and others, with whom Maurice Grau had provisional contracts.

Mme. Sembrich also is expected to return. The Metropolitan Real Estate & Oper. Company will assist in making the season an unusually attractive one by the decorating of the interior of the house and the spending of \$20,000 on a new electric plant and in the making of other extensive improvements on the stage.

These numbers were given recently in New York at a concert arranged by David Baxter, the Scotch basso: Songs—"Pietra Signora," "Stradella," "Wenig sein Brod mit Tränen ass" (Schubert), "An die Leyer" (Schubert), "Eulie Sidoroff" (Franz), "Widmung" (Franz), "O Was ist doch Den Weg Zurück" (Brahms), "Would Thy Faith Were Mine" (Brockway), "Die Abendung" (Hollander). Piano numbers, Howard Brockway-Ballade, op. 118, Brahms; Intermezzo, op. 117, No. 1, Chopin; nocturne, op. 62, No. 2, Chopin.

Old Scotch ballads, arranged by Clay—"Banks o' Dee," "Dellie's Awe," "Euchie's man," "Turn Ye to Me," "Loch Lomond," "Jenny Nettles," "Jess Macpharlane," "Land o' the Leal," "Cooper o' Pife," "Mackintosh's Lament" and "Sound the Fife."

Programme of Maurice Grau's last Sunday's concert at the Metropolitan Opera-House, New York: Prelude—"Lohengrin".....Wagner Air from "Il Flauto Magico".....Mozart Ave Maria.....Gounod Air from "Orpheus and Eurydice".....Gluck Prelude, Act 2, "Carmen".....Bisect "Dance of the Sun Feast" (American Indian).....Henry Waller Air from "Der Freischuetz".....Weber Rhapsodie Hongroise.....Liszt Symphonic Poem—"The Moldau".....Smetana Songs: "Nachtstück".....Schubert "Du bist die Ruh".....Schubert "Gelb' mir zu Füssen".....Rubinstein Air from "Lea Huguonot".....Meyerbeer Mme. Homer.

Gavotte.....Ten Brinck (Dedicated to Mme. Roger-Miclos) Grand waltz.....Moszkowski Mme. Roger-Miclos. Song—"Aïda".....Mazoni Sig. Campanari.

Song—"Toujours a toi".....Tschakowsky Kaisermarsch.....Wagner A critic writes: "As to the pecuniary return from accompanying though the terms for an accompanist in a teacher's studio, seem low, the good accompanist has many opportunities outside of studio work. She is recommended by the teacher to pupils as a coach between lessons and is generally engaged where the ambitious pupil sings in public. She makes from \$5 upward when she plays for a slig-

sum paid an accompanist for studio work is 25 cents for a half-hour lesson. Fifteen minutes of this time are consumed by the teacher in accompanying the pupil in exercises, and for the remaining 15 minutes the accompanist's services are required. In a studio where ten lessons are given in the afternoon, the accompanist receives \$150 for playing two hours and a half. Of course, she loses time between the periods of playing, but she can read or study a bit, crochet or withdraw into the reception-room and rest in those intervals. Some teachers spend all the time on some during one hour and devote the alternate lesson to exercises, at which the accompanist is not present."

Bessie Bonnell, the Canadian contralto, will sing at two concerts to be given at Washington, D. C., March 22 and 24. In these latter days, when a great many mezzo sopranos pose as contraltos, it is refreshing to hear a genuine contralto, like Miss Bonnell. She has a good position in a New York church choir, and finds all the professional engagements she wishes within easy distance of New York. Her resonant tones have been likened to the sounds of a vesper bell. When D'Oyly Carte managed the Savoy Theater, London, in the days of the first blush of popularity of the Gilbert & Sullivan operas, Miss Bonnell filled the principal contralto parts. She also sang at a number of high-class London concerts, and studied contralto for two seasons under the direction of Charles Santley, the eminent English baritone. Miss Bonnell's first vocal work was in a church choir.

A story illustrating Patti's keen eye for business is told of her appearance in Boston, when in the height of her fame. She was being managed by Colonel Mapleson, and her contract with him called for \$2000 per night. But one night, during the Boston engagement the Colonel was short of cash. He knew that Patti would not recede from the position she had taken, not to appear on the stage until she had got the \$2000 in advance. The opera that evening was "Traviata," and Patti's secretary got \$2000 during the afternoon. Then the secretary said that Patti would come to the opera-house and dress for the part of "Violetta" all but the shawl. She would wait on the extra \$1000. Sure enough, Patti came to the opera-house that evening at 7:30 o'clock, and sat, in her stocking feet, in the dressing-room. When \$200 worth of additional tickets had been sold, the money was given to Patti, and she placed on one of her shawls. At 3 o'clock the other \$800 was forthcoming, and she went before the footlights and sang like a lark. She was greeted with a roar of cheers.

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IN PRAISE OF PORTLAND RAY STANNARD BAKER'S ARTICLE IN THIS MONTH'S CENTURY MAGAZINE

THERE appears from the pen of Ray Stannard Baker in the March number of the Century Magazine the first of a series of contributions on "The Great Northwest," which cannot fail to interest readers in this region, and especially those who are residents of Portland and vicinity. Mr. Baker, in the course of his travels, has assuredly been receptive of the spirit which dominates the commercial and industrial atmosphere in this section, and, having surrendered to the magnificent energy which is building a new and splendid empire, his impressions flow from his pen with freshness and vigor.

Of the "Coastal Northwest," as he designates that portion of the States of Oregon and Washington between the Cascades and the Pacific Ocean, the author writes in most glowing terms concerning its climatic advantages and general material resources and opportunities. He declares that Nature has blessed this strip of country "with a singularly equable climate—few really hot days in Summer and a Winter which better deserves the name rainy season." Comparing the section in the matter of annual rainfall with Eastern cities, he says: "In Portland and Seattle it is not greater than in Boston and New York, but there is this difference: Portland, drained, New York pours and has done with it." He speaks of the vegetation in this belt as "unmatched," and enumerates conditions which amaze Eastern eyes. Apparently no resource of Western Washington and Oregon escapes his observation and mention. His reference to the forests as "the most valuable on the continent if not in the world," the rich fruit farms, hop culture, the marvelous agricultural results attained in such valleys as the Willamette, which he singles out for special mention, and the tremendous commercial importance which the seaport cities have acquired, are all in point.

Considerable space is devoted to the State of Oregon in a general way, but it is on the City of Portland specifically that the writer takes apparent pleasure in stating impressions which are commendable in the highest degree.

Of this city and its people there appears the following: "The Easterner who visits Portland usually has his mind made up to see a new, crude, Western town; what he really sees is a fine old city, a bit as it might be of Central New York—a square with the Postoffice in the center, tree-shaded streets, comfortable homes, and plenty of churches and clubs, the signs of conservatism and solid respectability, and yet no decay, for if there are signs of the order which comes of long settlement, there is an equal sign of brisk energy. Few cities of the size of Portland can exhibit finer store and office buildings, a



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WEEK STARTING SUNDAY, MARCH 22 BRONSON HOWARD'S GREAT WAR PLAY

SHENANDOAH

peak of Mount Hood from the beautiful drive in the outskirts of the town. An Old Silverware Plant Closed. New York Press. A big surprise was sprung on the thousands of employees of the silver-plated

ware manufacturing company of C. Rogers & Brothers, of Meriden, Conn., Saturday, when, upon receiving their pay envelopes they found enclosed a notice of their dismissal. The sweeping edict included every employe of the big factory, from the former president, Cephas Rogers, down to the least-paid person on the roll.

Hundreds of families are without source of income, and much suffering may result. The notices were issued by the International Silver Company, which recently absorbed the Rogers Company. The factory will be closed until such time as the present owners see fit to reopen. It is said another line of goods entirely different from those formerly manufactured at the plant will be turned out there. Gilbert and Wilbur R. Rogers, formerly treasurer and secretary, respectively, will go into the manufacturing business in Danbury, though not in opposition to the International. Cephas Rogers retires.

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