

SULLIVAN'S "GOLDEN LEGEND"

TO BE SUNG BY THE BOYER CHORUS, WEDNESDAY EVENING, AT FIRST CONGREGATIONAL CHURCH.

SIR Arthur Sullivan's "Golden Legend," which is to be sung Wednesday evening, at the First Congregational Church, Park and Madison streets, by the Boyer chorus, assisted by an augmented orchestra, promises to afford a rare musical treat to the lovers of choral music in this city, and the church ought to be crowded.

It opens with a prologue, in which are depicted the impotent efforts of Lucifer and his attendant powers of the air, to destroy Strasburg Cathedral. In the midst of a wild midnight storm, Lucifer drives his minions to their hopeless task, commanding them to tear the cross from the station, to hurl the bells from their fastenings, break the painted casements and sack the house of God. All is in vain. The powers of evil can touch no stone of the sacred edifice, and baffled, they are swept away, shrieking, before the raging storm. Then, from their tower the bells peel forth, while within the cathedral are heard the swelling harmonies of the organ, accompanying a Gregorian chant.

The first scene of the poem proper opens with Prince Henry, of Hohenberg, seated alone at midnight in his castle, ill and melancholy. To him suddenly appears Lucifer, in the garb of a traveling physician. He questions the Prince regarding his malady, learns from him the only remedy which the doctor of Salerno can suggest—the life blood of a maiden who gives it freely as the price of her life. Scuffs at the cure and offers him alcohol, decanting on its marvellous virtues. Over-persuaded, the Prince drinks, with a maudlin, Lucifer disappears, while Andreas violin, horns on a waltz, or crystalline harmony, fill the Prince's brain, and as his senses leave him, angels, hovering near, sing words of warning and beseech him to repent and his fall. The second scene opens at evening in the village where dwell the maiden, Esie, and Ursula, her mother. The villagers, gathered from their labor, sing a majestic hymn of praise to the Creator for bringing them safely to the close of another day. Prince Henry appears for a moment as the hymn closes. Esie, pitying, expresses the wish that she might help him. Her mother tells her of the only remedy, and Esie then announces her intention of giving her life for that of her Prince. "Vainly her mother pleads with her, she remains firm in her offering, offering prayer to the Redeemer for help in its accomplishment. Prince Henry enters, and she tells him that she will die for him, while angels sing "Amen."

The beautiful Spring song of Henry and Esie; the fine old Latin hymn chanted by the pilgrims as they studiously tramp along, interrupted but not disturbed by Lucifer's scoffing, commencing the second scene, mockingly pompous accompaniment played by the brass and wood winds only; and finally the splendid ocean hymn, form a whole that in dramatic contrast, richness and beauty of orchestration, and religious feeling, far transcends adequate description. The climax at the close of the ocean hymn, on the words, "Christe Eleison," is wonderful. Other remaining scenes in the work are highly dramatic, and the orchestration is rich, warm and thrilling. The cantata closes with a choral epilogue, in which the love and interdependence of the world and women's voices successively, followed by a majestic fugue and final chorus, bringing this inspiring work to a grand and fitting climax. This will be the last oratorio recital by the Boyer chorus this season, and it will be a memorable one.

MUSIC IN BAKER CITY.

Lectures on Great Composers by Mrs. Frances S. Burke.

Although not possessing a choral union like that of the Willamette Valley, or looking forward to Mayfest like that of Boise, the music-lovers of Baker City have had a rare opportunity this Spring of studying and enjoying the great masters of musical composition, under the direction of Mrs. Frances Striegel Burke, pianiste.

The programme began in February and were held every second week until the last of May. A complete sketch was given of the musical career and artistic theories of each composer, and several of her representative works were played by way of illustration. Special attention was paid to the development of the sonata and symphony of music. The series formed a chronological exposition of the principal movements in the history of music. The first programme was devoted to the life and works of Bach and incidentally to the elucidation of the fugue form. With the study of Haydn was explained the inception and permanent form of the sonata. The evening with Mendelssohn, of special value, and emphasized the essentials of opera. With Beethoven came the critical study of the symphony, and with Schubert the evolution of artistic song. Schumann illustrated the rise of romanticism in music, and Mendelssohn was considered in special relation to the oratorio.

The evening with Chopin Mrs. Burke dwelt on the importance of the Slav in music, while she gave also a virtuosic performance of creditable excellence. Wagner was considered as the exponent of the music of the future, and an intellectual pilgrimage was taken to the artistic conclusion of Balzareth. The series closed with a recital from the modern composers.

The lectures were of excellent value as critical studies, and could only have been written by one who had made music a life work. Mrs. Burke was a pupil of Leopold Godowsky, who has been a pupil of Gabriel Fauré, and reflects honor upon her distinguished teacher.

Miss Connell's Piano Recital.

An interesting programme has been arranged for the testimonial concert to be given at Pureson Hall Tuesday evening, at 8:30 o'clock, to the talented young pianiste, Ella M. Connell, under the direction of Marie Soule. The well-known dramatic reader, Miss Ethel Webb, and the boy soprano, Master Tom Dobson, and others, have been engaged to assist. The programme:

- (a) "Rhapsody Hongroise" (Liszt), (b) "Hare, Hare," the March of Schubert, (c) "The Butterfly" (Grieg), (d) "If I Were a Bird" (Henselt), Lucie Collette; "The Parting of King Arthur and Queen Guinevere" (Tremont), Ethel Webb; epilogue, E minor (Mendelssohn), Ella M. Connell, orchestral accompaniment played on second piano by Veda Williams; vocal (selected), Tom Dobson; "Shadow Dance" (E. M. D. Schostakovich), Ethel Webb; humorous recitation (selected), Ethel Webb; (a) "Tarentelle" (Nicola), (b) Polonaise, op. 53 (Chopin), Ella M. Connell; vocal (selected), Tom Dobson; piano quartet, "Jubel Ouverture" (Von Weber), Misses Connell, Holmes, Soule and Williams.

Sacajawea's Lullaby. One of the most admired numbers at the concert given last week at the Marquam Theater for the monument fund to commemorate Sacajawea, the Indian wife of Charbonneau, of the Lewis and Clark expedition, was the pretty lullaby entitled "Sacajawea's Lullaby," composed by Miss Zipporah Harris, daughter of Mr. and Mrs. Nathan Harris, of this city, who also wrote the words for the setting. It opens: Shu, shu, my poposa, go to sleep. Shu, shu, while Sacajawea sings to you; see, the campfire is burning low. The sun is gone down long ago.

In her composition of this lullaby, Miss Harris, who is only a young girl, has shown marked ability. The melody is pretty, and the compass well suited to most sopranos. The lullaby is composed of two verses and choros, and is certain to meet with many friends. Miss Harris

lived for several years at The Dalles, and, becoming acquainted with the Indians there, she studied their conditions thoroughly and in this way has caught some of the Indian spirit which lives again in her meritorious composition. It will shortly be published by H. H. Wright, of this city.

In the Domain of Music.

There was a dramatic scene when Kocian recently reached New York from Europe and surrendered to W. C. Clopton the \$20,000 Gaupertius violin he borrowed last November, and took to Europe with him, without the consent of the owner. Kocian said: "I was ill-advised. I am sorry. My friends told me I was right in keeping it. I knew it as a mother knows her child, as a lover knows a lover. Its wonderful organ tone was as the sound of a sweetheart's voice. I felt I would rather part with life than with this treasure. It seemed to need my care. At last I saw I was not doing right, and though it nearly tore my heart out I decided to return it."

"Sinking into a chair Kocian gazed with swimming eyes at the violin which Mr. Clopton was carrying."

"I did not know you loved it the same as I," continued Kocian. "Before you take it back forever you must let me play on it just once more."

"Come to my room," said Clopton, and Kocian followed him. There Mr. Clopton showed Kocian his collection of fine instruments, including a Stradivarius and an Amati. Kocian played on these. Then he turned to the violin he had just surrendered, placed it tenderly under his chin and played a slow, soft melody, the tears dropping one by one on the instrument. Finally he threw the bow from him, grasped the violin in his arms and fondled it.

"Can I not buy it from you?" he inquired. "I will give you my entire fortune—everything I have. Surely you cannot love it as I do."

"For 30 years I have been collecting violins," replied Mr. Clopton. "They are my children, and this is the treasure of all my treasures. There is not enough wealth in the world to tempt me to part with it." That settled the matter for good.

From a New York point of view the past season of music was singularly uneventful on the artistic side, though not wanting in picturesque features. The Boston Symphony Orchestra, whose excellence is now too well known and widely appreciated to need any extended comment, gave its personal series of concerts in Carnegie Hall, and caused a greater sensation than ever before by its finished ensemble playing and purity of tone production. The Knickerbocker Quartet, an inflexible exponent of the purest form of music, filled Mendelssohn Hall to overflowing at each of its six concerts; the Studer, Faust, in two concerts, an example of choral singing at its best, and Hertz, as conductor, made Wagner's orchestral scores once more an important artistic feature of the opera. When Marcella Sembrich's recital is mentioned, Hugo Heerman, the German violinist's varied appearances are considered. Charles Kocian's delightful singing is taken into account, and last, but not least, important, Frank Damrosch's performance of "The Dream of Gerontius" is recorded, about everything of considerable musical importance has been touched upon. Of minor incidents, ranging in all sorts of combinations from single instruments to large orchestras, from solo voices to the mightiest choruses, there has been a surfeit.

The Madison-Square Garden, New York, the interior of which has been fitted up as a miniature Venice for the Duss Summer night festival, has been formally opened by John Duss and his orchestra, with Edouard de Reszke and Mme. Nordica as the concert singers. A considerable sum of money has been spent in arranging there a cool-air apparatus and building the swapper scenery. The garden walls resemble the interior of a Venetian theater, and the roof appears as a starry blue sky, the flood of light at the entrance dimming into distant moonlight at the far end of the Garden, where is disclosed a striking view of the harbor from the city gates. First in the view are seen some tumble-down, weather-worn houses, with their brilliant shades, then boats swinging at anchor, then the now fallen Campanile, then the glittering water, and finally an arm of the shore jutting into the Adriatic. After this familiar view has been noted, the sight returns to the center of the Garden, where gondolas swing around a light little island. On one of its ends is a pillared platform supporting the busts of world-famous musicians and composers. It will be beneath their shadows that John Duss will lead his orchestra this Summer.

In the course of a recent lecture at a conference of musicians in Dublin, Ireland, interesting particulars and astonishing statistics were given relative to the amount of work accomplished by the brain and nerves in piano playing. A pianist, in view of the present state of the pianoforte playing, has to cultivate the fingers to make about 2000 movements, and the brain to receive and understand separately the 1500 signs, while it issues 200 orders. In playing Weber's "Moto Perpetuo" a pianist has to read 441 notes in a little under four minutes. This is about 10 per second; but the eye can receive only about ten consecutive impressions per second, so that it is evident that in very rapid music a player does not see every note singly, but in groups,

probably a bar or more at one vision. In Chopin's "Etude in E Minor" (in the second set) the speed of reading is still greater, since it is necessary to read 860 signs in two and a half minutes, which is equivalent to about 25 notes per second.

Eula Howard, a young girl pianiste whose home is at Grant's Pass is now studying in San Francisco with Hugo Mansfeldt, and is making commendable progress. She has already played at more than one musicale in San Francisco and Alameda, and has received very good criticisms regarding her work. Playing entirely from memory, her friends think that she is quite talented and has a promising future before her. Miss Howard recently gave this programme at a recital at Mr. Mansfeldt's studio: Ballade, D major, op. 10, No. 2 (Brahms); "Romance sans Paroles, Premiere, Rencontré and the song, transcribed, "Ich Lieb dich" (Grieg); novelette, F major, op. 21, No. 1 (Schumann); etude melodique, op. 10, No. 2, and valse de concert, op. 113 (Chopin); romanza, F minor, op. 5 (Tchakowsky); Intermezzo, B flat minor, op. 117, No. 2 (Brahms); "An den Frueling," op. 43, No. 8, and menuett, D minor, op. 57, No. 1 (Grieg); serenade, op. 93, No. 5, and valse, op. 93, No. 3 (Rubinstein).

The biggest pipe organ in the world is now in course of construction in Los Angeles. It is the organ intended for the great Kansas City Convention hall, and before being put in place there it will be used as the official organ of the St. Louis Exposition, not as an exhibit, but for concert purposes, for which privilege the expectation management pays \$15,000 to the builders. This organ, complete, will cost \$14,000. It will have 140 musical or speaking stops, as against 125 in the largest organ now in existence, which is in Sydney, Australia, and 39 mechanical stops and a total of 10,000 pipes as against 800 in the Sydney organ. Besides being the largest in the world, this organ will be in every way the most complete, having five manuals, a double-touch device by means of which musical effects can be secured that are not otherwise possible, and many improvements protected by patents and which cannot be found in organs made elsewhere.

Rudolf Zwintscher, who recently appeared at the St. James Hall, London, as composer and pianist, and made a distinct success as both, was educated at the University of Leipzig, and while taking there an active and intelligent interest in all his studies, music claimed most of his attention, and it was music he looked for to a living when he left the university's picturesque portals. But at this point of his career he was met by a difficulty which promised to bring great hurt and hindrance to his advancement as a pianist. He was called upon to furnish 12 months' service in the army—a long and arduous career he was met by a difficulty which promised to bring great hurt and hindrance to his advancement as a pianist. He was called upon to furnish 12 months' service in the army—a long and arduous career he was met by a difficulty which promised to bring great hurt and hindrance to his advancement as a pianist.

Fortunately the King of Saxony, who was petitioned on the matter of Zwintscher's compulsory service, was in a soft and artistic mood, and the young musician was permitted to serve his military year in the band.

A number of singers have been added to those already engaged by Helrich Conrad for next Winter's grand opera season in New York, including Mme. Selma Kronold, a soprano, who has signed a three years' contract. She sang abroad under the leadership of the direction, was a member of the Damrosch opera company here, with Mme. Gadski and Klafsky, and was the original Santuzza in this country. Mme. Bouton, well known on the concert stage, has also been engaged. She is a mezzo soprano, and is now studying repertory under Mme. von Doenhoff, in New York. Other engagements include Miss Marie Van Dine, formerly of the Bostonians; Miss Heidenback, Miss Schoffer, from the concert stage, and Miss Harris, a church singer.

Upon the Pallades, somewhere between Union Hill and Guitenberg, N. J., is to be a structure built for the production of the "Passion Play" and dedicated to sacred music. The project is an assured fact, according to the statement made by Dr. Wolfgang Goetz, of Hoboken, who has held a copyright on a version of the "Passion Play" since April 14, 1883. The building will be known as the Temple of Music, and will cost \$100,000. Among the recent additions to the list of social or nonmusical members of the "Passion Play" Society, which is to bear the expenses, Dr. Goetz lists, are Miss May Van Allen, daughter of James Van Allen, Mr. Hohart, widow of Garret A. Hohart; Mrs. Hermann Oelrichs and Mrs. Frederick Nelson.

Comic opera may be dead, but evidently the greatest of comic opera librettists is still alive. The latest issue of the Pall Mall Gazette to arrive from London contains this characteristic letter: "To the Editor of the Pall Mall Gazette—Sir: There is a line in your issue of yesterday that must have sent a thrill of joy through many a worthy home. I refer to a line in an article headed, 'A Naval Battle' in which I am referred to as the late W. S. Gilbert."

"I am always sorry to spoil sport, but common candor compels me to admit reluctantly that I am still alive. Yours faithfully, W. S. GILBERT."

At the recent convention of the bi-annual National Federation of Musical Clubs, held at Rochester, N. Y., Mrs. Warren E. Thomas, of this city, was selected one of the vice-presidents to represent the Western section. Mrs. Thomas is congratulated on the marked compliment paid not only to her, but to the Musical Club of this city, of which she

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