IN THE DOMAIN OF MUSIC

NORTH PACIFIC SAENGERFEST AT WALLA WALLA — WILLIAM WALLACE GRAHAM'S VIOLIN RECITAL — MISS CONNELL'S DEBUT AS PIANISTE

PORTLAND singers who participated in the second annual saengerfest of the North Pacific Saengerbund, held at Walla Walla June 5 to June 8, say that the affair was a great success and that the object in view was fully realized—to bring more closely together all the German-Americans of the Pacific Coast and to perpetuate the German songs and tongue. The Walla Walla people kept up their reputation for kindly hospitality, and everybody had a genuine good time. The Portlanders, about 45 in number, went to Walla Walla in a special car, and when they arrived there early on the morning of June 5 the happy Germans met them with open arms. "Gentlemen," said Mayor Hunt, "Walla Walla is yours. Make of it what you will." When the members of the singing societies of Portland, Seattle, Tacoma, Fairhaven, Walla Walla and Spokane got together such a mass of German voices arose that one might have imagined that Walla Walla was in the Kaiser's dominion.

A formal reception was held at the Oddfellows' Temple on Alder street, and the programme at the concert that evening at the Opera House was:

Overture, "Light Cavalry," Suppe, orchestra; mass chorus, "Des Deutschen Saengers, Jubelied," Zeitler, North Pacific Saengerbund; violincello solo, Ferdinand Konrad; address of welcome, Mayor Gilbert Hunt; mass chorus, a capella, "Old Folks at Home," North Pacific Saengerbund; soprado solo, "Die Loreley," Franz Liszt, Mrs. W. A. Bratton; chorus, a capella, Concordia, Whatcom; chorus, a capella, Arion, Portland; chorus, a capella, Liederkranz, Seattle; chorus, with orchestra, "Soldiers' Chorus," (Faust), Gounod, Saengerbund, Tacoma; piano solo, Mrs. Beatrice Barlow-Dierke; mass chorus, with orchestra, "Waldharfen," Edwin Schultz, North Pacific Saengerbund.

The programme for the concert June 6:

Overture, "Marriage of Figaro, Mozart, orchestra; mass chorus, a capella, "Trinklied," J. Schulz-Welda, North Pacific Saengerbund; piano solo, Mrs. Beatrice Barlow-Dierke; chorus, "Columbus' Last Night at Sea," Arion, Portland; mass chorus, a capella, "Es steht eine Lind," E. Forschner, North Pacific Saengerbund; soprano solo, "Erlkoenig," Franz Schubert, Mrs. W. A. Bratton; chorus, a capella, Harmonia, Spokane; chorus, a capella, Saengerbund, Tacoma; chorus, a capella, Maennerchor, Walla Walla; festhymnus, with orchestra, Herman Mohr, Liederkranz, Seattle; violincello solo, Ferdinand Konrad; mass chorus, with orchestra and baritone solo, "Landerkennung," Edward Grieg; "The Star Spangled Banner."

It is unnecessary to analyze the singing of the different societies, for they all sang their best and sang well. The most elaborate singing was heard when the Portland Arions gave "Columbus' Last Night at Sea," a cantata they recently sang with such success in this city. It was heartily received, especially the solo work of Paul Wessinger, baritone. One Walla Walla newspaper remarked: "Perhaps the real choral gem of the concert was the 'Columbus' number by the Portland Arion, with solo by Paul Wessinger, the finest baritone ever heard in Walla Walla. This number required about half an hour for its rendition, and although it is pretentious, the Arion chorus and soloists met the requirements admirably. Miss Pearl Scott, of Portland, played the piano accompaniment." Louis Dammasch, the director of the Portland Arions, was highly complimented on the efficiency of his chorus.

Mrs. Beatrice Barlow-Dierke, of this city, met with an ovation for her magnificent piano playing, and of course she was encored. The Walla Walla Union said: "Mrs. Beatrice Barlow-Dierke is a brilliant pianiste. She played the 'Tannhauser' overture perfectly. Her playing has the force of a storm and the subtlety of a zephyr. She is both gracious and beautiful. She won applause and admiration for her artistic playing of the Schubert-Tausig 'Marche Militaire.'" Ferdinand Konrad, violincello player, of this city, was also a favorite, and his work was warmly praised. Mrs. W. A. Bratton was the soprano soloist, and she made many friends by her artistic singing. Much of the success of the musical events is due to the untiring energy and ability of the musical director of the saengerfest, Professor Edgar Fischer.

Last Sunday afternoon there was a picnic at McCool's Grove, and banquet in the evening at the Oddfellows' Temple. Last Monday the saengerfest pilgrims said to each other: "This is our last day together. Behold, let us be merry." So they inspected Fort Walla Walla and listended to an excellent concert by the garrison brass band, composed of colored musicians, directed by a white bandmaster. The singers also called at Walla Walla penitentiary, the Blalock fruit farm and other places of interest. One of the most pleasant incidents of the trip was an accidental meeting with the German agriculturists who are now touring the country, and the singers gave them a serenade, singing "Wacht am Rhein," with brass band accompaniment.

Portland was reached early last Tuesday morning. Next year the third saengerfest will be held at Tacoma, but the grand effort will be made in 1905, when this city will be chosen as the meeting place. It is too early yet to talk definitely as to plans, but it is certain that the occasion will be a red letter day in the memory of all music-loving Germans of the Pacific Northwest. It is proposed to bring singing societies from California and the Middle West, and possibly among the visitors will be found the famous Arion Society of New York.

MISS CONNELL'S DEBUT.

Her Piano Recital Was an Artistic Success.

An enjoyable event was the testimonial recital given to the talented young pianiste, Miss Ella M. Connell, last Tuesday evening, at Parsons Hall, under the management of Marie A. S. Soule. Miss Connell was ably assisted by Miss Ethel Webb, elocutionist; Tom Dobson, Jr., the boy soprano; Lucile Collette, violinist, and the Misses Williams and Holmes. The programme:

a. Rhapsody Hongroise (Liszt), b. "Hark; Hark! the Lark" (Schubert-Liszt), Ella M. Connell; a. "Butterfly" (Grieg), b. "If I Were a Bird" (Hensell), Lucille Collette; "The Parting of King Arthur and Queen Guinevere" (Tennyson), Miss Webb; Capriccioso, B minor (Mendelssohn), Ella M. Connell, orchestral accompaniment played on second piano by Veda Williams; vocal, selected, Master Tom Dobson; "Shadow Dance," (E. A. McDowell), Lucile Collette; humorous recitation, selected, Miss Webb; a. Tarantelle (Nicode), b. Polonaise op. 53 (Chopin), Ella M. Connell; vocal, selected, Master Tom Dobson; piano quartet, Jubelouverture (Von Weber), Misses Connell, Holmes, Soule and Williams.

Miss Connell, who is a pupil of Marie A. S. Soule, proved herself not only an able student of piano technique, but also an artistic performer of compositions requiring strength, skill and delicacy of touch. The latter was particularly noticeable in her dainty interpretation of the Schubert-Liszt transcription, and in the allegro movement of the Mendelssohn concerto. The audience, though critical, was a responsive one, especially at the conclusion of the Chopin Polonaise, opus 53, which Miss Connell played with skill. She brought out the volume of tumultuous harmonies at the climax of the long crescendo in a manner worthy of the fiery spirit of the Polish composer. Miss Connell was encored enthusiastically and responded by a sweet and plaintive rendering of Chopin's Berceuse, opus 57.

A pleasing variety in the programme was produced by the sweet-voiced boy singer, Tom Dobson. Miss Webb's elocutionary selections were a delight to the ear. The violin playing of Lucile Colette was also enjoyable. The programme was fittingly closed by the martial Jubelouverture, rendered by Misses Connell, Holmes, Soule and Williams.

MRS. FLETCHER LINN, SOPRANO SOLOIST.

Those in charge of the programme in connection with the commencement exercises at Eugene University this week have paid a compliment both to Eugene and Portland by asking Mrs. Fletcher Linn, the well-known soprano of this city, to sing twice during these exercises. Mrs. Linn taught music at Eugene University for several years, and Eugene was her home town. Since her marriage she has made Portland her home, where she has a host of friends. She is one of the most esteemed and hard-working members of the Musical Club, and she is well known as the solo soprano in the First Presbyterian Church choir. Her voice is a lyric soprano, with combined strength and sweetness, and she is noted for her artistic interpretation of songs and graceful phrasing.

PUPIL OF JOACHIM.

W. W. Graham's Violin Recital at the Marquam, June 20.

A violin recital of more than usual interest will be given at the Marquam Theater Saturday evening by William Wallace Graham, for he is not only an Oregon boy, but he is probably the only pupil of the great Joachim now playing in the Pacific Northwest. The recital will not only be an artistic event, but a society one as well, and is certain to draw a large attendance. The list of patronesses: Mrs. J. Wesley Ladd, Mrs. W. B. Ayer, Mrs. C. F. Beebe, Mrs. Walter J. Burns, Mrs. R. Koehler, Mrs. H. C. Wilson, Mrs. F. H. Hopkins and Mrs. W. C. Langfitt.

W. W. Graham, Violinist.

Mr. Graham was born at Graeme, Clackamas County, Or., and he played in public in the Hall-Street Methodist Church when he was 9 years old. He is the son of the late J. W. Graham, a native of Scotland, who came from an Eastern state across the plains in 1859. His mother belongs to the Zumwalt family, and crossed the plains nine years earlier than her husband. From his earliest childhood Mr. Graham evinced quite a remarkable talent for the violin, and in the Fall of 1896 he was sent to Europe for study. He chose one of the music centers of Europe, Berlin, Germany, and studied in succession with four world-famous masters—Joachim, Halir, Markees and Moser. He is one of four violinists who played before Emperor William, and after completing more than a six years' course of study he came home to Oregon last month. He owns two valuable violins, a Joseph Guarnarius del Jesu and a Johannes Granchino. Those who have heard Mr. Graham play say that he is an able violinist, and that an artistic treat may be expected at his recital.

Organ and Vocal Recital.

The organ recital to be given by Mr. Lighter, at St. David's Protestant Episcopal Church, on the evening of June 24, is arousing unusual interest among the musical people throughout the city. The programme, in which some of Portland's foremost artists are to participate, is excellent, and is certain to delight all those who hear it. It is a rather happy coincidence that the organ to be used on this occasion is the one on which Mr. Lighter played and gave a number of recitals during his five years' incumbency in Trinity Church. The instrument has been entirely rebuilt and very much improved, and sounds at its best in St. David's beautiful new edifice. There are numerous fond associations connected with this organ for many of Portland's people, and they, with others, will doubtless gladly avail themselves of this opportunity to hear it again under such favorable conditions. Mr. Lighter will be assisted in his recital by Mrs. Rose Bloch Bauer, J. W. Belcher and Dom Zan. The high standing of these singers, together with the recognized ability of the organist in question, furnishes a strong guarantee of the artistic success of this approaching musical function.

Recital at The Dalles.

Miss Mamie Helen Flynn, one of Oregon's brilliant young pianistes, assisted by Mrs. Walter Reed and Reginald L. Hidden, of this city, will give a recital in The Dalles, June 23. Miss Flynn is considered one of the best musicians of the Northwest, and her remarkable skill has received wide and favorable comment. At this recital Miss Flynn will play: Sonata op. 27, No. 2 (Beethoven); Erlking (Schubert-Liszt); valse, op. 64, No. 2 (Chopin); two etudes (Chopin-Godowsky); andante finale, from "Lucia" (Donizetti-Lischetizky), and "Hungarian Rhapsodie," No. 2 (Liszt). Miss Flynn will appear in recital in Portland during the early Fall. She graduated with the highest honors at the Conservatory of Music and School of Oratory, at Denver, Colo.

Musical Talk.

Emma Lucy Gates is mentioned as the new soprano soloists of the Salt Lake Opera Company.

The musical department of the University of Oregon is enriched by the possession of a piano valued at $1900.

Lemaire, the Pittsburg organist, is going to Colorado Springs to play, and then to San Francisco on his way to Australia.

Jacques Thibaud, called in Berlin "the new Joachim," has been engaged to play in 50 cities in the United States next season. He is a Frenchman and 23 years old.

William L. Whitney has resigned from the New England Conservatory, Boston, to establish a vocal school of his own. Mr. Whitney, like his father, Myron W., is more of a success as soloist than as teacher.

The opening concert of the Northeastern Saengerbund opens today in the Fifth Regiment Armory, Baltimore, Md. German-American singers from all parts of the Eastern states will attend, and compete for the valuable prizes.

Mrs. Walter Reed and Reginald L. Hidden will assist at a concert to be given at The Dalles, June 23, by Miss Mamie Helen Flynn. Mrs. Reed has also been engaged as musical director of the coming Chautauqua Assembly, which meets in July at Gladstone Park.

The Arcadian ladies' quartet, of San Francisco, sang at San Jose, Cal., last Tuesday. The members of the quartet are: Mrs. A. Reinhold Denke, first soprano; Miss Maybelle E. Craig, second soprano; Miss Olga Hermann, first contralto, and Miss Lydia Sterling, second contralto.

Mary Garden, a Philadelphia girl, who has made a hit in Paris as a prima donna soprano, is to sing in London this month.

The Kneisel Quartet will continue its regular series of concerts in Boston next season as heretofore, except that there will be six instead of eight concerts, as the quartet's foreign tour begins in March, 1904.

Mme. Schumann-Heink, the famous Beyreuth contralto of the Metropolitan Opera Company, has signed a contract to sing in English comedy roles for the next three years under the management of F. C. Whitney, at a salary said to be $2000 a week and share of receipts above a certain amount. Stanislaus Stange and Julian Edwards have been engaged to write the first opera for the new star.

A matinee musicale was given last Monday afternoon at Arion Hall by Mrs. Walter Reed's pupils, and the students showed commendable progress. It was a very pleasant occasion, and those who took part were: Mrs. May Frick Mueller, Mrs. John Lang, Mrs. C. W. Sherman, Mrs. S. B. Ferree and Misses Kathleen Lawler, Lillyn Glendinning, Mabel Johnson, Fay Rosenstein, Anita Trenchard, Esther Leonard, Chloe McClung and Hazel Gilham.

Rumors to the effect that the Philadelphia Orchestra is to be abandoned for lack of sufficient popular support are positively denied by John H. Ingham, secretary of the board of managers. There is every expectation of increasing the guarantee fund from $40,000 to $80,000 or $100,000 by wider solicitation of subscriptions, which have hitherto been confined to a comparatively limited circle. Contracts with all the members of the orchestra have been renewed.

The last recital of the season, given last Wednesday night by the Boyer chorus, when they sang Sullivan's "Golden Legend," was easily the best of the series. Those who were not present missed a genuine musical treat. The Boyer choir is certainly well organized at present, thanks to the untiring energy of its conductor, W. H. Boyer. It is to be hoped that the choir will keep together, and that the members will so keep up their musical studies during the Summer that the organization will be better than ever this Fall.

George Creswell Burns, of Salt Lake City, the 4-year-old son of Mr. and Mrs. George Burns, is a musical prodigy who will be heard from later in the musical world. His mother is a talented musician and has taught her young son to read music and to know the keys of the piano. Although of such tender years, he plays a number of pieces, and not only does he play them as taught, but after learning a piece in one key, transposes it into another and plays with frequent variations of his own. His tiny hands move over the keys with a familiarity and precision which is little less than wonderful in one of his years.

It will be remembered that Frederick the Great was a fine flute-player, but recent monarchs and Princes of Prussia have not been very musical. Music at the Prussian court has now been much improved through the influence of Prince Jeachim Albrecht, the son of the Prince Regent of Brunswick. Prince Joachim Albrecht, who is 27 years old, is an enthusiastic musician and a composer. A "dance poem" entitled, "Fruhlingswunder" ("Spring Wunder"), was recently performed with success at Lubeck. Much is also expected of a new pantomime opera composed by him, to be given at the Royal Opera.

Emperor William of Germany, delivered a characteristic address recently when addressing a conductors' jury met to hear the work of 5700 voices trying for a prize for the best chorus work. He said, in part: "We have already reached in instrumental music the acme of intricacy. That may be characteristic, I cheerfully admit, but it is not beautiful. When, however, this style is carried into song, you forget that the human voice has a limit. What this style of composition leads to is proven by the fact that most of your societies pitched their prize songs half-tones too high, because they were too excited as to whether they would be able to master the technical difficulties, and, therefore, they did not have the composure necessary for striking the right pitch. You should not try to imitate the Berlin Philharmonic Chorus. You must devote yourselves to folksongs and not venture upon music in grand style. Leave that to others. I do not demand that you sing exclusively folk-songs, but these must be more cultivated. 'Kallwoda' was composed here, in Frankfort, in 1833. That is a beautiful German song which none of you sang. You have the Rhine in your vicinity, yet who of you sang a Rhenish folk-song? I can only say to you that if a single one of you had sung Mendelssohn's 'You Beautiful Forest,' that would have been a real relief for us. Gentlemen, I repeat, I can only admire your achievements, but you are on the wrong path. I am going to have a collection of folk-songs published which you can buy cheaply. Study them, and then, being in the right path, show the next time we meet to Germany and the world what a wealth of poetry and art lives in the German folk-song."

WHAT UNITARIANISM STANDS FOR

Seattle Post-Intelligencer.

SEATTLE is privileged again to be the entertainer of representatives of a strong and progressive religious denomination. The Unitarian conference of the Pacific Coast is holding its sessions here this week, and its meetings are of large interest not only to the members of this church, but to the public at large.

For the Unitarian is a man of a creed that interests itself in all the vital problems of humanity. Nothing human, as the old Latin poet put it, is foreign to the attention of Unitarians; nothing that tends toward the elevation of humanity is alien to their creed. They are a people of progress—intellectually, morally, spiritually, and they see in their true relations the problems of the material and those of the spiritual life.

Unitarianism is a faith that appeals with particular force to people of strong intelligence and liberal education. It would be very far from the truth to say that all highly intellectual people are Unitarians; but it is the fact that among Unitarians it is a rare accident to find a man or woman greatly lacking in mental power and in general culture.

This is necessarily true because Unitarianism is the final reconciliation of the reason with the conscience and the will. Other forms of belief make faith or emotional experience or acceptance of certain specified dogmas the test. The Unitarian body accepts the enlightened reason as the best guide of the conscience; seeks a God who may be loved not because he is inscrutable but because he may be known, and because he is such a one that to know him is to love him.

Within this denomination have been included some of the greatest thinkers, some of the most intrepid leaders, some of the rarest and gentlest natures that this country has produced. In proportion to numbers its roll of greatness is the proudest that America can boast. The prominence of the intellectual element has cast upon it sometimes in the popular mind the reproach of a certain coldness; but in the largeness of its hope there is room for a love as wide as the universe and as deep as human life.

The Unitarian Church stands above all things for religious liberty. It would not lay so much as a silken thread on any conscience. Its profoundest faith includes belief in the fatherhood of God, the brotherhood of man, the uplift of humanity and the life which most helps the whole world upon its ascending path. So generous and unlimited is this creed that differences elsewhere unreconcilable may be sheltered comfortably within it. Yet so comprehensive are its outlines that no man can be faithful to it and leave undischarged his duty toward his brother or his Maker.

The atmosphere of the American political and social system is peculiarly congenial to Unitarianism. Here it finds the toleration that is to it the breath of life, the freedom of spiritual experience that means as much to religion as the free search for truth does to science. He who lives up to the teaching of the Unitarian pulpit will be a good citizen and a good man.

A denomination that means so much for the spiritual development of the individual and for the growth of righteousness in the state is one to be honored everywhere. Today it grasps the extended hand of the orthodox who, a generation ago, looked upon it as a heretic. Today it has the respect and sympathy of all who understand its principles and purposes. And the future of this country and this people as we believe in them and portray their coming greatness would not be all that we conceive it to be without the potent activity of such a faith and such an organization as are now represented by the Unitarian Church.

RUBINSTEIN AND GODOWSKY

Authority for Declaring These Musicians to Be Jews.

PORTLAND, June 10.—(To the Editor.)—In response to Mr. Ricen's well-written article in Sunday's Oregonian, June 7, in reference to Anton Rubinstein, wherein he says that that eminent artist was not born a Jew, his parents having been previously Christianized, and also refers to the absolute impossibility of a Jew being raised to noble rank in darkest Russia, the following from "Groves' Dictionary of Music and Musicians," the most reliable work of its kind extant, will not be amiss:

"Anton Gregor Rubinstein, an eminent composer and one of the greatest pianists the world has ever known, was born November 30th, 1829, of Jewish parents at Wechwotynetz, near Jassy. In 1858 he settled in St. Petersburg, and was there appointed concert director, with a life pension. In 1869 the Emperor decorated him with the Vladimir order, which raised him to noble rank."

In Volume III, of the Encyclopedia Britannica, we find the following: "Anton Rubinstein, a Russian composer and pianist, was born near Jassy, in 1829. His parents were Russian Jews; his mother's family name was Lavenstein. He founded the Conservatory of Music at St. Petersburg in 1862, and was its director for many years. The Czar ennobled him in 1869."

In the Berlin correspondence of April last, to the Musical Courier, we find that but six months since in intolerant Roumania, Leopold Godowsky, the eminent pianist was decorated by royalty. So art has triumphed after all!

Not that the presentation of a mere bauble would, in the mind of any deep or right-thinking person, add one spark to the greatness of an already great artist, for the crown of genius, God-given, is a far more precious diadem than any gift or decoration offered by man.

MRS. SIMON HARRIS.

Mrs. Depew Before the Camera.

New York Press.

There are few women more amiable than Mrs. Chauncey M. Depew. Realizing the prominence of her husband, she is willing to bear publicity with good humor. Whenever she has a portrait taken her photographer is ordered to give copies to newspapers on demand, and her invitation lists are not her private property. No better example of Mrs. Depew's dignified complaisance could have been shown than her demeanor in Fifth avenue on Easter Sunday. Camera "fiends" expected her to join the church procession. Sure enough, at her husband's side, she braved the stares, and, instead of rebelling at the many cameras leveled at her, she walked into the sunlight and smiled, to the deep joy of the photographers. Not once, but five times, was she called upon to pose, and in the presence of a gaping throng.

FROM MUSICAL CENTER

MISS EMILIE F. BAUER TALKS ABLY ON MUSIC.

Portland Woman Who Has Gained Distinction in the East Discusses Composers and Performers.

An unusually interesting talk on the results of the musical season in New York and the creative work now being done to shape the course of music in this country was secured in an interview yesterday from Miss Emilie Frances Bauer, who is recognized as one of our best-known American musical critics. Her writings have a distinct musical value, from the fact that she is the New York editor and critic of the Musical Leader and Concert Goer, of Chicago, and is a member of the editorial staff of the Music Trade Review, of New York. She was formerly a member of the editorial staff of The Oregonian, and has recently made her home in New York. These past three years her sister, Miss Marion Bauer, who is studying the piano, and has written several interesting musical compositions, has made her home with her, and last Friday the two sisters came home to visit their mother, Madame Julia H. Bauer, 123 North Nineteenth street, intending to spend the Summer here.

"What has been the educative value in a general sense of the Metropolitan opera in New York?" she was asked.

"The price of admission is prohibitive to music students," replied Miss Bauer. "Society people who can pay the price asked are regular patrons of the Metropolitan Opera-House events, but the large mass do not understand what is going on before them. How can they? It is generally agreed that the people who really understand and do enjoy grand opera are those who have studied music in the truest sense. In order to thoroughly enjoy such musical events, music students must have pleasant surroundings, and be in a sufficiently contemplative frame of mind to grasp what is being portrayed on the stage. For the sum of $1, they can get a seat in one of the galleries of the Metropolitan, near the ceiling, but they are too far removed from the stage, and their quarters are so uncongenial that they cannot get into a congenial frame of mind to enjoy what we call grand opera. Now and then society people invite music students as their guests to attend the grand Metropolitan events in their private boxes, but these occasions are far between. Many people pay their social debts in this manner, during the course of the season.

"Mr. Grau, recently the managing director of the Metropolitan Opera-House, is entitled to the highest praise for what he has done. He has been successful, artistically and financially, where other people have failed. It is too early yet to forecast what Mr. Conried is going to do, but it is conceded that he knows his business. What do I think of the future of music in America? We do not yet have any great musical composers. Art suffers from commercialism."

"There's Edward Macdowell, professor of music at Columbia College, for instance," was suggested.

"I was just going to mention MacDowell, who has greatly enriched music in this country by what he has written. He got the public ear very quickly, because it was at first erroneously suggested he is Scotch. Even if this had been so, I do not see that this would have been the all-powerful factor in determining his success. It is peculiar that Americans do not generally laud an American musical composer. I look to the men who are born under the conditions surrounding the Civil War in America, or those from the West who are related to the influence of pioneer life and Indian lore, to make musical history in this country. Among the composers who have done great and serious work for music in America are Henry Holden Huss, the New York composer and pianist; Charles Martin Loeffler, who is an Alsatian by birth, but who has been in this country for 11 years, and was until recently a member of the Boston symphony; Horatio Parker, although England really first recognized his undoubted ability; Arthur Foote; Homer Norris; George W. Chadwick, who is greatest in oratorio work, and others. Then we have among us writers of great promise who, without being widely known, are the simple ballad-writers of the country, who have given to the world better songs than any ever written by Abt, Denza or Tosti. Among these are women writers—Ellen Wright, Edna Rosalind Park, Mary Salter, Kate Vannah, Jessie Gaynor, Carrie Jacobs Bond and Mrs. H. A. Beach. Among those who are doing meritorious work in light opera are Henry K. Hadley, who wrote the music for "Nancy Brown," and Albert Mildenberg, whose opera, 'Wood Witch,' has been very well received in New York.

"W. C. Seeboeck and W. H. Nedlinger are two of the great artists who are doing small work—they are writing the most delightful songs for children."

"Whom do you consider the greatest pianist?"

"There is no one great pianist. Paderewski is a great artist, but he is also a good actor. You feel the effect of the darkened stage when he plays, and you can never tell what he is going to do next. One moment he is among stars and clouds in artistic dreamland, and the next he is smashing and abusing his piano. It is an exhibition of strength, and he takes handfuls of notes at one time. Gabrilowitsch is essentially a poet, and he is intellectually equipped with technique enough to do anything. Mark Hambourg is probably the greatest technician living. Harold Bauer thrilled me with his piano-playing. But why go on? Each great pianist has a something in his playing that another pianist lacks. One excels in technique, and another in interpretation, and so on.

"Nordica has greatly surprised and shocked me by accepting the engagement to sing with the Duss orchestra. It is so unlike a great artist, and has lessened her dignity. The other night she entered Madison-Square Garden in a gondola. Think of it! She does not need the money, as she is known to be well off financially. Then another great prima donna, Schumann-Heik, has just signed a contract to sing in light opera for three years. Her share for next season's concert work is already $40,000. I wonder what our great artists are coming to.

"New York remains the great music center of this country. We hear of local preferences here and there, for each section thinks its own the most musically favored. Boston people say that Boston is the musical Athens, and Chicago people assert the same for their city, but when one really wants to be in the real music center, New York is the place."

WILL HOLD CARNIVAL.

Multnomah Club Plans Great Open-Air Festivities in September.

The Multnomah Club has decided to hold a carnival and a street fair from September 14 to 26 inclusive. Arrangements are in charge of the Multnomah Carnival Association, consisting of members of the club. The officers of the association are: R. F. Prael, president; E. L. Powell, secretary, and C. H. Buckenmeier, treasurer. The Jabour Amusement Company's shows have been secured, and are expected to prove a big attraction. They will be located on Multnomah field, while the booths will be erected on Chapman and Yamhill streets, upon which the clubhouse fronts. A number of athletic events are being provided, together with other features of special importance, which will be announced later.

The club announces that in no respect will the carnival be brought into conflict with the Woodmen of the World celebration in July, and its members will do everything to insure the success of the former.

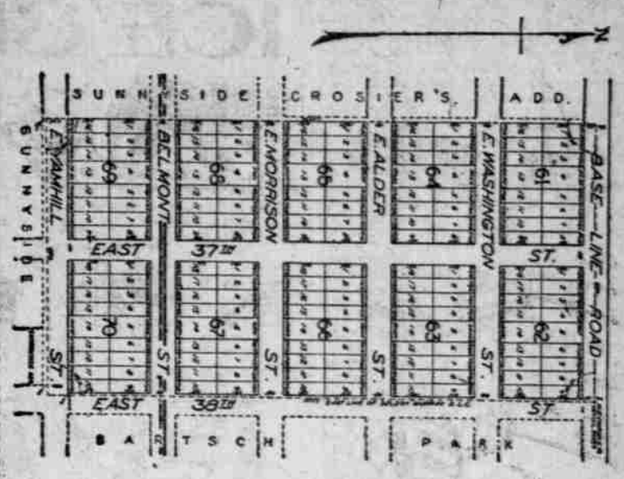
The Multnomah Athletic Club is one of the strongest organizations in the city, having 1000 active members. It has grown very rapidly and a few years ago occupied second-floor rooms in a Third-street building. The club was founded in 1891 and at the present time occupies an elegantly appointed clubhouse, and maintains one of the finest athletic fields on the Coast. It is remarkable in that no intoxicants are permitted to be sold in its buildings or on its grounds, and gambling is strictly prohibited. It is composed largely of young men and its gymnasium and apparatus are as good as money will buy.

The club has taken hold of the carnival project with great enthusiasm and there seems no question as to its ultimate success.

SUNNYSIDE LOTS

$350 to $400 Each.

ACCORDING TO LOCATION



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WHERE DO THEY ALL GO?

Sale of the Gilbert Bankrupt Stock Arouses Widespread Interest.

Thirteen instruments were sold on Monday last, 4 on Tuesday, 19 on Wednesday, 6 on Thursday, 9 on Friday, and more than a dozen yesterday during the closing-out sale of the Gilbert bankrupt stock, together with the clearance of accumulated instruments of various makes.

The pianos have no doubt been sold at the very lowest prices that have ever been made on instruments of similar grade and quality, and this immense record, which simply applies to sales at the Portland house, and does not include the numerous instruments that have been sold by the establishments of this house at Spokane, San Francisco or Sacramento, again shows conclusively that times are prosperous, and that when a favorable opportunity for investment presents itself there are buyers galore and money plenty.

A number of choice bargains still remain. Among them three instruments that have been displayed in the spacious show windows during the past week.

The one for $297, reduced from $475, is a beauty. The Schaeffer in mahogany, for which same style a former dealer has frequently asked as much as $450, goes now for $150. Others at correspondingly low prices. Easy terms of payments will be made to responsible buyers in or out of town. Ellers Piano House is the place, corner of Park, Eighth and Washington streets.

SORROW FOR G. C. STOUT

Bar Hears Eulogies on Him and Adopts Fitting Resolutions.

Members of the bar met in Department No. 1, State Circuit Court, yesterday to honor the memory of the late George C. Stout. There was a good attendance, and the speeches were impressive and replete with kindly sentiments and words of praise for the young lawyer, who was beloved by all, and whose untimely death is deeply mourned.

Whitney L. Boise, the first to address the gathering, was a partner of Mr. Stout and the late Judge Stott, and they lived together in the same house for years. He spoke very feelingly of the loss of his friend and professional associate. John F. McKee, who also occupied the same office with Mr. Stout for a long time, likewise made a very touching speech.

There was much sadness and eloquence in the remarks of Dan J. Malarkey, who was the playmate and schoolmate of George C. Stout, and his intimate friend in after-life. Mr. Malarkey was deeply affected, and spoke touchingly and with great pathos of how greatly he missed his companion, whom he had known since childhood days, and of his many noble and sterling qualities.

Addresses commendatory of the fellowship, kindly nature and worth of Mr. Stout were also made by Arthur C. Spencer, Judge N. H. Bloomfield and Judge M. L. Pipes. The concluding speech was made by Judge Sears.

The committee on resolutions—Whitney L. Boise, Arthur C. Spencer, Dan J. Malarkey, John F. Logan and John T. McKee—submitted the following resolutions, which were adopted:

George C. Stout was a sterling character, a young man who had endeared himself not only to the members of the bar, but to a host of friends, who with keen interest and gratification, saw his efforts constantly resulting in worthy achievements, and merited success. He was kindhearted to a fault and of gentle and cheerful disposition, but, at the same time, resolute and determined in forging to a successful issue his undertakings. He met the menace of death with quiet courage, and resisted the encroachments of the inevitable enemy with determination and fortitude, until the unequal contest closed with his life. He was cut down in the full vigor of his youth, and in sight of the rewards due him by his industry and ambition; and we, to whom the future is a sealed book, bow to the unscrutable decrees of Providence as those of a wisdom beyond our utmost ken. As a son and brother, no words can adequately express those qualities that endeared him to loved ones of his home and hearth;

Therefore, Be it resolved:

First—That we hereby express our deep regret at the untimely death of our deceased brother, George C. Stout, and our sincere sorrow at the loss this bar has thereby sustained.

Second—That we tender to the members of his stricken family our heartfelt sympathy in this, their hour of sorrow and bereavement.

Third—That these resolutions be spread upon the records of this court; that an engrossed copy thereof be sent to his family, and a copy furnished to the daily press of this city for publication.

SHOW THEIR AMERICANISM

Porto Ricans Celebrate Flag Day as Never Before.

SAN JUAN, P. R., June 13.—The flag celebration day here today broke the record, and there was a display of Americanism throughout the place. Fifteen hundred flags were carried in procession by the pupils of the public schools of San Juan, and there were patriotic exercises at the theater, which was decorated with the Stars and Stripes. All the other cities of the island report similar enthusiasm.

Noted German Singers Arrive.

NEW YORK, June 13.—Among the passengers who arrived today by the steamer Augusta Victoria, from Hamburg, were Katherine Fleischer-Edel, Wilhelm Birrenkoven and Max Lohfing, singers for the National Saengerfest to be given next week in the Liberal Arts building at St. Louis, under the auspices of the North American Saengerbund.

Platt Lunches With President.

WASHINGTON, June 13.—Senator Platt, of New York, was the President's guest at luncheon today.

A Skin of Beauty is a Joy Forever.

Dr. T. Felix Gouraud's Oriental Cream, or Magical Beautifier.

Removes Tan, Pimples, Freckles, Moth Patches, Rash, and Skin diseases, and every blemish on beauty, and defies detection. It has stood the test of 55 years, and is so harmless we taste it to be sure it is properly made. Accept no counterfeit or similar name. Dr. L. A. Sayre said to a lady of the haut-ton (a patient): "As you ladies will use them, I recommend 'Gouraud's Cream' as the least harmful of all the Skin preparations." For sale by all Druggists and Fancy Goods Dealers in the U. S., Canada, and Europe.

FERD. T. HOPKINS, Prop. 37 Great Jones St., N.Y.