

SYMPHONY ORCHESTRA OR NOT?

Is So, Organization Work Should Be Started and a \$500 Guarantee Fund Subscribed

For the season of 1903-04, is Portland to have a symphony orchestra, or not? That is one of the questions asked when most musical people meet, and at the present writing it looks as if the symphony project were dead, principally because the necessary financial support is lacking, and because it is argued by some people that Portland does not wish to pay for any more symphony concerts and face another deficit. So far, the symphony concerts have never attracted great crowds, although the Marquam Theater was well filled when the various concerts were given. Consequently, the receipts were not sufficient to pay expenses. But it is asked: Is the ultimate end of symphony only a paying proposition, a matter of dollars and cents? Or, does the community not think that it is a positive duty to improve the musical taste of the people?

For the season 1902-03 and previously, the deficit in the symphony concerts conducted, was paid largely by one citizen who does not wish his name to be known. During last season the financial responsibility was undertaken by the women of the Musical Club, assisted by a few outside friends, and it is understood that the deficit amounted to about \$300. Now, the members of the Musical Club hesitate to face another deficit for the season of 1903-04, and they will probably not undertake any further financial responsibility. As for the members of the Portland Symphony Orchestra, they have at no time indicated that they are willing to play in public for the mere love of music. They desire to be paid for their services, and the rent of the theater, cost of advertising and salaries of artists—when they are paid—amount to a good deal in the end. Most professional musicians refuse to play for nothing, and the majority of them say in so many words: "We are not in the business for our health. We make our living by our music. If the services of the members of the Portland Symphony Orchestra are desired, their salaries, however small, must be paid. The Portland Symphony Orchestra has been fortunate in its choice of conductors. Charles L. Brown, now conductor of Brown's Band, and latterly Edgar E. Courson, the well-known pianist and organist of the First Presbyterian church. They have both worked hard and loyally for the success of the orchestra.

Portland is by no means the only city where symphony concerts have failed to attract success and have broadened the cause of music, but have failed to pay. The only orchestra which can assert to be financially successful is the famous Boston Symphony, which is now in the proud position of paying its own expenses. Henry L. Higginson, of Boston, has backed the symphony orchestra of his city, and the first year he was called on to face a heavy deficit. He paid it, and confidently predicted that the growing musical appreciation of Boston would so steadily increase that a larger attendance would be the result. His confidence has been justified, and it is now understood that the calls on his private check-book have ceased. Philadelphia had a deficit last year of \$70,000, but the guarantors cheerfully met it. The loss in the Cincinnati symphony season has been kept secret. Pittsburgh reports a loss of about \$25,000. The result, it is said, was not to engage any highly-paid soloists. Chicago confesses a loss of \$25,000 for last season but is busy trying to raise a fund of \$75,000 for the next season. The New York Philharmonic Society, which is on a co-operative basis, had but \$104 for each of its affiliated players, but the non-affiliated players who are on salary received \$100 for the 13 concerts. The conductor, Mr. Damrosch, gave his services free.

It is "up" to the people of Portland and surrounding country to say whether they want a symphony orchestra or not. If they do, a guarantee fund must be arranged for to the extent probably of \$300 to \$500 for the season, and the work of the orchestra must be modest at first. The Pacific Coast when compared with the question of expense in cities like Pittsburgh or Cincinnati. Those who have made the symphony concert question a study, generally agree that these concerts have an educative value in any community. They may be made popular successes. Portland has soloists, chamber players and conductors. The Lewis and Clark Exposition is approaching, and the symphony orchestra with its local players will naturally be the most interesting people in the musical section of that Exposition. After the work of years, it would be a distinct loss were the Portland Symphony Orchestra to disband.

Chadwick the Great Coming.
That Chadwick, the wizard of the organ, will create a sensation in Portland at his concert, September 21, at the First Baptist Church, is a foregone conclusion. Seven hundred seats were already taken. A technique, enormous, brilliant, perfect, is required to execute the immense programme, including as it does, some of the greatest compositions ever written for the organ. And when it is understood that organ, piano or orchestral arrangements are all alike to the virtuoso, an idea can be formed of his immense capabilities. Seats for sale at Wright's. Sole direction of Elmore Rice, violinist. Chadwick has been engaged to give two grand concerts next year at the St. Louis Exposition.

DOMAIN OF MUSIC.
Christine Nilsson, born August 20, 1842, was 60 years of age last year. Adeline Patti just six months older, is still a public favorite, while the Swedish prima donna retired from the stage many years ago. The vocal method and temperament of these two famous singers were very different, and many observed this when both singers were in their prime. But in those bygone days there was no one to venture the prediction that Patti would make an American concert tour in her 64th year. Nilsson made her final American tour in 1884, 19 years ago. She was 41 then, and sang gloriously in concerts in the principal cities. Her programme numbers for this farewell tour included "Angels Ever Bright and Fair," from Handel's "Theodora," and the "Bach-Gounod," "Ave Maria," "Marguerite," "Mignon" and "Elsa" were perhaps her best operatic roles.

Cincinnati, who, two years ago, when his daughter, who is prominent socially, announced that she intended going on the operatic stage, together with most of her friends, was more or less bitterly opposed. Miss Shay, however, was firm in her convictions, and went ahead. She won immediate recognition through the South and West, and showed plainly that she had the making of a successful artist. The result is the organization which bears her name. It is unique in its way, being the first opera company incorporated for the purpose of advancing a young star. Signor Carlo Nicolis is the musical director, and the cast includes many well-known artists. The company will open its season at Norfolk, September 23. Miss Shay, with several assistants, will manage the company. She sang in this city last season.

Patti insists on the necessity of fresh air and exercise. Marched and walks three hours a day. The legend that she never talks on the day she is to sing, Patti dismisses. She talks, but she does not hold receptions. Patti says: "In my early career I knew no such thing as nervousness. I had nothing to lose then; but later I was different. When I had my reputation I grew more and more nervous, for it is one thing to build up a reputation and another thing to sustain it."

As the result of the efforts of a number of professional and business men of Cincinnati, O., the Rose Cecelia Shay Grand Opera Company has been incorporated, with a capitalization of \$25,000. The trustees of incorporation having been filed with the Secretary of State at Columbus. The purpose of the company is to afford a young opera singer the opportunity of making a mark in the operatic world. Miss Shay is the daughter of Colonel Thomas F. Shay, a prominent lawyer of Cincinnati.

Two new songs, "Just Another Shattered Dream" and "Cut It Out," words by J. Gordon Temple and music by Charles E. Bray, have been received. "Cut It Out," is really a meritorious composition, as regards words and music. The melody is a catching one, and the song is sure to sell. It is being featured in the East by Al G. Fields' minstrels. "Just Another Shattered Dream" is a sad, plaintive ditty. It is being used with success by the Portland Juvenile Opera Company.

Melba has made an arrangement with Charles A. Ellis, of Boston, whereby she will make a tour of America under his direction between October 12 and March 1. She will go as far South as New Orleans, where she has never yet appeared. In her concert company will be Charles Gilbert, late of the Metropolitan Opera House, baritone; Ellison Van Hoose, tenor; Ada Sassoli, harpist, and Llewella Davies, pianist.

Miss Grace Kemp has been appointed organist of the First Baptist Church for the ensuing year. Her technique is solid and well developed, and she registers with taste and artistic effect. She is a fine accompanist, and will prove a welcome addition to Portland's professional organists. Miss Kemp received her training as a pipe organist from Edgar E. Courson.

Arrangements have been concluded by Manager Heinrich Corried for the engagement of Signor Vigna, the Italian conductor, who will be in New York during the grand opera season. The engagements of the Scala, in Milan, and the Monte Carlo house, both consented to waive their rights to Signor Vigna's assistance during the opera season in this country.

Grand opera at the San Francisco Tivoli is well patronized, and the recent performance of "Aida" is highly praised. Benedetti, the new soprano, exhibited a voice of sweetness and clarity. As Aida, she did not have the lithesome build to make the part ideal, but her vocalization was very effective, the tenor, sang with grand tonal effect.

Programme at last Tuesday's San Francisco symphony concert: Richard Wagner, "Kaiser March"; Anton Dvorak, symphony "The New World"; G. P. Handel, "Grand Concerto" (first time); Hector Berlioz, "Dance of the Sylphs"; "Damnation of Faust" (first time); B. Godard, "Ancient and Modern"; mazurka (first time); A. Thomas, overture, "Mignon."

Among some of the engagements made for the new symphony orchestra, of which Daniel Frohman is president, and Walter Damrosch conductor, are Edmund Schaefer, harpist, late with Theodore Thomas and the Royal Opera House, Vienna, and Christian Rodenkirchen, trumpet, late of the Theodore Thomas orchestra.

The complete cast of the American "Parafal," as at present announced, will include Fernina, as Kundry; Burgstaller, as Parafal; Van B. Godard, as Parafal; Blass, as Guregananz, and Horitz, as Klingner. It will be recalled that the performance is scheduled to take place December 24.

Miss Grace Wilton, a well-known pianist.

list of this city, is to study during the winter with her former teacher, Miss Elizabeth Patterson Sawyers, of De Pauw College, Ind. Miss Sawyers played at one of the Portland symphony concerts last season.

Jacques Thibaud, the famous French violinist, who will visit this country for the first time next winter, was recently the guest of the King and Queen of Roumania, at their Summer home near Vienna.

Lilli Lehmann is on her farm in the Salskammergut, near Salzburg, where she will remain until the last of this month. She is very fond of swimming, and attributes her health and vitality to that exercise.

The choir of the First Congregational church, under the direction of W. H. Royer, with soloists and chorus, is probably the best in town this year, and will sing in the near future Mendelssohn's "Forty-second Psalm."

John Ross Fargo, a tenor singer from Greenacres, Ind., is expected to arrive in this city Friday. He is to make his home here and will, no doubt, prove a welcome addition to the list of our tenor soloists.

Frau Wagner has troubles of her own. The Emperor refuses to permit the Royal Opera House and theater in Berlin to be monopolized for two weeks of Wagnerian music and drama.

Mr. William Wallace Graham, violinist, has opened a studio at 27 Seventh street, where he will receive pupils and make engagements for special concert work.

Mme. Nordica was singing in Munich at the Wagner festival, and she is now in a cottage on the shores of the Chiemsee, near Munich.

Theodor Salmon, who studied in Berlin with Theodor Kullak, and in Leipzig with Carl Reinecke, is a new pianist in San Francisco.

Mme. Eugenie Mantelli, the contralto, has decided to sing a return engagement in California during the month of November.

Andreas Dippel is at Gastein studying the role of "Parafal." He will return to Vienna before coming to this country.

Jenne Morrow Long has been appointed leader of the How and Why department of the California Club, San Francisco.

Mrs. Walter Reed has returned from Gearhart and resumes her position today as solo contralto at the Cathedral.

Miss Edith McGinn has returned from a two months' visit in San Francisco, and will resume teaching this week.

Mme. Sembrich has been in Switzerland and is now in Marienbad, where she will remain one week longer.

Emma Calve has returned to her country home in the Aveyron, after a stay at Salsomaggiore.

Jean de Reszke has left Mount Dore and gone to his country place, near Warsaw, in Poland.

Paderewski is at home at Morges revising "Manru" for its production in Paris next fall.

Mme. Eames has been at Torre di Campiglioni, near Florence, all Summer.

Signor Campanari is resting at his country home near Stamford, Conn.

Albert Alvarez spent Summer touring France in his automobile.

Antonio Scotti has been spending the Summer in Milan.

EULOGIZE DEAD COMRADE.
Lincoln-Garfield Post, G. A. R., Records Captain Lamson's Deeds.

At the last meeting of Lincoln-Garfield Post, G. A. R., the following statement regarding the late Captain R. H. Lamson was placed on record:

To the Commander and Comrades of Lincoln-Garfield Post, G. A. R.,

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"JANICE MEREDITH"

coin-Garfield Post: On August 13 there passed out from the comradeship of this post one of the bravest soldiers and truest Americans of which the membership of the Grand Army of the Republic can boast. His services to his Government were invaluable, and such as in any monarchical country would have been rewarded with wealth and a title of nobility. He was a born soldier—one of those who have the brains to see and the courage to dare. He did brilliant service for his country, and was severely wounded that his life became a living sacrifice to his patriotic efforts.

Comrade Rowell Hawks Lamson was born March 29, 1838, in Burlington, Ia. His parents emigrated to Oregon when he was 9 years of age and settled in Yamhill County. In 1858 he enlisted in the Washington Volunteers and was engaged in some sharp Indian fighting. He was the first cadet appointed to the Naval Academy from Oregon, and was graduated second in his class. The Civil War had opened, and he, with the other members

of his class, went from his books to active service in a terrible contest, in which none of them, although the class contained the dashing Cummins, was more distinguished for capacity and courage than he. The capture of two batteries in the operations on the Nansemond River, in Virginia, by Captain Lamson, shows his brilliant planning and dashing courage. He also led one of the desperate naval charges at Fort Fisher, in which he was severely wounded, and from the effects of which he never recovered. After the close of the war, Admiral Goldsborough placed Captain Lamson on his staff as fleet lieutenant, and with the Admiral's squadron he visited Europe. Seeing nothing before him but subordinate positions, and being unable to perform full duty on account of his wounds, he resigned from the service in 1866. He was married in 1867 and returned to Oregon in 1870. Here he filled several important positions in civil life, but ill health finally drove him to a complete cessation from all labor. And he passed

the last years of his life in a quiet, unobtrusive endurance of unceasing pain. In 1860, by special act of Congress, he was placed on the retired list of the Navy with the rank of Lieutenant. Peace to his ashes. JAMES JACKSON, H. H. NORTHUP, J. A. SLADEN, Committee.

Proper Training of Jewish Children.
A mass meeting has been called by the Board of Directors of the newly-organized Jewish Academy, Chinnich N'orim, which will be held this evening at the Talmud Torah Synagogue, Sixth and Hall streets, at 7:30 o'clock. The object of the meeting will be to discuss the necessity of the proper training of Jewish children in their religion, the implanting of patriotism and love of their country within them, the programme of studies in the academy and the general necessity of the

existence of an institution for that purpose. Every one is invited to attend the meeting. The Jewish Academy Chinnich N'orim was organized on August 1, 1902, and incorporated on August 3. The charter officers are: President, M. Simon; vice-president, J. Nudelmann; secretary, David N. Mossesohn; treasurer, C. H. Davidson; directors, Rev. Dr. N. Mossesohn, M. Levin, P. Nudelmann, I. Adler and L. Goldstein. The programme of the academy consists of a thorough study of the Hebrew language, translation of Hebrew into English, composition, syntax, Jewish history and religion, chanting the prayers and portions from the Bible. The system used in the academy is known as the Baron Korf method, and has a world-wide reputation. The superintendent is a learned Hebrewist, a good English scholar, and a successful, practical pedagogue.

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