WILL SING "DANNY DEEVER"

SONG MADE FAMOUS BY GREAT BARITONE ON THE PROGRAMME FOR NEXT THURSDAY

THAT thrilling poem of Kipling's that Walter Damrosch has set to such tragic music, and which owes its world-wide popularity to David Bispham's interpretation of it, will be heard in Portland next Thursday night.

The San Francisco Examiner, commenting upon Mr. Bispham's singing of this remarkable song, says:

"So, too, in the Walter Damrosch setting of Kipling's 'Danny Deever' did Mr. Bispham make drama while one waited. Here he was the soldier, rigid from discipline, telling in fearsome, inevitable rhythm, the most terrible of all Kipling's revealments of the soldiery."

David Bispham's art is essentially dramatic. His deep, impassioned voice, which has no rival in America, is made by him merely the vehicle for the warm output of human feeling that moves the audience either to laughter or to love, to pity or to awe, as the singer wills. It is this quality that has made him,—with all his lofty conception of art, a popular favorite at the Metropolitan, New York. He knows the way to the human heart, and uses his power so wisely that every one in his audience, at the close of one of his recitals, leaves the hall with a sense of joyous uplift at making the acquaintance of new and noble art-creations.

His programmes are so peculiarly rich in quaint old masterpieces, as well as fresh, unheard productions of the present hour, that he is often spoken of as the best programme-maker of the two continents, Europe and America. He brings out new composers not yet recognized by the world-at-large but destined to exert a vital influence upon the art of this generation.

For this reason the Bispham recitals are attracting large audiences of music-students and their teachers, who throng to hear him as one who can enlighten them as no other singer of the day is able to do. It may truly be said that no song recital has ever been given in Portland of equal educational value to musicians with that announced for Thursday, March 9, at the Marquam. The sale of seats for the Bispham concert will open Tuesday morning, March 7. The concert is under the direction of Lois Steers and Wynn Coman.

DAVID BISPHAM, AT THE MARQUAM THURSDAY NIGHT.

DOMAIN OF MUSIC.

William Wallace Graham, violinist, and Mrs Anna Selkirk Norton, contralto, will take part in a concert at Salem, Friday night.

Innes' Band will give two concerts in Chicago, April 1 and 2. Commencing in Chicago, this tour closes at the Lewis and Clark Exposition, in June.

Marie Nichols, the violinist, has left Boston on tour for the Pacific Coast, returning to fill an engagement as violinist at the Syracuse (N. Y.) Music Festival, April 25.

Mrs. Raymond Brown, pleasantly remembered here for her talks on Wagner's music dramas, under the auspices of the Musical Club, will give a lecture recital in this city, March 30, presenting one of the most beautiful of Wagner's works, "Tristan and Isolde."

Paderewski charges $2 for his autograph. He does this because he wants to raise money for a Chopin monument to be built at Warsaw. He began this practice while touring Australia last season, and from that time to this he has raised quite a considerable sum for the monument.

Musical programme today at the First Unitarian Church, under the direction of Mrs. Frank Raley: "Voluntary, "Offertoire in C" (Brown); anthem, "Christian, the Morn Breaks Sweetly O'er Thee" (Shelley); response, (Hanscom); tenor solo (selected); Nunc Dimittis, (Barnby); postlude, "March Pontificale," (Gounod).

The directors of the Royal Opera, Covent Garden, London, announce that the season, which will extend over 12 weeks, will commence May 1, and continue until July 24. As no festival will be held at Baireuth this Summer, they have arranged to give two complete cycles of "Der Ring des Nibelungen," under the direction of Dr. Hans Richter.

A German correspondent writes that a new concert hall is to be built in Berlin, with seats for several thousand people. It will be used chiefly for large orchestral and oratorio performances. It is said that the Aschinger Stock Company will build the hall at the corner of Bellevue strasse and Potsdamer platz, and that connected with it will be a wine restaurant, "the like of which in size and splendor Europe has never seen."

Rudolph Ganz, the Swiss pianist, will give his annual recital in Chicago, this afternoon. He has prepared a very interesting programme, including the Bach-Busoni toccata No. 2 in D minor; Schumann's "Etudes Symphoniques," op. 13; Chopin's scherzo in B minor, op. 20, and "Impromptu" in F sharp major, op. 36; "Ravel Jeux d'Eau"; Debussy's prelude in A minor; Saint-Saens' "Wedding Cake" valse caprice, and Liszt's second "Annee e Perlerinage in Italie."

A returned and candidly spoken traveler says that one of the poorest places in the world to hear music is in Rome. Of concerts there are hardly any, and the number of operas heard each season is at most six. The performances begin at 9:30, and end after 1 o'clock A. M., and the prices are high. Under such circumstances it is not strange that musical taste is at a low level in the Eternal City, and that singers are acclaimed there who would not be tolerated in this country.

The Chicago Irish Choral Society announces its seventh concert for tonight. Its programme will include two Irish folk songs, recently arranged by Sir Charles Villiers Stanford, the well-known Irish composer, and especially dedicated by him to this society, and will conclude with a stirring descriptive choral ballad, "Phaudrig Crohoore," written by the same composer. Among the soloists will be Mrs. Marie White Longman, contralto, and Edward C. Towne, tenor. The chorus of 125 mixed voices, with full orchestra, will be under the direction of Thomas Taylor Drill.

A musicale was given last Friday evening under the direction of Mrs. Edward Alden Beals. The programme: Piano duet, "Mazurka," (Weber), Miss Lenna Wenderoth and Mrs. Beals; song, "Absent" (Metcalf), Miss Theresa Smith; song, "Forgotten" (Cowles), O. Donnell; song, "Mattinata" (Tosti), Miss Frances Bingham; piano, "Mysotis" (Sartorio), Miss Irene Ray; song, "Asthore" (Trolere), Sidney Rasmussen; song, "Beauty's Eyes" (Tosti), Miss Lenna Wenderoth; song, "Out on the Deep" (Petrie), Fess Lewis; piano, "Il Trovatore" (Verdi), Miss Irene Ray; song, "The Fog Bell" (Parker), Sidney Rasmussen; aria from "Il Trovatore," (Verdi), Mrs. Edna Joy Moorehead.

The large and distinctly musical audience which attended the recital at Eilers' Piano House last Thursday evening was a manifestation of the continued and growing interest there exists in the Metrostyle pianola as a means of producing music that is entirely artistic. The programme was exceedingly interesting throughout. An especially fine feature was the singing by Miss Kathleen Lawler, of Schubert's "Serenade" with violin obligato, played by Seth Story. The accompaniments to both this charming singer's selections were most beautifully played by means of the Metrostyle pianola. The other pianola numbers were also exceptionally enjoyable, as well as those of the Aeolian pipe organ.

Programme of a musicale recently given at Aeolian Hall, under the direction of Mrs. Edgar E. Coursen, the participants being her students each under the age of 16 years: Trio, "Voice of the Western Wind" (Barnby), Miss Geraldine Coursen, Miss Vida Cumming, Miss Vida Reed; "Love" (Park), "A Memory" (Park), Miss Frances Corbin; "Daddy" (Behrend), "Sleep, Little Tulip" (Nevin), Master Raymond Coursen; "A Land of Roses" (Del Riego), "Lullaby" (Jocelyn) (Godard), Miss Vida Cumming; "The Rose in the Garden" (Niedlinger), "You and I" (Lehmann), Miss Geraldine Coursen; "Dying Rose" (Tunison), "Shadows" (Bond), Miss Vida Reed; duet, "Hark to the Mandolin" (Parker), Miss Geraldine Coursen, Master Raymond Coursen; accompanists, Miss Geraldine Coursen, Master Raymond Coursen, Miss Vida Reed.

An enjoyable concert was given in Brighton chapel of Pacific University, Forest Grove, last Friday night by Mrs. Pope, Miss Conyers, N. C. Zan, Mrs. Williams and Misses Maud and Kate Shannon, of Forest Grove. The numbers were enthusiastically received and many encores were given. The programme: "Tancred" (Rossini), Mrs. Williams and Miss Shannon; "It Was Not So to Be" (Nessler), "Only in Dreams" (De Koven) Mr. Zan; "Until You Come" (Metcalf), "Rosary" (Nevin), Miss Conyers; "Slumber Sea" (Chisholm), Misses Shannon; "The Brook" (Neidlinger), "Were My Song With Wings Provided" (Hahn), Mrs. Pope; "Varrie Morire" (Tosti), "Spring Song" (Tosti), Mr. Zan; "O That We Two Were Maying" (Nevin), Mrs. Pope and Mr. Zan; "Daddy" (Behrend), "My Dear Jerushy" (Gaynor), Miss Conyers; selection (Schumann), "Excursion" (Schumann), Mrs. Williams; "Myrra" (Clintsane), "Our Life Is Vain" (Rogers), Mrs. Pope; "Two Grenadiers" (Schumann), Mr. Zan. The concert was held under the auspices of the Pacific University baseball players.

Maria de Macchi, dramatic soprano, and one of the best-known singers of Italy, made her debut at Brescia, in the title role of Ponchielli's masterpiece, "La Gioconda." Her success was immediate, and she was engaged soon after for several of the leading European opera-houses. Among other cities which she visited were Lisbon, Madrid, Barcelona and Moscow, where she "created" the chief female role in Rubinstein's opera, "Le Demon." At the request of Martucci, the famous conductor, she was recalled to Italy, to interpret the chief soprano role in Schumann's "Faust" and to sing the three Brunnhildes in "Die Walkure," "Siegfried" and Gotterdammerung," besides the part of Isolde, in "Tristan and Isolde." She was soon after engaged as the "star" at the Verdi Festivals in Berlin and Prague. The Kaiser showed his admiration of Mme. de Macchi by presenting her with a diamond bracelet adorned with the imperial arms. He assured her, after talking with her for nearly an hour, that her "beautiful voice and art had the warmth of the Italian sun." Many of the older Italian operas were half-forgotten for lack of a dramatic soprano to sing in them till they were revived for Mme. de Macchi. She will make her Boston debut, Wednesday.

Alhercio DeCaprio has secured his official contract to supply the administration band for the Lewis and Clark Exposition, and is busily arranging the business details connected with musicians, uniforms, etc. Each musician will have the initials, "A. B." (Administration Band) on each side of his coat collar, and the word "DeCaprio" on his cap. E. A. Arsta, of this city, a friend of Signor DeCaprio, recently telegraphed to Liberati, the great band leader, telling him that DeCaprio had been awarded the contract to furnish the Administration band for the Lewis and Clark Exposition. DeCaprio was formerly Liberati's euphonium soloist when the band visited this city in 1893. Mr. Arsta has just received Liberati's reply, which reads in part: "Your telegram came duly to hand and I was much pleased to hear that our mutual friend DeCaprio has been awarded the contract to furnish his military band for the entire duration of the Lewis and Clark Exposition. I am sure that the administration could not have made a better selection, because Signor DeCaprio, apart from being a congenial man, is a first-class musician and a good euphonium soloist. You will please extend to him my congratulations, and accept my best thanks for giving me the good news."

One of the favorite Japanese wind instruments is the fuye, made of a bamboo stick wound about with thread, except at the points, where it is pierced and lacquered. It is not a perfect instrument, though it is superior to the one which was probably its progenitor, called the siakuhachi. The last named is a mere rough tube, with four holes on one side for the fingers and one opposite, which is stopped by the thumb. This is not a traverse flute; it is blown through the end, as boys blow peas or popguns. The other leading form of wind instrument is the hichi riki, resembling the oboe in structure, and played from the end, like a flageolet. Travelers say that its tone, as extracted by skillful players, is astonishingly shrill and piercing. Of instruments of percussion, the Japanese are addicted principally to the barbaric drum. They have all sorts of drums, big and little, and of various shapes; some with two heads, like two cones fastened at the apexes; sacred drums, classical drums, popular drums, metal gongs, and others. With a single exception, there are no orchestras in Japan. In the theatrical bands one finds generally a flute, a couple of samisens and two or three drums. The singing, with which players accompany their efforts at parties in the teahouses, or elsewhere, is not high, from the Occidental point of view. The singers nearly all use the falsetto voice. The Japanese care little for harmony, and probably would not be especially interested in orchestral works built up on their national tunes.

Mrs. Warren E. Thomas, of this city, journeyed to Astoria February 23, and gave a talk on Wagner's "Parsifal" to the members of the Women's Club of Astoria. The Morning Astorian in commenting on Mrs. Thomas' address says: "Mrs. Thomas gave a most interesting talk on Wagner's grand sacred opera, 'Parsifal,' and a thoroughly enjoyable and instructive time was spent by all present. Mrs. Thomas is a woman of charming personality, and without effort held her audience deeply interested from start to finish. The subject was treated in a most able and intelligent manner, and Mrs. Thomas, who has made 'Parsifal' the subject of deep study, was all the better enabled to discourse upon its more prominent features, from having had the opportunity of witnessing its performance, under the most favorable conditions. As Mrs. Thomas proceeded with her subject she gave some fine illustrations on the piano of the leading motifs of this great work, and which greatly assisted the audience in appreciating her remarks. The members of the club were unanimous in expressing their appreciation of Mrs. Thomas' talk, and look forward with pleasure to seeing and hearing her again in the near future. The 'Parsifal' march was played by Miss H. Adair who deserves the highest praise for the masterly way in which she rendered the somewhat difficult passages which occur in it. Several songs were sung with fine effect by Edwin Hobson."

The Marquam Theater was crowded to the doors last week Friday evening, on the occasion of a recital given by E. O. Spitzner's Philharmonic Society. The orchestra numbered 60 pieces, and the programme included a string quartet, violin chorus and violin solos. The accompanists were Miss Huggins, E. O. Spitzner, Leo Shapirer, Ferdinand J. Konrad, O. Oechsle, and others. The recital was under the direction of E. O. Spitzner, and the violin playing of the young people was creditable to his painstaking teaching. The tone was uniformly good. The first eight numbers consisted of violin solos, the soloists being Miss Cornelia Barker, Miss Louise Vaughan, Miss Minnie Hatfield, Miss Anna English, Miss Velrose Sharp, Philip Kamm, Max Smith and James Woodcock. A violin chorus consisting of Miss Minnie Hatfield, Milton Marx, Victor Jorgenson and Mr. Spitzner played Spitzner's "Album Leaf," a meritorious composition. The philharmonic string quartet, Miss Barker, Mr. Marx, Mr. Jorgenson and Paris I. Packard, played Haydn's allegretto moderato from quartet No. 35. Then came the chief event of the evening, the playing of these five numbers by the Spitzner Philharmonic orchestra: "Coronation March" (Meyerbeer), "Concert Polka" (Tobani), "Prelude and Siciliano" (Mascagni), "Old Glory" (Spitzner, words by the late Dr. Chance), "Wedding March" (Nessler). The balance of tone was well kept, and the chorus played with a finish that was surprising. The general results are so satisfactory that it is to be hoped the Spitzner Philharmonic orchestra will be organized on a permanent basis. We need such an orchestra here, to form the nucleus of the Portland orchestra that is to be.

Kremer Has a System

The Clyde Fitch of Melodrama Tells How He Makes Thrillers.

THEODORE KREMER is the Clyde Fitch of the melodrama world. He has written probably a half hundred raring, roaring, raging plays that are popular in the "family" theaters. He has an ambition, however, to do better work, and now that he has acquired the fortune permitting him to indulge his fancy, he intends to show what he can do. In fact, he intimates that already he has written a play that has been approved on Broadway, New York, though he "disguised" himself for the trial. Charles Darnton asked him why he was afraid to sign his own name.

"Because," he answered, "if I had walked boldly into the sacred precinct of 12 art you chaps (please excuse me for saying 'you chaps') would have slaughtered me. You would have said to yourselves, 'This is Melodrama Kremer,' and you would have condemned my play. Oh, yes, you would. It would have been the natural thing to do. Instead of taking the risk, I took another name. The result was good notices and a profitable run. All the critics praised my play, and it is now on the road making a lot of money. If I succeed in writing two or three other high-class successes, and that's what I'm going to try to do, I will then come forward and take off the mask."

It was suggested that Broadway seemed to be developing a keen taste for melodrama.

"There is no doubt of it," declared the expert of the drama that thrills. "'Leah Kleschna' and 'The Woman in the Case' are proof of that. There is a universal liking for melodrama, and it is coming into its own on Broadway just as surely as the society play is going out. Melodrama appeals to all classes. There are different kinds, of course. For Broadway it needs to be modified, 'refined,' so to speak. You must deal gently with some audiences. Others you must hit with a brickbat to get your effects. It is very much harder to reach a Broadway audience than one in Third avenue, for instance. Over there they respond quickly, especially to the sentiment in a play. The greater an audience's intelligence, the more advanced its culture, the less susceptible it is to sentiment. Intelligence develops at the expense of sentiment. Your average Broadway theater-goer is ashamed of his sentiment. It may be in him, but he's determined not to betray it. He hides it from the world."

Grand Opera Is Melodrama.

MR. KREMER also admitted that he gets inspiration from listening to grand opera, which may account for his turbulence.

"I am at the opera nearly every night during the season. It is a great place for inspiration. What are the Wagner operas but melodramas after all? No, I don't get absorbed in the music. I have heard it so often and know it so well that I can't get absorbed in it. It is merely incidental to ideas and plots which come to me there. I go straight home from the opera and plunge into work. Ordinarily, I write from 2 o'clock in the morning until 6. Sometimes I work right through the day, but I never start in the daytime. That would be impossible. I wrote 'The Fatal Wedding' in four days, virtually without stopping to eat or sleep. No, I do not smoke at such times. But I always have flowers on my desk—roses if I can get them. I can't do anything without the perfume of flowers. Sometimes, when I grow excited, I take a rose from the vase and crush it in my hand. Otherwise I am quite sane. For types and scenes I go everywhere—to the morgue, to the Tombs, to the Bowery—wherever human nature is to be seen in all its interesting aspects. You can't get characters out of books; you must get them from life."

"And the names of your characters, too?"

"Yes, I draw on my friends until I haven't any friends left. Then I borrow the names of well-known actors. The hero in 'Fast Life in New York' is John Drew, and the villain Guy Standing. Richard Mansfield was in 'The Vacant Chair.' Adds to the interest, you know."

For trying out his plays Mr. Kremer has the most unique "dog" in captivity.

"I always read a new play to a carefully selected audience made up of my janitor, the janitress, policemen, postmen, the iceman, and others in the common walks of life. My iceman is a particularly good critic, and the judgment of the janitress, when it comes to sentiment, is almost infallible. I give her carte blanche in the matter of invitations, and she asks all the other janitresses in the block and any one else she chooses. I hire a little hall, and often have as many as 100 people there to listen to my play. I also have some of my own friends, who watch the effect of the play on the people whom it must please. They represent the class that patronizes the theaters where the play will be offered, and if they don't like it the piece is bound to be a failure. They can't be trusted to tell exactly what they think of it, for, like humanity in general, they are prone to flattery. That's why I have others there to help me watch them, and in this way decide what their opinion really is.

"When they get to gazing about the hall, or showing in some other way that the play isn't holding their interest, I know at once that portion of the play will have to be cut or changed. They must, too, be made to laugh and cry. A pathetic scene, however, should never last longer than three minutes. An audience that is kept in tears longer than that is likely to become hysterical, which would spoil the whole effect of the play."—Chicago Inter Ocean.

Get It Somehow.

Argonaut.

A short-tempered English sergeant was conducting a firing squad which missed the target in the most unanimous manner at 600 yards. They repeated this maneuver at 300, and with equal sucess at 200. "We've got to do it," the sergeant spluttered at last, setting his teeth; "fix bayonets—we'll charge it!"

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DAVID BISPHAM

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PRICES:

Lower floor, except last three rows, $2.50; last three rows, $2.00. Balcony, first three rows, $2.00; second three rows, $1.50; last six, $1.00. Gallery, reserved, $1.00; admission to gallery, 75c. Boxes and Loges, $15.00

Sale of seats Tuesday, March 7, at 10 A. M. Out-of-town orders must be accompanied by check.

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PALMER AND ROBINSON, "The Sorcerer and the Sophretts."

THE BIG HIT. Charles—HARRIS—Edna, "The Dark-Eyed Widow." Every Second a Laugh!

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