GERMAN MUSIC FEST AT THE EXPOSITION

Sessions of the North Pacific Sangerbund Open Friday. Saturday, German Day, When 20,000 Will Parade. Sunday, Sacred Concert.

GERMAN music, German speech, and German hospitality this week for Portland, for Friday will see the opening sessions of the North Pacific Sangerbund at the Lewis and Clark Exposition. The first concert by 400 male voices will be given that evening in Festival Hall under the direction of Louis Dammasch and Charles Dierke. Saturday will be German day, and Sunday afternoon at 3 o'clock there will take place the sacred concert.

The North Pacific Saengerbund, of which Paul Wessinger is president and F. Topken, secretary, was organized July 21, 1900. The Concordia Society of Bellingham that year sent an invitation to the Seattle, Tacoma and Walla Walla German societies to celebrate their tenth anniversary. From this occasion originated the idea of forming the "Bund," combining all Northwest German singing societies. The object of the organization is to bring the German-Americans of the Pacific Coast more closely together, to cultivate German song, to familiarize the people with the masterpieces of the great composers, and to keep alive the traditions, language and poetry of the Fatherland. The first festival was held at Seattle in 1902, when Portland and Spokane were added to the Bund, and meetings were held the following year at Walla Walla, and last year at Tacoma. All these festivals from a musical as well as social standpoint, were very successful. At all the Washington cities the singers were royally entertained.

The Lewis and Clark Centennial being a fitting occasion, Portland asked for the privilege to add the song festival to the list of attractions, and this is worth noting, that through the efforts of this organization the societies of California have formed a Bund and are sending delegates to this festival. About 50 singers from New York are also coming. Portland people are asked to decorate their places of business and their homes, and to extend to the visiting societies and their friends the same kindly greeting and hospitality that the Portland societies received in Washington cities.

At Friday evening's concert, the soloists will be Mrs. Beatrice Dierke, who is in the front rank of American pianists, and Signor Bernardo Begue, baritone, from the New York Metropolitan Opera-House. Signor Begue is noted for his artistic singing, and his voice challenges comparison with the best singers of the Metropolitan Company. The concert programme:

Chorus and orchestra, "Am Altare der Wahrheit" (Mohr); chorus a capella, "O Wald" (Hasser); piano solo, "Danube" waltz (Strauss-Rosenthal); chorus a capella "Forsaken, Forsaken" (Koschat), "Old Netherland Song" (Kremser); chorus and orchestra, "Largo" (Handel-Damrosch); baritone solo, prologue, "Il Pagliacci" (Leoncavallo); chorus a capella, "It Stands a Lindentree" (Dregert) and "My Sweetheart" (Pfeil); piano solo, "Walkwren Ritt" (Wagner-Tausig); chorus and orchestra, "The German Song" (Schneider).

Saturday, German day, E. House will be grand marshal, and the parade will begin to fall in line at 1:15 P. M. on streets in the vicinity of Multnomah County Courthouse, when 20,000 to 25,000 people are expected to march. Twenty German societies will be there, 15 floats elaborately decorated, and five bands will supply music. The line of march will be: Down Sixth street, Alder, Fourteenth, Everett, Twenty-first and by a selected route to the Exposition grounds. A grand chorus will render music, gymnastic exhibitions will be given by German turners and there will be speeches from Governor Chamberlain, President Goode, President Wessinger, and in German by John Reisacker.

Programme for Sunday's sacred concert:

Chorus and orchestra, "The Heavens Are Telling" (Beethoven); chorus a capella, "The Night" (Abt) and "The Rose" (Hermes); baritone solo, "The Palms" (Faure); chorus a capella, "Sword Song" (Weber) and "Lullaby" (Brahms); chorus and orchestra, "Largo" (Handel-Damrosch); piano solo, "Invitation to the Dance" (Weber-Tausig); chorus a capella, "O Wood, Who Hast Created Thee?" (Mendelssohn); "The Boy and the Rose" (Werner) and "Old Black Joe" (arr. Van der Stucken).

A FAVORITE CONTRALTO.

Miss Alice Robbins Cole to Appear in Recital Here.

Among the many distinguished guests to visit Portland this Summer is one of whom Portland is justly proud and whom musicians are glad to welcome after a number of years' absence.

Miss Alice Robbins Cole, whose success in the Eastern cities is a source of pride and honor to Oregon, is visiting old friends here, and has been persuaded to appear in recital during the latter part of July, at the First Baptist Church. Miss Cole, since leaving Oregon, has studied in Paris and London, having spent some time in study with Henschel. Her repertoire includes German and French classics, besides many novelties in old Irish and modern English. She has sung with the Boston Symphony Orchestra and the Knelsel Quartet, always with marked success. With a genuine contralto voice, a musical nature, charming personality and that something we call temperament, it is small wonder that Miss Cole has alike won the praise of critics and public. Miss Cole is pleasantly remembered here as contralto soloist at old Trinity Protestant Episcopal Church.

DOMAIN OF MUSIC.

Pauline Hall goes back to her early love, the comic-opera stage, next season.

At last Sunday's service of the Chapel of the Transfiguration, at the Marquam Theater, Mrs. W. G. Carty sang a soprano solo, "The Golden Pathway" (Gay) at the offertory.

Madame Patti has a strong dislike to violets, the scent of which she declares has a decidedly injurious effect upon her voice. Whether would you possess a bunch of violets, or hear Patti sing—now?

Members of the choir of Calvary Presbyterian Church for the next season: Miss Lina Linehan, soprano; Miss Petronella Connolly, contralto; Dr. George Ainslie, tenor; Dr. Barber, bass, and H. V. Milligan, organist and director.

The programme of the seventh organ recital at the First Presbyterian Church, by Edgar E. Coursen, this evening at 7:30 o'clock: "Prelude and Fugue in C Minor" (Bach); "Andantino" (Chauvet); "In the Morning," from the Peer Gynt Suite (Grieg); "The Lost Chord" (Sullivan).

In the city of Leipsic, the headquarters of the German book publishing trade, there are 2916 firms filling orders, and its Book Publishers' Exchange has 3240 members. Leipsic has not only one of the most celebrated universities in Germany, but as a city is renowned for its music schools and concerts.

The Lakme quartet of women's voices, of this city, has covered itself with honor by the excellent programmes presented at various receptions this past week at the Exposition. On Wyoming day the quartet sang the Wyoming State song, and completely won the hearts of the Wyoming visitors. The singing was marked by admirable expression and musical color.

Mr. Walter Reed sang a most effective solo at the wedding of Miss Imogen Harding, a former pupil of Mrs. Reed, and Edward Everett Brodie, at St. Paul's Church, Oregon City, last Wednesday evening. Mrs. Reed's deep contralto was most artistic in D'Hardelot's "I Know a Lovely Garden," a most appropriate song for a wedding.

So far from having lost her voice, Madame Calve, the famous singer, who is at present in England, is working as she never worked before, preparing for her intended American tour, for which she signed a contract some weeks ago. "I am going to show the people of America a Calve whom they do not know," she recently said. "I leave here for New York in October, and shall remain on the other side the Atlantic until May."

Miss Ella M. Connell has returned to her home in this city after graduating with high honors from the Sherwood Music School, Chicago, where she studied for two years, completing a four years' course in that time and leading her class. Miss Connell, who is the daughter of Mrs. L. J. Connell, of this city, had achieved a creditable reputation in music even before attending school in the East, and is planning to give a musical here this Fall.

Miss Helen Lytle and Miss Helen Brigham delighted their audience with their sweet voices in the Washington building, Ellensburg day, at the Exposition. They were most successful in their duets, "A Night in Venice" (Arditi) and "The Swallows" from "Le Rol l'a dit" (Delibes). Miss Lytle's clear, sympathetic soprano was much admired in her solos, "My World Within Thy Heart" (Fischer) and "The Norse Maiden's Lament" (Heckscher). Mrs. Lois Parker-Myers was the accompanist.

Mrs. Edna Taylor Johnson, soprano, of Buffalo, N. Y., was the guest of honor at a musicale given last week at the home of her former vocal instructor, J. Adrian Epping. Among those also present were: Mrs. Taylor, of Fort Riley, Wyo.; Mrs. Miser, of Cleveland, O.; Mrs. Walter Wilson, Mr. and Mrs. W. K. Sweet, Mrs. D. Wagner, Miss Petronella Connolly, and Miss Mollie Reynolds. All present contributed to the pleasure of the evening, and the programme was a well-selected and enjoyable one.

Miss Inez Cumming, daughter of Dr. W. A. Cumming, who has been studying music for the past year with her aunt, Miss Shanna Cumming, of New York City, will sing this morning at Taylor-Street Methodist Episcopal Church, the soprano solo from Handel's "Messiah," "Rejoice Greatly, Oh Daughter of Zion." At this service and the evening service, one of the former quartets of this church, Mrs. W. R. Wetzel, soprano; Mrs. Amadee Smith, contralto; F. A. Insley, tenor, and Dr. W. A. Cumming, bass, will also sing. The organist will be Mrs. Warren E. Thomas.

Mrs. Ernest Laidlaw favored the guests of the Washington building at the Exposition last Monday afternoon with a number of beautifully rendered solos. Mrs. Laidlaw, as Ruth Scott, was a well-known and favorite singer of Portland, possessing a charming sympathetic contralto voice, and her many friends will be pleased to know she has again taken up her studies and will be heard in public this coming season. Mrs. Laidlaw sang "Simple Aveu" (Thome), "My Bairnie" (Vannah) and "Believe Me If All Those Endearing Young Charms" (Irish).

Another Lewis and Clark Exposition march has been received. "Trailing the Trail," composed by George L. Spaulding. The frontispiece represents a war party of Indians on the trail, in typical "Indian die," with the sun setting in the west. The music is gay and sparkling and the score of moderate difficulty—easy for the average piano-player. This march will bear favorable comparison with the many marches on the subject, and ought to have a large sale. "Souvenir Sue," music by George L. Spaulding and words by Murdoch Lind, have also been received. "Souvenir Sue" is a song, the words of which illustrate the Lewis and Clark Exposition, and will no doubt please those whom it is intended to reach. The publisher of these two pieces is Will Rossiter, Chicago and New York. "Trailing the Trail," by the way, has already been played with success by the Portland Hotel Orchestra and the Administration Band at the Exposition. Mr. Rossiter's representative, Miss Mabel Eccles, is visiting in this city at present.

Reginald De Koven, who composed "Elysia" for De Wolf Hopper, is one of the few musicians in America whose work has made him independently wealthy. Mr. De Koven owns property both in New York and Washington. A goodly part of his fortune was earned by "Robin Hood," which by the way is about to have its first production in Paris; but he profited largely by "The Feuding Master," "The Three Dragoons" and "The Highwayman." This last opera is now being sung in Vienna. Mr. De Koven recently made a contract with the Shuberts, by the terms of which they are to produce one of his works each year at the Lyric Theater, New York. "Elysia" will be offered in that house some time in September.

J. Adrian Epping, of the Western Academy of Music, Elocution and Dramatic Art, will give a musicale Tuesday evening at the Methodist Episcopal Church, Astoria, and will be assisted by Miss Madge Sovey, soprano; Miss Laura McCann, contralto; Mrs. Babbidge, mezzo-contralto; a glee club of 18 voices, and Miss Helen Brooks, mezzo-soprano, all of Astoria, and Miss Petronella Connolly, contralto, and Miss Bede, dramatic reader, of this city. Among other numbers, Mr. Epping will sing Valentine's death song from Gounod's "Faust," and Miss Brooks will be the accompanist. A good deal of interest is being taken in the musicale in Astoria, and the attendance is sure to be large. It is also certain to be a pleasant affair.

Miss Marguerite Longacre, the well-known concert soprano, whose home is in Silverton and who latterly resided in Seattle, is still meeting with success during her concert tour through Alaska and the Yukon Territory. Miss Longacre purposed to visit Europe this Summer, but took advantage of a woman's privilege to change her mind. She and Miss Carrie Florilla Spalding, pianiste, her companion on the concert tour, now plan to visit Europe this Fall, after visiting the Exposition in this city and Silverton friends. Miss Longacre and Miss Spalding, assisted by Mrs. J. Harmon Caskey, contralto, recently gave a successful concert at Dawson, Yukon Territory, and the Dawson Daily News, in a report two columns long, says that the concert was one of the most brilliant ever given there. It was also a society function, and was under the patronage of Major Wood, acting Governor of Yukon Territory, and Mrs. Wood.

One of the programmes of Ellory's Band last week at Kansas City, Mo.: Afternoon—March, "Under the Double Eagle" (Wagner), overture, "Saracen Slave" (Mercadante), trumpet solo, "Serenade" (Schubert), Sig. Palma; "Whispering Flowers" (Von Blon), "The Mill," descriptive (Gillet), "La Boheme," finale Act 2, Signori Palma, De Mitris, Di Natale Riso and Mancini; prelude, "Faust" (Gounod), Pollutto, grand selection, incidental solos, Pilgrims' chorus from "Tannhauser" (Wagner), "Laughing Water" (Morse), "Songs of Scotland" (Godfrey), solos by Signori De Mitris, Riso, Giulli, Caranci and Decimo. Evening—March, "Ellery Band" (Ferullo); overture, "Mignon" (Thomas), French horn solo by Signor Caranci, Cadenzas by Signor Decimo; Euphonium solo, "Asthore" (Trotere), Signor Riso; "Largo" (Handel), "Love's Dream After the Ball" (Calbulka), organ offertory (Batiste), "Il Trovatore," grand selection, solos by Signori Palma, Lomonte and Mancini (Verdi); Paragraph 11, march (played for first time) (Ferullo), slow waltz, "Amoureuse" (Berger), "Mefistofele," grand fantasie (Boito), solos by Signori De Mitris, Piantamura and Di Natale; march, "Coronation" (Meyerbeer).

The Chautauqua music at Gladstone Park this week will include, in addition to Frederick W. Goodrich's daily talks on "Music and How to Enjoy It," these two important features: Tuesday afternoon at 5 o'clock, a Chopin piano recital by Miss Eula Howard, preceded by a short talk on "Chopin, His Life and Works," by F. W. Goodrich, and Saturday evening, a rendition of the dramatic cantata, "Hiawatha's Wedding Feast" (Coleridge Taylor) by a chorus of over 100 voices selected from Portland church choirs, under Mr. Goodrich's direction, and an orchestra under the direction of William Wallace Graham. This latter will be followed by a miscellaneous concert, in which Miss Annie Ditchburn, Mrs. Viola Gilbert-Ferneyhough, Miss Elizabeth Hoben and Miss Ethel Shea will take part. The Chautauqua music during the past week has been very successful. The concert Wednesday was a notable one, only one item on the programme not being presented. Among the singers, Mrs. Millie Perkins deserves special mention for her rendition of various numbers. She has a beautiful soprano voice and ought to be heard much in the future. Mr. Goodrich has had a large class during the week, and his daily talks on music and the clear and attractive way in which the facts are presented have much interested his hearers.

Prominent among the musical attractions this coming season will be Miss Alice Nellson, the American soprano, who for the past few years has been meeting with the greatest of success in London and on the Continent. Her career with the Bostonians and also with her own company in Victor Herbert's light operas, is well known to all theatergoers. Since that time, long study and practical experience abroad in a higher grade of work have so developed and broadened her voice and style that now she ranks among the greater stars of the musical world. In London especially, at Covent Garden, and now at the New Waldorf, her success has been almost phenomenal in grand opera, and many flattering offers have been made to her by American managers to lead companies in this country. Miss Nellson, however, has decided to devote her time to the higher class of work, and under the management of F. Zeigfeld, Jr., she is to make an American tour this coming Fall and Winter in a series of operatic concerts, assisted by a quartet of eminent vocalists and other artists. The first half of the programme will be of the standard concert style, but part second will consist of grand or English opera and excerpts or acts with or without costumes and scenery, as desired. In addition to singing with her company, Miss Nellson is to do regular concert work with the various clubs, orchestras and societies and in private musicales.

The First Christian Church, Park and Columbia streets, was well attended last Wednesday evening, on the occasion of a recital given under the direction of Miss Kathryne Linehan, musical director of the choir. All the numbers were very much enjoyed. Special numbers on the programme were violin selections played by Miss Lilla Seeligsen, of Richmond, Va., who is at present visiting friends in this city. She is a violiniste of a high order of merit, and was heartily encored, her rendition on her violin of imitations of different birds being most creditable. It was a pleasure to hear the fine phrasing by Miss Lina Linehan in the "Mignon" selection. There were also several other encores. The programme: Chorus, "O Hush Thee, My Babie" (Sullivan), choir, Miss Kathryne Linehan, conductor; baritone, "An Old-World Serenade" (Meyer-Helmund), Mr. Lettow; soprano, "Could I" (Tosti), Miss Harwas; quartet, "Old Folks at Home," Elko Ladies' Quartet; tenor, "Memoria" (Lynes), Mr. Godfrey; reading, "Alec's Bear Story" (James Whitcomb Riley), Miss Stella Linehan; violin, "Ninth Concerto" (De Beriot), Miss Lilla Seeligsen; chorus, "Mice in Council" (Filby); bass, "The Friar and the King" (Manuel Klein), Mr. Johnson; soprano, "Polonaise" from "Mignon" (Thomas), Miss Lina Linehan; violin, "The Mocking Bird," Miss Lilla Seeligsen; quartet, "Little Peewee," Rose City Quartet; baritone, "A Son of the Desert Am I" (Phillips), Mr. McKinnon; chorus, "Bridal Chorus, from "The Rose Maiden" (Cowan).

In discussing the relations of Franz Liszt and Princess Carolyne, Gustav Koble writes: "The years which Liszt passed with the Princess at the Altenburg, and when he was most directly under her influence, were the most glorious in his career. Besides the 'Faust' symphony, he composed during this period the 12 symphonic poems, thus originating a new and highly important musical form, which may be said to bear the same relation to the set symphony that music-drama does to opera; the 'Rhapsodies Hongroises,' his piano sonata and concertos; the 'Graner Messe,' and the beginnings of his 'Christus' and 'Legend of the Holy Elizabeth.' The Princess ordered the household arrangements in such a way that the composer should not be disturbed in his work. No one was admitted to him without her vise, she attended to the voluminous correspondence, which, with a man of so much natural courtesy as Liszt, would otherwise have occupied an enormous amount of his time. He was the acknowledged head of the Wagner movement, at that time regarded as nothing short of revolutionary; he was looked upon as the friend of all progressive propaganda in his art; to play for Liszt, to have his opinion on performance or composition, was the ambition of every musical celebrity, or would-be one; his co-operation in innumerable concerts and music festivals was sought for. His was a name to conjure with. Between him and such assaults on his almost proverbial kindness stood the Princess, and the list of his great musical productions during this period, to say nothing of his literary work, like the rhapsody on Chopin, is the tale of what the world owes her for her devotion."

Musicians do not win the respect of their fellow-men, reasons Professor Albert Stanley, of the University of Michigan. In an address he gave last Monday afternoon to the students at Berkeley, Cal., Professor Stanley said: "When I have been present at conventions of musicians and heard resolutions read, the effect of which was expected to be the gaining of respect for musicians as a class, I have been amazed at the idea of such action being taken. The resolutions that may be adopted under such circumstances are hardly calculated to impress the world with their desirability and always they ignore the underlying cause of such lack of respect for musicians as may exist. Why are musicians not respected? Why is there a feeling that they are, perhaps, a bit "queer"? Why does a body of musicians find it necessary to pass resolutions that will dissipate the idea that musicians are unlike other wise, smart, sensible people? Musicians too often know nothing but music. They learn something—possibly a good deal—of music, and there they stop. They do not fancy, apparently, that it is necessary or desirable to know those things which help to balance men's and women's faculties. Thus they become, too often, eccentric. They are not rounded out. They have peculiarities that could be avoided and should be. Into such gross extravagances do these eccentricities sometimes go that the perpetrators lose, in part, at least, the respect of that world in which we live. Instead of musicians adopting resolutions in convention in order to win people's respect, let them broaden out, be fully matured, well-rounded out men and women. Then the stigma that some feel is attached to the title of 'musician' will most likely disappear. Then the respect that is desired will be won. It will be a lasting respect and one that is deserved." Following the disquisition upon this topic, Professor Stanley informed his hearers that the subject of music is the one subject in the public school curriculum that is taught by persons who know absolutely nothing about it. He declared his belief that the so-called "American tone" or accent is the result of imperfect teaching of music in the public schools, and the same cause is responsible for the comparative lack of good or great singing voices in this country.