# ECHOES OF THE MUSIC CORNER

Departure of Nicholas C. Zan for New York—Dedication of Trinity's $10,000 Organ.

TOMORROW, one of the best equipped Oregon singers who ever left its border, Nicholas C. Zan, basso cantante, sets out to seek his fortune in New York City, and, incidentally, to accept a flattering position offered him as bass soloist at the choir of the Catholic Church of the Holy Name, Ninety-sixth street and Amsterdam avenue, in that city.

It will interest his friends to know that the choirmaster of the Church of the Holy Name has engaged Mr. Zan without having heard him sing. This is unusual in musical circles. A short time ago, when the position became vacant there were many applicants for it, but Mr. Zan was not one of them. Unknown to him musical friends were interesting the church officials in his behalf, and letters from church people in Oregon followed. And this is how Mr. Zan won the first step in the ladder toward the Mecca of all American singers, New York. Rehearsals begin September 3, and the organist and choirmaster of the church, which for music, stands only second to St. Patrick's Cathedral in that city, is John Philip Foley.

When Mr. Zan was quite a small boy he was a soprano soloist and the foundation of his musical education was laid in Portland. When he became a young man, his voice at first showed inclinations toward the baritone quality, and it is only fair to state that he received valuable instruction from Mrs. Walter Reed. Mr. Zan became bass soloist and choirmaster at the choir of the Cathedral of the Immaculate Conception, sang at concerts at the Marquam Theater and at high-class musicals, and was star soloist at performances of amateur operas given by the Multnomah Club.

Recently Mr. Zan has been favored with vocal instruction in this city from William Castleman, the eminent tenor, and has made marked progress in his art, as all who have heard him sing this past week at the Massachusetts building, Lewis and Clark Exposition, can testify. During this season Mr. Zan's voice has shown unmistakable tendencies toward the region of the basso cantante, the singing bass, and this is believed to be his ultimate class. He excels in beautiful finish and depth and roundness of tone, and has the make-up and mentality of a gifted singer. Mr. Zan may be trusted to uphold the laurels of musical Oregon in the East.

LEAVES TOMORROW FOR NEW YORK

NICHOLAS C. ZAN, BASSO CANTANTE.

## DOMAIN OF MUSIC.

Miss Nellie Kennedy will be organist for the remainder of this month at the Temple Beth Israel.

S. H. Allen-Goodwyn, tenor soloist, Chicago, Ill., hopes to locate in this city about September 1.

Mrs. Whigham will act as organist at the Westminster Presbyterian Church during Miss Plummer's vacation.

Miss Elma Weller and Miss Beatrice Shelton, two church organists from Salem, came to town to attend the Eddy organ recitals.

Jerome D. Kern has signed a contract with Charles Frohman, by which Mr. Kern is to write and compose a certain number of songs each year.

Mrs. Walter Reed is enjoying a vacation at Victoria, B. C., and intends spending a few days in Spokane before her return, which will be about September 1.

John Andrus is writing a comic opera, which he has given the name of Kenor's. It will be given a production in an Eastern city some time during the coming Winter.

Miss Leonora Fisher, organist of the Temple Beth Israel and the First Congregational Church, has returned from her vacation trip to Seaside. She was present last Friday evening at the Eddy organ recital, Trinity Episcopal Church.

A. T. Baldwin, lately organist of the Cathedral of the Immaculate Conception, has left for Boston, Mass., to further study organ and piano at the New England Conservatory of Music. Mr. Baldwin has many friends here who will rejoice in his success.

Jan Kubelik's first concert here this season will be at Carnegie Hall, New York City, December 1. After that he will make a tour of the entire country, giving 100 concerts in nearly as many cities, going to the Pacific Coast and as far South as San Antonio.

Reginald De Koven and Frederick Ranken recently concluded to change the name of the opera they have written for De Wolf Hopper from "Elysia" to "Happyland." Mr. Hopper is to begin his season in the new work September 4 at the Boston Theater, Boston. At the conclusion of that engagement the piece will be seen for an indefinite period at the Lyric Theater, New York, following the run of "Fantana."

Two Italians, Villa Mazachia and his wife, were recently arrested in New York City, charged with organ playing without a license, and the woman showed the Magistrate a bankbook representing that she and her husband had $7000 to their credit in bank. "We have made the money from playing hand organs in the streets, and we intend soon to go back to Italy and live in luxury," she explained. And yet there are people who think that being a street musician does not pay!

For her forthcoming American concert tour, Madame Calve has engaged Mlle. Schmitt Bernard as accompanist and Berick von Norden, the Swedish-American tenor, now singing in concert through Germany. Madame Calve will arrive in New York in October, opening at Toronto, Ontario, October 31.

The valuable music library of the late Francis L. Jenks, for many years the musical critic of the Boston Transcript, has been bequeathed to the Fitchburg, Mass., Public Library by Herbert L. Wallace, one of its trustees. It is said to be one of the finest musical libraries in America, especially complete in its Chopin department.

Silas G. Pratt, composer of the "Allegory of the Civil War," which was given some time ago at the Madison Square Garden for the Grant monument fund, is writing "An Apotheosis of Paul Jones in Music." The plan is to have a series of musical pictures depicting the dawn of day on the ocean, the sailing of the fleet under command of Paul Jones, the encounter culminating in the capture of the "Drake" off the British coast and the release of the Irish prisoners. It is Mr. Pratt's intention to make a sufficient sum to erect a monument to Paul Jones in Riverside Drive, New York City.

"Songs of Our Nation," including songs for Columbia, Oregon, Colorado, Indiana and Louisiana, and written by Bernard T. Tiemann, New York City, have been received. The various state themes are treated with patriotic fervor, and the music is in accordance therewith. Here is a sample of the first verse of "Oregon," the words of which could be improved:

Beautiful cascades and canyons,
Valleys and mountains tall,
Narrows and rapids enchanting
Oregon's grandest of all.
Harbor with commerce and vessels
That sail to every port,
Will sing the praise of our glorious state
In triumph at every court.

Emma Albani is to retire from the stage, after singing at the Norwich Musical Festival in England. Her real name is Marie Cecilia Emma Lajeunesse, and she was born at Chambly (near Montreal, Canada), November 1, 1852. Her principal operatic roles have been Amina, Marguerite, Desdemona, Mignon, Ophelia, Elsa, Elizabeth, Senta and Lucia. Her stage name is said to have been selected for her quite at random by her teacher, Lamperti, for her Italian debut at Messina in 1870, in "Somnambula." Strakosch is said to pay Albani $300 per night, and all his other artists by the month, as follows: Mlle. Heilbron, $1500; Mlle. Potentini, $1200; Mlle. Donadia, $600; Miss Cary, $1200; Benfratelli, $1200; Carpi, $2000; Debassini, $8000; Fiorini, $600; Scara, $400, and all these in gold.

A Brattleboro, Vt., newspaper has this account of a book which once belonged to Jenny Lind, the famous soprano:

Among a quantity of old books in J. B. Dunion's second-hand store, H. R. Lawrence recently came across a volume which is of more than ordinary value on account of the inscription on its fly-leaf. The book itself is entitled, "Vala, A Mythological Tale," and was published by George P. Putnam in 1851. The story was written by Parke Godwin, editor of the New York Evening Post, and first appeared in that publication. It combines the story of Jenny Lind, "the Swedish Nightingale," with a Northland myth. On the fly-leaf of the volume found by Mr. Lawrence is the following inscription: "To Miss Jenny Lind, with the highest regards of the author, Parke Godwin, N. Y., May 6, 1851." Without doubt the volume was presented the famous singer by Mr. Godwin himself, but how it ever came to Brattleboro is certainly a mystery. Mr. Dunton bought the book, together with a number of other old volumes, from the Young Men's Christian Association, but farther back than that it cannot be traced. The most plausible solution is that the volume was brought to Brattleboro during the palmy days of the watercure. Whether the famous prima donna herself ever visited here is not definitely known, but history shows that after her marriage to Goldschmidt in the early part of 1852 she spent several weeks at a watercure in Northampton, Mass., and might possibly have visited Brattleboro during that time.

Madame Ragna Linne, of Chicago, the soprano soloist at the Norwegian Sangerfest, Lewis and Clark Exposition, while in the city will be the guest of her former pupil, Miss Lina Lutchan.

Campanari, the baritone, is again to make a tour this Fall and early Winter at the head of his own concert company, under Wolfsohn's management. The success attained last season by this prominent operatic star, in his first year of concertizing, was so widespread that California and the Northwest are included in his itinerary for the coming season. Campanari is to sing four orchestra engagements in New York before the Christmas holidays.

The Intendance of the Royal Bavarian Court Theaters in Munich have just published the complete list of the artists for the Munich Summer festival of Richard Wagner and Mozart operas, which began August 7 and will finish September 21. In addition to all the singers of the Munich Royal opera the following foreign artists have been engaged: Mesdames F. Burkberger (Dresden), Sophie David (Cologne), Johanna Gadski (New York), Emilie Herzog (Berlin), Anna von Mildenburg (Vienna), Thila Plaichinger (Berlin); Dr. Otto Briesemeister (Berlin), Karl Burrian (Dresden), Leopold Demuth (Vienna), Wilhelm Fenten (Mannheim), Hermann Gura (Schwerin), Adalbert Holzapfel (Breslau), Arthur von Kleydorff (New York), Ernst Krauss (Berlin), Max Lohfing (Hamburg), Edgar Oberstotter (Wiesbaden), Karl Perron (Dresden), Julius Putlitz (Essen), Albert Reiss (London), Desider Zador (Prag).

Walter Damrosch has selected the dates for 16 concerts of the New York Symphony Orchestra. The eight afternoon performances will be given in Carnegie Hall November 12 and 26, December 10 and 17, January 7 and 14, February 4, March 4, and the evening concerts November 14 and 28, December 12 and 19, January 9 and 16, February 6 and March 6. All of these concerts are to be conducted by Walter Damrosch with the exception of four. They will be under the baton of Felix Weingartner. The Berlin conductor will have the direction of the concerts January 14 and 16 and February 4 and 6. Herr Weingartner will also conduct some extra concerts with the orchestra.

The management of the Philadelphia Orchestra is already surveying next season's virtuoso field. Among the noted pianists who are sure to cross the Atlantic for fame and fortune during the Winter of 1905-6 are the brilliant Emil Sauer, Raoul Pugno and Albert Reisenauer. The great Teresa Carreno may possibly come, too, but her plans are not fully matured. Jacques Thibaud, the French violinist, is also in the doubtful class, but Heermann and Petschnikoff, other masters of the bow, have definitely decided to make the trip. That the orchestra management will be active in the field to secure their services may be taken for granted. Every effort will be made to sustain the excellent record for noted soloists that was made during the just completed season. Since there will be 18 concerts instead of 15, opportunity will be provided for securing practically all the great virtuosi talent in the market.

"Musical Conditions in Portland, Ore.," is the title of a well-written article by Miss Emilie Frances Bauer, in the current number of the Musical Leader and Concert Goer. She reviews the work of various Portland musicians, and goes on to say: "In a musical way Portland is far in advance of any city on the Pacific, with the exception of San Francisco, and not only is that the case now, but from the stage of advancement at present it will keep ahead even were the population of Seattle to show an advance over that of Portland. That such is the case demonstrates the truth to which so many people will persist in closing their eyes, i. e., music depends upon its beginning and not upon attractiveness later. In other words, music can never gain the right sort of a hold until it has had enough time to grow and to make the people grow with it. Thanks to a few true musicians who have been steady enough to remain here after doing the pioneer work and whose early labors have been followed by others inspired to do the same sort of struggling for higher ideals as was done before them, Portland has established an understanding of good as distinct from bad, whether that is always proven or not."

This appreciative notice regarding Charles Cutter, the Indian bass singer, who is studying in this city under the direction of W. H. Boyer, recently appeared in the Boston Transcript: "An Indian from Alaska is one of the leading men in 'The Carnival of Venice,' the big spectacular production by Bolossy Kiralfy at the Lewis and Clark Exposition. This Indian is a singer of wonderful power and an actor of considerable merit. His ancestors, down to his immediate parents, were ordinary Indians far up in Alaska, and until a few years ago the singer himself had no knowledge of the outside world or of the science of music. The man's American name is Charles Cutter. He takes the important part of 'Uricio' in the play, which calls for good singing qualities. Cutter formerly was a pupil in the Indian Training School at Chemawa, Or. He entered Chemawa about six years ago from Metlakahtla, Alaska, and took up the carpenter trade, and Mrs. W. P. Campbell, who had charge of the music of the school, soon discovered his voice and gave him special vocal instruction. Three years ago Cutter sang at the Chautauqua at Gladstone Park, near Portland, on Indian day and captured his audience. In the audience was one of the musical professors of Portland, who made an arrangement with the school authorities, so that Cutter moved to Portland, continued working at his trade and devoting his spare time to the further cultivation of his voice, until today he stands in the front rank. The Indian is the only Westerner in the cast, the others having been brought from New York and other Eastern cities."

Rudyard Kipling has been given official recognition as a hymn-writer by the Methodist Episcopal Church. His "Recessional" is one of a number of recent day poems which have been placed in the new church hymnal just issued. Its well-known words, "Lord God of Hosts, be with us yet, lest we forget, lest we forget," will be chanted in the Methodist churches of the country north and south at regular service. Kipling is not the only living writer who has been honored by the commissioners who have prepared the new hymnal. Richard Watson Gilder, editor of the Century Magazine, is also given recognition. One of his poems, "To Thee Eternal Soul, Be Praise," has been placed in the book issued by the revision commission. Other less widely known poets have had their poems officially declared "hymns." The recognition of the modern poets by the inclusion of their poems in the hymnal has necessitated the leaving out of over 400 old hymns. The old hymnal contained 1117 hymns, besides occasional pieces, doxologies and chants. The present one contains but 717. The number of old hymns left out exceeds the difference between the two numbers by more than 100, as more than that number of hymns never before included can be found in the new book.

A new musical organization has been formed in Boston, to be known as the Boston Operatic Society. The object of the society is the study and production of operatic works. It is intended to produce two operas each season, and among those under consideration for production the present season are operas by Suppe, Millocker, Audran, De Koven, Offenbach, Lecocq, Planquette, Genee and others of the romantic or opera comique school. The membership of the society is made up of trained singers in chorus and solo work, many of them being from the Handel and Haydn and other choral societies. The society will afford exceptional opportunities to singers who are ambitious to seriously study the works of the masters of comic opera, and the experience gained by actually participating in productions of this kind will be worth a great deal. The new society in no way interferes with the work of other choral societies here, being practically in a field by itself. Rehearsals will be held weekly, beginning in September, in the New England Conservatory building; the public performances will be given in Jordan Hall. Membership is limited to 50. Herbert Forrest Odell, well known in this vicinity for his connection with operatic musical events, has been engaged as musical director.

The dedication of the new $10,000 Kimball organ at Trinity Episcopal Church was the musical event of the past week in this section, and also of this sleepy musical season, when so many singers and musicians generally are away on vacation. The organ is easily, for dignity of tone and general equipment, one of the most notable instruments in this country, but its merits cannot be accurately gauged until acoustic effects are remedied by the placing of the pews and carpets. The pews recently offered the vestry were not accepted, as they were not what is wanted, and it will be about three months yet until the new pews arrive; so it will be just three months until we shall be able to judge the organ at its best. A building must be filled before organ and choir music are heard satisfactorily. Carl Denton will continue to be the organist and choirmaster, and the choir of male voices will have the assistance of women's voices. The women will not wear surplice and cassock, but will dress in their usual costume and sit in a pew in the chancel, on the north wall. All true lovers of music wish the movement well. The creator of voices, when he thought of music, meant that the soprano and contralto should be sung by women, and tenor and bass by men. You cannot enjoy the most artistic effects in vocalism by little boys imitating women's voices. The little boys look well in a processional. That is admitted.

Miss Annie Ditchburn, contralto, is receiving many compliments for the artistic manner in which she sang Vanderwater's "The Penitent" last Sunday morning at Grace Methodist Church. By request Miss Ditchburn will repeat this number this morning at Taylor-Street Methodist Church. She has a more than ordinary good contralto voice, which has been trained by the well-known vocal teacher, Percy Stephens, of New York City, and her musical fame will some day spread beyond the borders of her native Oregon. About September 20, at the request of friends, Miss Ditchburn will give a musicale in this city before her departure for New York to resume her musical studies with Mr. Stephens, and on the occasion named will be assisted by the Lakme quartet; William Wallace Graham, violinist; Lauren Pease, tenor, and Mrs. Warren E. Thomas, accompanist. Miss Ditchburn is the contralto soloist at an Episcopal church at Lakewood, N. J., which is the Winter place of the Goulds and other Eastern magnates.

Relatives and friends of Miss Katie V. Wilson, the Washington, D. C., manager of the Boston Symphony Orchestra concerts, were recently surprised by the news of her marriage to Thomas Evans Greene, a Washington church and concert tenor. The ceremony took place in Atlantic City, where Miss Wilson had gone for rest and recreation, and where Mr. Greene joined her later. Their engagement was well known, but the marriage was not expected until Fall. Miss Wilson has done brilliant work as a manager for musical affairs, and has been successful in all her undertakings, bringing the greatest artists of the world to Washington and making them much money, where for many years men have failed in similar undertakings. She has undertaken to manage the Washington concerts of the Boston Symphony Orchestra and will also arrange a series of chamber music concerts, or morning musicales for the Boston Symphony Quartet. Mr. Greene is better known professionally as "Tom Greene." He has been the leading tenor in many of the best known and most prominent English opera companies. He has a fine tenor voice and has had a successful career, but settled down in Washington about two years ago, retiring from the stage. He is now the tenor soloist in St. Paul's Episcopal Church in that city. Mr. Greene is the son of Rev. William Wallace Greene, for 30 years rector of Trinity Church in Dorchester parish, Maryland.

Arthur L. Alexander, the well-known accompanist and tenor soloist, who left early last season for Paris, France, returned here last night and intends to again make this city his home for the coming year at least.

A TENNESSEE SONGBIRD

MRS. W. BOYD HAMILTON, SOPRANO.

Tennessee has given Portland a dainty, cultured soprano coloratura singer who has made many warm friends in this city, Mrs. W. Boyd Hamilton. Her home was at Memphis, Tenn., and as Miss Birdie Burkhardt she became favorably known as a singer in Memphis and Nashville concerts. Her musical education was received at the New England Conservatory of Music, Boston, Mass., and she left that institution to take charge of the vocal music department of Boscobel College, Nashville, Tenn. Seven years ago she came to Oregon and today Mrs. W. Boyd Hamilton is one of our favorite singers, although she is so retiring that she is not so well known to the public as she ought to be. Mrs. Hamilton has sung before the Woman's Club and in different churches and last Thursday she sang a soprano solo which won hearty commendation at the Tennessee-Louisiana day exercises at the Lewis and Clark Exposition. The others on the programme on this occasion were Miss Pickel, contralto; Everett Hallowell, tenor, and Charles F. A. Mills, bass, with whom Mrs. Hamilton sang two quartets. Miss Seeligsen played a violin solo.

GOES EAST FOR VOICE STUDY

MISS MAUDE IRENE DISBROW, CONTRALTO.

Thursday, Miss Maud Irene Disbrow, contralto, soloist in the choir of Mizpah Presbyterian Church, leaves for the East to receive further vocal instruction in Chicago and New York, at the hands of eminent masters. Miss Disbrow has a genuine contralto voice, and those who have heard her sing agree that she is gifted musically and is sure to reach success in the field she has marked out for herself. She has studied for about three years with Frank C. Streyffeler, of this city, and has appeared as soloist at a number of musicales here and has won flattering recognition by good work for herself and teacher. Miss Disbrow was born at Larned, Kan., and when she was quite small she and her family moved to Hubbard, Or., and subsequently made their home here.


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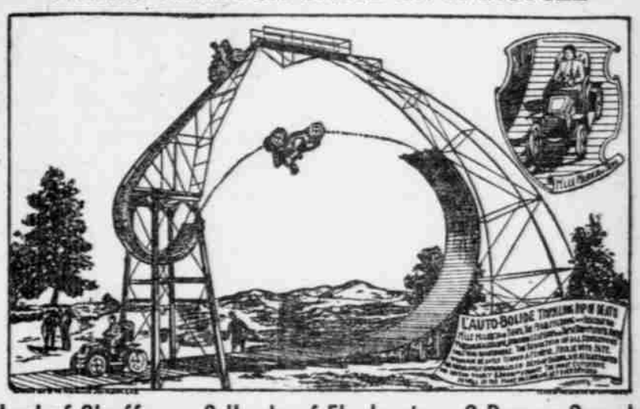

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