MUSIC AND TRAVEL IN BELGIUM

MRS. ANNE BEATRICE SHELDON, OF THIS CITY, WRITES INTERESTINGLY OF HER EXPERIENCES—OTHER EVENTS OF NOTE

SPA, Belgium, August 12.—Many things in Belgium have reminded me of Portland, and I am so constantly comparing the beauties of nature here with those in Oregon, that I am tempted to write a little about the matter.

I came up here with my daughter, Margaret, to continue my vocal studies during the vacation, with Jacques Bonhy. He had a charming chateau at Pepinster, with the most delightful garden that runs to the foot of the mountains, where he takes a morning constitutional, mounted on the loviest snow-white horse you ever saw. Fancy having a turf track in one's garden. When I arrived there I found that I had forgotten to get off at the frontier and open my luggage. So I telegraphed and sent my key. But do you think they would accept it? No. I had to go all the way back to Liege and open my trunk myself which was a farce, because the officer did not look at the contents. However, I was not sorry for the trip, for there is an Exposition, universal and international, going on at Liege, and while I did not have time to see everything, I kept wondering if the Lewis and Clark Exposition had this or that exhibit that struck my fancy.

The site is quite beautiful, on both sides of a lovely stream (I won't call it a river) with artistic bridges connecting, and giving the visitor a charming view of the gardens and buildings. One marvelous thing was a reproduction of Mount Calvary. At first I thought it was a huge jeweled fountain, but as I approached nearer, I found that it was a mountain of finest marble and crystal with the whole life of Christ illustrated in different little groups—from his birth to his ascension into Heaven. The figures were about four inches high and modeled in gold and ivory. His birth in the stable, with the wise men adoring, the shepherds watching, and the guiding star in diamonds—in fact, all the events of His life ending with the awful march up the mountain with the cross on his back, His crucifixion between the two thieves, and finally the angel with diamond wings rolling the stone from the tomb, while Jesus ascends to Heaven. The great halo that surrounded the figure is of solid diamonds that shone like the sun. It is a magnificent conception and was executed by the most skilful jewelers in France.

We were fortunate on arriving at the Spa to find that the next day was a great fete. The Princess Clementine was to come to Spa to spend the Summer at the Palais de la Reine. At 10 o'clock next morning, Margaret and I stationed ourselves at the gates of the palace and soon saw her drive in. "Tres gentille," as the French say, but I thought she has rather a sad face. You know, she is the daughter of King Leopold of Belgium and sister of the unfortunate Louise de Coborg. Clementine has refused to marry at all, because her father won't allow her to marry the man she loves. The fete lasted all day, and at night the Princess drove through the illuminated city, amid the shouts and cheers of the people.

The waters of Spa are very famous, and the correct thing to do is to go every morning to the Ponhon Pierre le Grand and drink of its spring, while an orchestra plays in the Grand Salle. "Tout le Monde" is there, and while I am not here for my health, I also drink of the waters, that taste like any other kind of mineral waters.

Yesterday Margaret and I took a most delightful walk up a winding path at the side of the mountain, and when we came near to the summit, behold! I almost thought I was on Portland Heights, for the bird's eye view we got of Spa was as broad and as grand as our own at home, except that I missed the river and the snow-clad mountains.

An orchestra plays in the mornings at Ponhon Pierre le Grand and in the afternoon it plays in the great gardens of the Gallerie Leopold. In the evening, there is a grand concert given by the symphony orchestra, usually with the assistance of some artiste soloist. Clement, tenor, of the Opera Comique, Paris, sang last night, and tomorrow Litvinne will assist. She is one of the most successful operatic singers in Europe at present. By the way, Mr. Bonhy told me an amusing little incident about Litvinne. When he was in Russia singing at the Royal Opera, Litvinne came to him to have her voice tried. She was accompanied by her sister, and was so timid that she would not sing in the room where Mr. Bonhy sat at the piano, but insisted upon going into an adjoining room. It seems very droll to any one that has seen and heard her recently, because she is an immense woman with a big voice and apparently no nerves.

There is opera at the Casino every night, and last night there was a big charity performance there, honored by the presence of the Princess Clementine. She was very charming in a gown of pure white and a little hat of silver spangles. The lady-in-waiting was also in white.

On my way back to Paris I will visit Bruxelles, and Antwerp, and later I will go to Germany to hear the lieder interpretated in its own country.

ANNE BEATRICE SHELDON.

GRAND OPERA STAR.

Miss Ina B. Wright's Success at Coburg-Gotha.

Miss Ina B. Wright has recently accepted an engagement as leading soprano of the Court Opera, Coburg-Gotha, Germany, and will make her initial appearance as Agatha in "Der Freischutz," September 6.

Miss Wright, who is an Oregon girl and a native of Union County, is a daughter of Mr. and Mrs. W. T. Wright. She received her education in the public school of Union, Portland University and the University of Michigan. Her musical training consists of good primary instruction at home under competent teachers, a three-year course under Mrs. Wetzell, in the Oregon College of Music, of which she is a graduate, also a three-years' course in the College of Music, University of Michigan, of which she is also a graduate. The past four years she has spent in Berlin, Germany, with Herr von Mueller, as her principal teacher, during which time she has appeared frequently in society concerts, and has won much popularity. She has mastered the German language and is quite proficient in both French and Italian. Miss Wright has a large circle of friends and acquaintances in her native state and elsewhere, who have admired her magnificent voice and charming personality, and who will be pleased to know that their predictions of her musical success are about to be realized.

The operatic organization of which Miss Wright has become the leading lady member is under the patronage of the Duke of Coburg-Gotha, and is attached to his court, dividing the time between the two cities, at each of which is a fine opera-house. The Duke is a young man, has just reached his majority, and has entered into personal control of his Dukedom. He is a grandson of Queen Victoria, nephew of King Edward and cousin of Emperor William, and is said to be exceedingly popular with his people.

DOMAIN OF MUSIC.

Beulah Cadwell, soprano, sang a solo at the Temple Beth Israel last Friday night, and her work was very creditable.

Miss Sundborg, a pupil of Gertrude Franklin Salisbury, of Boston, has been engaged to sing before the King of Sweden. She has already sung with success in Scandinavian concerts.

The new works to be heard next season at the Nikisch concerts in Berlin are: "Sinfonietta," by Roger; Scriabine's third symphony, and Draeske's symphonic fantasy, "Am Thuner See."

Programme of organ recital to be given by Harold V. Milligan at the First Presbyterian Church this evening at 7:30 o'clock: "Tocatta and Fugue in D Minor" (Bach), "Curfew" (Mackenzie), "Folk Song" (Nicode), "Alleluia" (Loret).

Stuart Maguire, baritone, met with great success in pleasing the congregation recently at the Temple Beth Israel by singing "Lord God of Abraham" from "Elijah." He was in fine voice and excelled in his artistic treatment of the solo.

Madame Kirkby Lunn, the English contralto, has won new laurels during the recent opera season at Covent Garden, and has signed another contract with the Covent Garden Opera for five years more. She is coming to this country under the management of Henry Wolfsohn next December for a limited concert tour, lasting until February.

The Leipsic Opera announces the following novelties for next season: "Die Neugierigen Frauen" (Wold Ferrari), "Roland of Berlin" (Leoncavallo), "Die Heirat Wider Willen" (Humperdinck), "Salome" (Strauss), "Enoch Arden" (Rudolph Reimann), "Beatrice and Benedict" (Berlioz), "Werther" (Massanet) and "Die Tanzerin" (Arthur Friedheim).

Frederick W. Goodrich, organist and choirmaster of St. David's Protestant Episcopal Church, has been appointed professor of pipe organ and advanced piano playing and theory of music at Willamette University. William Wallace Graham, also of this city, is professor of the violin department at the same institution of learning.

Francis Rogers, whose proud title is "The American Baritone," has established himself in popular favor in London. He has given several song recitals and in every one has duplicated his initial success. The English critics commented at length on the American singer's intelligent grasp of the charming old English, French and Irish songs he included in his programme. Mr. Rogers returns to America in the Fall.

Carl Denson, the organist and choirmaster of Trinity Protestant Episcopal Church, will play this programme of organ music today: 11 A. M., "Hymn of the Nuns" (Wely) and "Marche Solennelle" (Mailly); 8 P. M., short fantasie on the hymn tune "Alridge" (Adams) and "Triomphale" (Callaerts). At the morning service Miss Mary Adell Case, contralto, will sing "O Rest in the Lord" from Mendelssohn's "Elijah."

It will give pleasure to a great many people to know that one of the greatest baritones the West has ever produced, Professor Irving M. Glen, of the University of Eugene, will be the soloist this morning at the First Congregational Church, when he will sing "For the Mountains Shall Depart" from Mendelssohn's oratorio "Elijah." This will be a rare musical treat, for Professor Glen too seldom sings in Portland.

Mrs. David Bispham, wife of the celebrated baritone singer of that name, has arrived in Philadelphia, Pa., from England, to defend herself in the lawsuit which her husband has begun against her. She and Mr. Bispham have been separated for eight years. Mr. Bispham says he is to make a 40-weeks' concert tour, and take in all the principal cities, and may be among Herr Conried's opera singers this year.

Miss Lina Linehan, the well-known soprano, gave a lunch last Friday for Mrs. Seeligsen, Miss Seeligsen and Madame Ragna Linne. The latter was Miss Linehan's vocal instructor in the East and is to be the solo soprano today at the Norwegian Saengerbund of the Pacific Coast, held at the Exposition. Miss Seeligsen is a favorite violinist, who has played several times this season at the Exposition and has now left for her home at St. Louis, Mo.

Rehearsals have begun in New York for the English Grand Opera Company. Although the season of this organization does not open until October 1, Chevalier Emanuel and Elliott Shenck, the two conductors for Henry W. Savage, have been busy for some time trying voices and bringing the repertoire of the company to that state of proficiency which has made the English Grand Opera Company so famous. The season of the English Grand Opera Company will open in Brooklyn, October 2.

Emile Sauret, the famous violinist, will make a short concert tour this season under the direction of William K. Ziegfeld, manager of the Chicago Musical College. His first appearance will be in Philadelphia as soloist with the Philadelphia Orchestra, the dates being October 27 and 28. It is likely that after participating in two or three concerts in the East, Mr. Sauret will make a brief tour of the West, going to the Pacific Coast. This gifted artist has not been heard in the West for some time and announcement of his coming is sure to create a lively interest among music lovers.

Jan Kubelik, the great Bohemian violinist, spends eight hours each day with his favorite instrument. Up to a few years ago, when he still was developing his prodigious technique, his daily practice period covered ten hours. He plays from 9 A. M. until noon, then has lunch and rests until 3 P. M., when he takes up the bow again, to put it down for dinner at 6. At 8 he resumes work, continuing it until 10. This, of course, is on the days he does not play in public. When he has a concert on hand, Kubelik does not touch the violin that day except to run over the selections on his programme. This marvelous capacity for work coupled with his sensitive musical temperament explains Kubelik's complete mastery of his instrument.

Although her elfin hands cannot reach half an octave on the keyboard of a piano, Countess Magri, widow of General Tom Thumb, the most famous of all midgets, and herself one of the stars of Lilliput, has determined at the age of 65 years to become a great pianiste. Hale and hearty and full of enthusiasm, she and Count Magri of Italy hold daily receptions in the Midget village in Dreamland, N. Y. She is a great admirer of Paderewski, and it was he who suggested to her last Spring in Boston that she was not too old to learn to play well, since she had played for years by ear and had fairly good execution. Her piano is a beautiful little instrument, made especially for her in 1890. Although 45 years old, the instrument is as sweet toned and serviceable today as it was the day it left the factory. Mrs. Tom Thumb's music teacher is Miss Florence L. Swasey, of Brooklyn, N. Y.

One of the sweetest voiced soprano singers that it has been Portland's pleasure to know this season has been Miss Elsie Lincoln, formerly of Boston, Mass., and now of Des Moines, Ia. Miss Lincoln was the guest in this city of Mr. and Mrs. C. H. Thompson, and was the life of the musicale her host and hostess recently gave in her honor. Last Sunday morning Miss Lincoln sang a solo in the First Church of Christ (Scientist), her selection being "An House Shall Be There" from the oratorio "Isaiah," and her fine work met with every commendation. She is gifted with unusually high, ringing notes, and her voice is of a peculiarly fresh and vigorous quality, while her interpretation is all that could be desired. On her way East Miss Lincoln sang at musicales in Spokane, Wash., and Coeur d'Alene, Idaho. It will be a real pleasure to hear her sing the next time she visits this part of the country.

Without the orchidaceous personality of Paderewski, Rafael Joseffy is the greater artist; greater because more sincere and musically profounder. His few appearances before the public only serve to widen the gulf between his distinguished art and that of other pianists. Joseffy is unique—then come the others! Not so potent in his appeal on the emotional side—for he loathes the obvious sentimental—he dwells on the heights and pays the usual penalty for his remoteness, says a correspondent. But when he comes to earth from his Tarrytown Parnassus the public rushes eagerly to hear him. His recent performances of the Chopin E Minor and the Liszt A major concertos were revelations of beauty—intellectual, tonal, rhythmic and poetic. Whenever I hear Paderewski play I always think what a great tragedian the stage has lost. When I hear Joseffy I feel that America possesses a great pianist.

Madame Anna Hellstrom, prima donna of the Royal Opera of Stockholm, who lately sang at the New England Conservatory of Music, Boston, is well known in Sweden. She received her instruction from Signe Hebbe, the composer and teacher of Israel Dannstrom. She was the last debutante in the venerable temple of music where Jenny Lind and Christine Nilsson first faced an audience. When the old building in Stockholm was to be closed, razed and rebuilt, Madame Hellstrom, then only 16 years old, took part in the final performance as Gerda in the "Mountain King." During the reconstruction of the Royal Opera she was connected with different lyric stages, and then re-entered the royal institution in "Haensel and Gretel," in "I Pagliacci" and "Iphigenia in Aulis," and others of the same classical repertory. The roles sung by her are many, and she has displayed wonderful versatility. As an oratorio and ballad singer she stands in the front rank in Sweden, for years having been a soloist at most of the concerts given by the large choral societies of the principal Scandinavian cities.

A six weeks' season of grand opera will be given at the Tivoli, San Francisco, commencing September 11. The artistes engaged: Sopranos, Luisa Tetrazzini, Oliva Fetralia, Maddalena Tiori and Regina Lucchini coloratura, Maria Grasse and Vittorina Cesarini; tenors, Angelo Angioletti, Vincenzo Coppola and Giorgio Bazelli; baritones, G. Gregoretti, Gaudenzio Balasso and Enrico Moreo; basso cantante, Augusto Dado and Nataale Cervi; basso profundo, Giovanni Gravina. Giorgio Polacco will conduct an orchestra of 50 and Giuseppe Longo, who will be his assistant, will devote himself to the instruction and direction of a chorus of 50 voices. The repertoire: "Aida," "Trovatore," "Othello," "Gioconda," "Pagliacci," "Carmen," "Lucia," "Barber of Seville," "Puritani," "Norma," "Rigoletto," "Traviata," "Sonnambula," "Lakme," "Mignon," "Tosca," "Boheme," "Andrea Chenier," "Manon Lescaut," "Tannhauser," "Cavalleria Rusticana," "Lohengrin."

Waldemar Lutschg, the renowned Russian pianist, will inaugurate his American tour in Boston as soloist of the Boston Symphony Orchestra at two concerts to be given October 20 and 21. His tour will be under the direction of William K. Ziegfeld, manager of the Chicago Musical College, and great interest naturally centers in the appearance of Mr. Lutschg because of the glowing reputation which precedes him from abroad. No artist is better known in the musical centers of the old world than this talented young man. He was born in St. Petersburg in 1877 and received his instructions exclusively from his father, a well known artist and pedagogue of St. Petersburg Conservatory. His first appearance in public was in 1896 and he immediately awakened the stormiest enthusiasm. Since that time his forward position among great artists, so instantaneously secured, has been more than maintained, and Lutschg today belongs to the rank of foremost pianists of the present period.

OREGON SINGER WINS ROYAL FAVOR

MISS INA B. WRIGHT, OF COURT OPERA, COBURG-GOTHA.

WILL LOCATE IN PORTLAND

S. H. ALLEN-GOODWYN, TENOR.

A real tenor has come to town in the person of S. H. Allen-Goodwyn, who lately sang at the Marquam Grand with the Ben Greet players, and who arrived here last week to probably locate in Portland for the coming Winter. Mr. Goodwyn will be a welcome addition to musical circles in this city, as he possesses a remarkably pure tenor voice of peculiar sweetness and fine quality. It is especially adapted for sacred music.

Ezra Kendall's New Play

Tells Story of an Old-Time Strolling Player of New England.

SYDNEY ROSENFELD'S new play, which Ezra Kendall will produce at the Marquam this week for the first time, promises better results than any vehicle with which the comedian has ever before been supplied. The new play is entitled "The Barnstormer," and the title role is based upon a well-remembered character familiar to the smaller towns in Massachusetts and Connecticut 29 years ago, a strolling actor and monologist, bearing the sobriquet of "Comical Brown." Brown combined many social virtues and much goodness of heart with no inconsiderable talent as a recitationist and mimic. Accompanying him was a man by the name of Dunbar, hailing from North Oxford, Mass., who was a very good ballad singer, and between Brown's monologues and side remarks and Dunbar's songs the audience was kept in a roar of laughter from the beginning to the close of the performance. That was the rule, but it occasionally happened that the performance was given in a church, where an excess of levity was not permitted, as the following anecdote told by D. J. Ward, a veteran Worcester, Mass., editor, who readily recalls Comical Brown and his eccentricities, will demonstrate:

"In the village of Charlton, a small town just southwest of here," says Mr. Ward, "this story is still repeated: While there he engaged the Universalist Church, as that was the only place in which to give an entertainment. The sexton, whose name was Ben Wood, helped Brown to take down the pulpit and get the church in readiness for the entertainment to be given that night. The church was filled and the performance began, 'Comical Brown' telling all his stories and singing all his favorite songs, but not a ripple from any one in the audience. After the show, when the sexton was assisting Brown to pack up his traps, he said to him: 'You had better come here again, as you will get another big house, for you tickled them immensely.' 'Tickled them!' said Brown. 'I did not hear any one laugh, applaud, nor did I even see a smile.' 'What!' said Wood, 'you didn't hear them applaud, stamp their feet or whistle? You bet you didn't, because I have been sexton of this church nigh onto 40 years, and if I caught one of them shouting or stamping I'd throw him out of the window, but they all liked it immensely, because several of them told me so.'"

Brown was quite a vocalist himself, and his quaint rendering of "Billy Barlow" and "That's No Business of Mine" still lingers in the memory of the older inhabitants throughout the entire southern half of New England. Brown is described as a man who was about 5 feet 11 in height, rather slender, and as having red hair and wearing small side whiskers. His face invariably bore a somewhat serious, even chastened expression, but was full of kindliness and good deeds, and tales without number are told of sudden postponements of announced performances through Brown's volunteering to help out of trouble some sufferer by accident, or misfortune, whom he had encountered on the road.

It was his custom to stroll into a town or village two or three days before the contemplated performance, and enter into the serious undertakings of the moment or the sports of the residents precisely as though he was one of them, and he invariably proved a welcome aid, for he was bright, resourceful and well informed on all subjects, and he knew more about catching fish, playing baseball, ornamenting a hall, mowing a lawn, repairing a clock, breaking a colt, making hay, stopping a toothache, relieving rheumatism, detecting a scoundrel and administering summary punishment thereon than any other man who had traveled New England for a quarter of a century.

He was born in Leicester, Mass., and from just after the close of the Civil War up well into the '80s he followed the roving life above described. He passed away when he was about 75, practically as poor in pocket as when he started, although he had made and secured a great deal of money, but he had also been generous in good works, and although his pecuniary accumulations were non est, yet the sweet New England air was filled with the odor of his kindly acts, his helpful deeds, and there is today a firm and abiding faith in many a New England village that in the book of the recording angel the name of Comical Brown is writ, like that of Abou Ben Adhem, as "one who loved his fellowmen."

This is the sort of character Sydney Rosenfeld has woven into the plot of his "The Barnstormer," which he has written for Ezra Kendall, modulating it and varying it to suit Kendall's personality and temperament. The new play was put in rehearsal in New York before the departure of the Kendall Company to the Coast, and author, star and management are said to be quite enthusiastic over the promise that is visible in the new play.

NEVER HAS PLAYED "EVA"

New Leading Woman at the Belasco Makes Startling Confession

NOW here a question arises. Can an actress who has never played Little Eva attain fame? It remains for more judicial minds than mine to determine, but I desire to say at the outset that Lillian Laurence has never figured in a "Tom show." From the short acquaintance which arose from meeting the new Belasco leading woman, the other day, I am prepared to say that she will do splendidly. She has a record as an actress that is hard to beat, but has never played Eva. I could forgive most anything but that, and am sure there always will remain a trace of feeling against her because she has never "doubled in brass" along the "Tom" route. She evidently has taken a short cut to leading ladyship, for she has been acting since she was 12 years old without doing Eva, and her debut must have been made at least, shall we say, ten years ago.

For the sake of that smile of hers I shall try and forgive her for reaching distinction by a strange road. She even had the audacity to tell me that she had never done Camille until a year ago, and yet they call her the greatest leading woman in stock. Beastly unconventional I call it, but you can't deny that she has had a remarkable career.

She has probably played more parts in stock, and played them well, than any living woman. For seven years she was at the head of the Castle Square Company, in Boston, and when she finally decided to leave 1000 Bostonians signed a petition asking her to remain. For several years she has been widely known as one of the best of Charles Frohman's forces, and it is a confession of ignorance not to have heard of her and her work.

She is said to be versatile, and, no doubt, she is, but she appeals to me essentially as a comedienne. Perhaps this is because of her delicious sense of humor, which is as apparent to one who talks to her a few minutes as her good looks and her intelligence. She has come to Portland to succeed Lucia Moore at the Belasco, after winning over the rest of the country. Her acting has recently been the talk of San Francisco, and it seems to follow naturally that we are going to like her, though there's no telling. We are just as good as San Francisco and the rest of the country. There are many reasons to believe we are better, but tomorrow night, when she makes her first appearance in "Alice, of Old Vincennes," we shall have a chance to know.

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