

SPRING MUSIC FESTIVAL OPENS THIS WEEK

Chicago Symphony Orchestra, With Chorus of Portland Singers, Will Be Heard at the Armory



JOHN B. MILLER, TENOR.



ARTHUR MIDDLETON, BASS.



GENEVIEVE CLARK WILSON, SOPRANO.



FRANZ WAGNER, SOLO CELLIST AND ASST. CONDUCTOR.



ROSE LUTIGER GANNON, CONTRALTO.



EDITH MOXON GRAY, PIANIST.



ADOLPH ROSENBECKER, CONDUCTOR.



JAN VAN OORDT, CONCERTMASTER AND SOLO VIOLINIST.

IN the true musical sense of the term Portland has never had a real musical festival backed by a big, imported symphony orchestra. But the long-looked-for event comes this week and Portland goes on the music-map along with Worcester, Mass., Cincinnati, O., Pittsburg, Pa., St. Paul, Minn., Boston, Mass., and other cities.

Portland's annual Spring musical festival begins Friday night this week, at the Armory, Tenth and Couch streets, and concludes Sunday night. The Portland chorus of 300 voices will have the distinguished assistance of the Chicago Symphony Orchestra, Adolph Rosenbecker, conductor. The vocal soloists are: Genevieve Clark Wilson, soprano; Rose Lutiger Gannon, contralto; John Miller, tenor; and Arthur Middleton, bass. Jan Van Oordt is concertmaster and solo violinist, and Franz Wagner is solo cellist and assistant conductor.

Friday night there will be a grand orchestra concert, followed by a recital by the vocal chorus of Max Bruch's "Falt Ellen," the incident of which is taken from the siege of Luck-

now, India, and belongs to the period of the Indian mutiny of 1857, when siege-stricken Lucknow was saved by a highland brigade of the British army under the command of Sir Colin Campbell. Through the cantata is heard the strains of the Scotch tune, "The Campbells are Comin'." So, Friday night will be known as "Scotch night."

Saturday afternoon a popular orchestral concert will be given to accom-

modate the school children of the city. This is the picture recorded in a grand orchestral concert and rendition of Goring Thomas' "Swan and Skylark."

Sunday afternoon, April 12, a magnificent rendering of Handel's "Messiah" by the vocal chorus, soloists and symphony orchestra may be expected, with added orchestra numbers.

Sunday night, April 12, will close the musical festival, when there will be a

grand orchestral concert with vocal and instrumental solos by the many soloists with the Chicago Symphony Orchestra.

For the approaching music festival, the largest and best vocal chorus Portland has yet heard, has been rehearsing during these past three months under the direction of W. H. Boyer, and many of the members are many of Portland's professional singers, including Mrs. Walter Reed, Dom J. Zam, W. A.

Montgomery, H. A. Hogue, W. Gifford Nash, Mrs. May Dearborne Schwab, Miss Petronella Connolly, Miss Evelyn Harley, Mrs. Rose Coffey Powell, Miss Agnes Watt, John Claire Monteth, and others. The singers number about 300 and have largely been recruited from church choirs and musical societies. The volume and strength of this big chorus make an inspiring musical attraction and a surprise in this line is promised.

The music festival should be cordially welcomed and large attendances assured at all the different concerts. Many out of town people will be here, the tickets are selling well, and Portland people should believe that this is an important public educational event that should be promptly taken advantage of.

The Chicago Symphony Orchestra was well received here on its last trip in 1902, and since then has achieved international success. It is now one of the most popular musical attractions before the American public, and as a symphony orchestra it leads. On the present tour the orchestra and soloists have been well received. Everywhere

GENERAL DANIEL F. BRUSH, VETERAN OF THE CIVIL WAR

New Commander of the Department of the Columbia a Survivor From Days When Soldiering Was Soldiering.

BY ARTHUR A. GREENE.

NOT many of the "silver grays" remain on the active list of the Army. Most of the men who fought the battles of this Republic during the 40 years which followed the Civil War have been picked off by death or retirement. Time is the only foe before whom they have retreated. It is therefore of especial interest that General Daniel F. Brush, the new commandant at Vancouver, is a survivor from the days when soldiering was soldiering and there was a good chance to get killed.

General Brush served something like two years as a boy volunteer in the Union Army and afterward went to West Point and became a lieutenant of regulars in 1871. He was immediately assigned to service on the plains. He served under Stanley and Custer and distinguished himself against the Sioux, especially in the action on the Powder River in '73, when he commanded the scouts and located the hostiles. During the hard service of the Sioux War he was especially conspicuous and was associated with all the famous fighters of the frontier, Buffalo Bill, Miles, Custer and the rest.

Later in the plucky time of peace

during the '80's and early '90's he was detailed as instructor of military tactics at the University of Illinois. When the Spanish War came he was a major in the Seventeenth Infantry and participated with his battalion in the Santiago campaign. Promotion followed fast after that and he went up to the grade of colonel. He saw much service in the Philippines in the inspection department, becoming inspector-general. His recent promotion to brigadier general came on his return from the Islands.

General Brush is especially pleased with his command of the Department of the Columbia, as he has never served in the Pacific Northwest. The department will probably find the new commandant an administrator of much force and energy. Personally General Brush is a fine type of Army man; slender, wiry, bronzed, with an alertness of movement and speech which characterizes a man of action. He will be 49 in May, which gives him four years more of active service. He will be among the very last of the Civil War veterans to leave active service. Portland is glad to know General Brush and hopes the next four years will be the pleasant and most useful of his long military career.

human beings but by 2,000,000 cats and dogs." This is the picture recorded in the view of party division presented in "Rosmersholm." Rector Kroell is a faithful depiction of the vanquished, while the coward who fears to disclose his whole heart is characterized by the free thinker and opportunist Mortensgaard. The disappointment which Ibsen felt at the real outcome of the long struggle is evidenced by his lamentation that "much remains to be done before we can be said to have attained real liberty. A certain element of nobility of soul must be introduced into our National life, into our Parliament, and into our press."

It was in these thoughts that "Rosmersholm" had its origin. The play was completed in 1880 and Ibsen launched it in the hope that it would "lead to lively discussion." Ibsen said of the play that "it deals with the struggle with himself which every serious-minded man must face in order to bring his life into harmony with his convictions. First and foremost of course the play is a creative work, dealing with human beings and human destinies."

Ibsen drew on the actualities of life for the real warp and woof of "Rosmersholm." A certain episode in the life of a Swedish nobleman known to Ibsen suggested Rosmer, remarkable for the distinction of manner which makes of him the central figure of the play. The details of the Swedish episode needs scarcely be related, for they conform almost exactly with the incidents of the play.

Students of Ibsen are familiar with the most popular type of his works, the social drama. "Rosmersholm" marks the end of this series. At the beginning of the play Rosmer, who many accept as simply a personification of the Ibsen thought, the decided Conservative, is esteemed and admired. But public opinion

turns against him as soon as his intellectual emancipation is discovered. Ibsen himself has been almost as much exposed to attack as the Rosmer of our play. My audiences will consider the play almost exclusively as belonging to the social class, but if well considered it will be found to mark the transition to the psychological. Rosmer and Rebecca are first concerned about political duties and social ideas, but all these considerations take on an evanescent as the play proceeds, and in the final act we find them alone with their souls tortured by their selfish conduct. My impressionation of Rebecca will be marked by a gradual transformation from the woman of either assumed or real presentment mentality concerned with the Rosmer of our play to the purely feminine individual, who having driven a creature of like flesh and blood to self-destruction, is overwhelmed by the human horror of it all and follows in the same path of sought-for oblivion. I realize that my temerity will be severely understood in attempting to follow in the wake of Eleanor Duse and Mrs. Fisk, but as a close student of Ibsen and having been trained in my intimate association with Nazimova, I shall attempt with the use of my own talent and some of her perception to interpret the thought which inspired "Rosmersholm" rather than to give purely a depiction of the apparently human Rebecca.

Naturally, Tubbs—Sleep well? Subbs—Like a top—never lose a wink. "Great Scott! what do you take?" "An alarm clock in my room and then set the alarm for half an hour after I go to bed. As soon as it rings I naturally roll over and go to sleep."—Pick-Me-Up.

"Rosmersholm;" An Interpretation

By Blanche Stoddard

BY BLANCHE STODDARD.

STRANGE it is that so much thought has been given to the political and social history of Norway and Sweden, and I am convinced that had it not been for the intensely human Ibsen, whose keen perception seems to have penetrated the very depths of social unrest and whose scope of thought has encompassed the entire real of the universality of social convention, the little kingdom would have played a very minor part in the literary affairs of the world.

Only Ibsen could have lifted his mentality to the heights of his intellectual realm. So much of the materialistic is suggested by the Steirling and the Folk-thing, the legislative bodies of Norway, that one would scarcely look to the literature of these people for the profound thought of Ibsen's works.

So indissolubly linked with the movements of democracy has the great author been that we are not a little surprised that William Archer, the eminent scholar and student of Ibsen's sociology, should declare that the great Norwegian was an aristocrat.

"Rosmersholm" undoubtedly marks the transformation from the Bohemian to the punctilious man-of-the-world. Archer says, "No democratic movement which implied a leveling down could ever command Ibsen's sympathy. He was a leveler-up or nothing."

Ennoblement of character seems to have been the keynote of his mature life. The victory of the liberal party in 1884, when King Oscar finally yielded in the fight which had gone on for 14 years upon the interpretation of the Norwegian constitution of 1814, left innumerable



Blanche Stoddard.

emities to which the long contest had given rise.

In 1886 Ibsen visited Norway and was impressed with the rancorous and vulgar personalities which drowned all rational discussion of the principles at stake. He said that he was convinced that Norway was inhabited, "not by 2,000,000

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