VICTOR HERBERT AND HIS ORCHESTRA

Famous Attraction Already Engaged for Next Year's Music Festival, April, 1909, and Portland Choral Society Will Sing.

VICTOR HERBERT and his orchestra and the Portland Choral Society in Verdi's "Requiem" and Sullivan's "Golden Legend," with other high-class selections will be heard at the next Portland music festival, to be held here in April, 1909.

Arrangements are about consummated whereby C. A. Shaw, the musical impresario, in conjunction with the Heilig Theater management, is able to make the definite announcement of this coming musical treat. The recent musical festival in this city, participated in by the Chicago Symphony Orchestra and Portland Choral Society of 300 voices, was such a great artistic success that it was decided to if possible duplicate it in response to a popular demand to that effect.

It is universally admitted that Victor Herbert is the greatest living American composer, and as a symphony director he ranks among the highest in the profession. Before he gained such fame as a composer he was a celebrated 'cello soloist, and he is such a natural musician that he can be trusted to bring with him an orchestra selected with the most critical care and calculated to please. The engagement will be for three nights and one afternoon matinee, and although the music to be selected has not yet absolutely been decided upon, it is likely that for one-half of the first choral night the Portland Choral Society will sing Verdi's "Requiem," and for the last choral night Sir Arthur Sullivan's "Golden Legend." The list of music will, of course, be extended. The membership of the Portland Choral Society, which consists at the present time of 300 voices, will be raised to 400, the additional voices being selected ones. The society will be organized in September on a permanent basis, with officers of its own, and will be incorporated. It will in every way represent a highly trained chorus.

The series of concerts run during the season just closing by the Heilig Theater management has been successful, with large attendance, the list of attractions including: Maud Powell and Kubelik, violinists; Herbert Witherspoon, basso; Lillian Blauvelt, soprano; Padcrewski, and the Chicago Symphony Orchestra. There is now only one remaining concert in the Heilig series, the engagement of Bessie Abbott, the coloratura soprano of the Metropolitan Opera House Company, New York City, who takes the place of Louise Homer, the contralto. Madame Homer has recently become the mother of an interesting pair of twins, and will not appear on the concert stage for some time.

There will be no subscription list for next season's concerts in this city under the direction of the Heilig Theater management, as it has been decided to leave the selection of attractions entirely to patrons, some of whom wish to attend one or more or all concerts. In this way it is thought that patrons' conveniences may be better suited, when they find they can if they wish attend individual concerts without the expense of subscribing to the whole series.

ENGAGED FOR NEXT YEAR'S MUSIC FESTIVAL HERE.

Victor Herbert, Who Will Appear With His Orchestra.

TASK OF THE DRAMATIST

Must Keep One Eye on Heaven, the Other on the Box-Office.

LONDON, April 18.—In a speech that bristled with epigram, Alfred Sutro, the popular dramatist, described to an audience at the Workingmen's College, Crowndale road, N. W., the whole duty of the modern playwright as he conceived it. He said:

"The dramatist must recognize the fact that he has to write for a crowd. To have influence on his generation he must lift one eye to heaven, but the other must be squinted at the boxoffice.

"Woman is the autocrat of the theater, and the frown of the suburbs is the death knell of the play.

"The fact that the public of the play does not care for an author's work is no guarantee that posterity will reverse the verdict.

"To a large section of the public the actor is the thing—not the play. Though they will not go to see even a 'star' in a bad play, they will not go to see a good play without him."

HEILIG THEATER

14th and Washington sts. Phones: Main 1; A 1122

4 NIGHTS BEGINNING WEDNESDAY **APRIL** 22—23 24—25

SPECIAL-PRICE MATINEE SATURDAY

The Musical Treat of the Season

Frank J. Sardam Offers the Big Musical Comedy Success

THE DISTRICT LEADER

Cast of Principals

Ethel Dovey
Fred C. Truesdell
Vera Hamilton
Frank Weed
Albert Denier
Mina Manley
Gustav Neaville
Nellie Watters
Ward de Wolfe
Geo. W. Wandling
Geo. C. Cochrane
And Ensemble of Smartest Gowned Girls

Words, Book and Music by Jos. E. Howard

A Rollicking, Rhymeful Musical Play with a reason

Ensemble of Smartest Gowned Girls

THE SONG HITS

When You Go Out to Dine
So
Heart to Let
Way Down in Jersey
Won't You Be My Girlie
Sing Sing Sammy Sen
Something Doing
Around My Heart
What's the use of Dreaming
Same Old Story
Home Is Home
Finale

EVENING PRICES:

Lower Floor	$1.50
Balcony	$1, 75c, 50c
Gallery	50c
Boxes	$10.00

Special Saturday Matinee Prices:

Lower Floor	$1.00
Balcony	75c, 50c
Gallery	25c
Boxes	$7.50

SEAT SALE OPENS TOMORROW AT THE THEATER

PANTAGES

FOURTH AND STARK STREETS. J. A. JOHNSON, Resident Manager

THE BEST IN VAUDEVILLE WEEK OF APRIL TWENTIETH

Week Ending Sunday: Don Fulano, "The Black Beauty of Vaudeville"; The O'Brien Troupe, Waldron Bros., Tom Mahoney, Winnifred Stewart, Jean Wilson, the Biograph.

FOR THE NEW WEEK, BEGINNING MONDAY, A Great Spectacular Novelty,

THE NEILLSON AERIEL BALLET

Beautifully Staged—Elaborately Produced. A Dazzling Spectacle.

A SECOND FEATURE

LORRAINE BUCHANAN AND TROUPE

In a Brilliant New Comedy Success.

THE SOUTHERN BELLES
Banjoists.

FRANK M. CLARK
Monologist and Dramatic Songster.

JEAN WILSON
Illustrated Song.

CONLON AND RIDER
Lively Comedians.

THE BIOGRAPH
New Motion Pictures.

PANTAGES ORCHESTRA
Direction H. K. Evenson.

MATINEES DAILY AT 2:30; NIGHTS AT 7:30 AND 9 O'CLOCK
PRICES: UPSTAIRS, 15¢; DOWNSTAIRS, 25¢; BOXES, 50¢
ANY SEAT AT THE WEEKDAY MATINEES, FIFTEEN CENTS

WILL PLAY "PEER GYNT" SUITE

Second Portland Symphony Orchestra Concert Will Be Notable Event—Mrs. Walter Reed and Henry Bettman the Soloists.

IN the Portland Symphony Orchestra Portland now has an orchestra of its own and one it may well be proud of, and all who have not heard it should do so at the next concert, Wednesday evening, May 6.

When it is considered that these musicians have not been playing together year in and year out under the same baton, the first concert was indeed a credit to them and their efficient leader, Charles Dierke. Even those most sanguine of success for the orchestra had to marvel at the work done in so short a time. One may easily expect the second concert to be an improvement on the first, as the orchestra has been working together diligently since then and has a very attractive programme to offer. The "Peer Gynt" suite of Greig will interest the symphony patrons particularly.

The rulers of Scandinavia have set the world a noble example by their treatment of native men of genius. Grieg, for instance, was honored with an annuity which enabled him to give up the drudgery of teaching and conducting and devote himself to composing and making his works known at home and abroad. Here where we struggle along to support our orchestras—and this for our education and pleasure—this does seem a noble example indeed.

Brought Close to Ibsen.

It was the writing of the music to "Peer Gynt" which brought Grieg into close association with Ibsen. Ibsen's Peer Gynt will live always through Grieg's music, which has more poetry and artistic intelligence in every number than the whole five-act monstrosity of Ibsen.

Ibsen's poem has been summarized as follows:

The character of Peer Gynt is taken from a Norwegian folk legend. He is a sort of a Norse Faust; a man destined to be lured on to destruction by his own imagination unless he is saved by a woman. Peer Gynt is a peasant boy, living with his mother in extreme poverty; the boy's head teems with ideas and grand plans for his future and his mother, though not blind to his fantastic wildness, cannot help believing in him. His youthful arrogance is unbounded; he goes to a wedding and carries off the young bride Solveig to the mountains, where he afterwards deserts her.

Finds Refuge Among Kings.

He then roams about and at last finds refuge in the halls of the Mountain King of the Dover Mountains, where he falls in love with the King's daughter, but is expelled from the palace upon his love being discovered. Returning home he finds his mother, Aasse, on her deathbed. She expires in Peer's arms. Later he turns up in Africa, where he goes among the Arabs and plays the prophet and makes love to the beautiful Anitra, daughter of the Bedouin chief. In the last act, Peer Gynt, after being shipwrecked on the Norwegian coast, returns to the hut in the forest, where he finds Solveig awaiting his return, and dies as she sings the tearful melody known as "Solveig's Cradle Song."

The Portland Symphony Orchestra will give the prelude to the fourth act—"Morning Mood"—a pleasing idyll with dancing lights of flute trills; the sorrowful, quiet andante on the death of Aasse, Peer's mother; the dainty dance of Anitra, charming in invention and orchestrated with magic art; finishing with the dance in the hall of the Mountain Kings with its ever increasing whirl and vivacity, its sempre crescendo and sempre strello al fine.

Mrs. Walter Reed and Henry Bettman, violinist, are the soloists for this concert. This is Mrs. Reed's really first big appearance in some time, and this announcement will undoubtedly be received enthusiastically by her many admirers and pupils. Mrs. Reed's rich, deep contralto voice will be heard to splendid advantage with the orchestra. Mrs. Reed's numbers will be announced later.

Henry Bettman, the other soloist, will give Wieniawsky's Polonaise in A major. This will be a real treat to lovers of the violin and will be Mr. Bettman's first appearance in concert work in Portland.

Eugene Music Festival Makes Good

Fine Renditions of "Holy City" and "Golden Legend"—Orchestra Plays From Vocal Score.

BY J. M. QUENTIN.

PEOPLE at the upper end of the Willamette Valley and surrounding towns are still talking of the musical and educational treat Eugene experienced at its music festival just concluded, April 14-15, 1908, will be long remembered by musical enthusiasts, for on these dates the Eugene Oratorio Society gave a series of concerts with the Chicago Symphony Orchestra.

Eugene was in holiday attire, gay flags fluttered in her streets, many visitors were present, and the weather was on its best behavior. The committee of management made the event a red-letter occasion and the hero of it all was Professor Irving M. Glen, who drilled the vocal chorus, was head and shoulders of the event, and with fine musicianly and executive ability at two of the three concerts directed both chorus and orchestra in those two cantatas, Alfred R. Gaul's "Holy City" and Dudley Buck's "Golden Legend." The Chicago Symphony Orchestra, under the direction of Herr Adolph Rosenbecker, gave one orchestral concert and played the accompaniments at the two choral events. Herr Rosenbecker and his orchestra proved their versatility at the rendition of Gaul's "Holy City" by playing from the ordinary vocal score instead of the orchestral score. Musicians will at once appreciate what this means. Only one orchestra out of 100 could do it.

When attending the five Portland concerts of the Chicago Symphony Orchestra, I said all the nice things I could think of concerning the orchestra, its musicians, director and the soul-stirring things they played. Words, mere words, can't do more. So, on this occasion I won't talk much orchestra. I rather wish, now, to speak as appreciatively as possible of the magnificent singing and cleverness of the Eugene Oratorio Society, about 175 strong, who sang like a veteran chorus and after only 15 rehearsals. Wonderful! Rarely—during a long experience as a music crank and vocal student—have I heard the fine enunciation and phrasing of this chorus excelled. Their speaking was a delightful feature and when Professor Glen swung his baton, they sang as with one voice. To be sure, they ought to speak better in song than other people who do not have their college advantages.

It was a revelation to see such a rosy-cheeked, clear-eyed, healthy-looking student body of boys and girls all under the spell of music for two entire days, and acquitting themselves so well. Many of the singers and people in the audience had never before heard a high-class symphony orchestra and vocal chorus. Farmers and their families drove in from the old farm, situated some distance from the railroad, and I saw two cowboy-looking young men on horseback who said that they had come to "take in" the concerts.

But by this time you will be wondering who the members of the Eugene chorus are. Here are their names:

Sopranos—Mesdames Pope, Willoughby, L. Johnson, E. Johnson, Woodruff, Hill, L. T. Harris, Travis, Tromp, Yerington, Tollman, S. E. Stevens, W. W. Calkins, Laura Harris, W. B. Dillard and Martin, Misses Daisy Gilbert, Neal, Gross, Symington, Hayes, Prosser, Ruff, Clara Wold, Cora Wold, Renshaw, Bristow, Barbour, Wilbur, Travis, Shaver, Brown, Howard, Schofield, Stimson, Hendershott, M. Young, Devereaux, Anderson, Ferndine, Perry, Cox, Barnard, H. Humphreys, C. Hurd, V. Hurd, Wood, Phipps, E. Barker, G. Barker, Guthrie, Coyle, C. Gilstrap, Schwarzschild, Goldsmith, Grax, West, and Irish.

Contralto—Mesdames Linn, Dixon, Day, Geiser, Fraser, Burden, Lewis, Pinkerton, Barbour, Macy, Rugh, Foster, Buck, Misses L. Yoran, Zimmerman, Prescott, B. McCallum, Campbell, Goff, Mackenzie, Barber, Auperle, Dilley, E. McCallum, Hobbs, Munday, V. Gilbert, Owens, Chase, Caufield, Kress, Stillman, Wood, M. Gallogly, E. Gallogly, Robinson, Newell, Van Doyn, Eastham.

Tenors—Messrs. F. S. Dunn, M. McClain, Stoelquist, Burke, Prescott, Downs, Paine, Storey, Inman, Woodruff, Glass, Stevens, W. F. Gilstrap, L. C. Read, D. Bristow, C. McClain, F. Bond, Ellis, Farris, Dunton, Coleman, Goodman, Devereaux, Stillman, Husband, Kellems and Towsley.

Basses—Messrs Neal, Davidson, D. Lewis, Davies, Cooper, Rounds, Ogden, Beatty, Scott, Angel, L. Lewis, Nelson, Tiffany, Dodson, S. D. Read, Poyner, Burt, McIntyre, Manville, Dowling, P. Collier, Drew, De Neffe, Barbour, Curron, Gardner, C. Lyons, Marsters, Marshall, L. Mott, D. Lyons, Morris and W. Mott.

The chorus singing in the "Holy City" was not so steady as in the "Golden Legend," the singing of the latter members being marked with more confidence. The male voice chorus was a pleasing novelty, and among the mixed voices the best was the alto section. The tone of the soprano, while commendable, was sometimes dull. But for young voices, it was very creditable.

I don't know what others may think, but to me the biggest thing at the Eugene music festival was the ease with which Rosenbecker and his men played the accompaniment to the "Holy City" from the vocal score—that is, without the orchestration. The latter has got lost on the road, somewhere. But that didn't scare the musicians. Professor Glen conducted, Rosenbecker played first violin and gave cues at rehearsal where "flutes," "trombones," "clarionets," "timpani," etc., come in. These were penciled on the vocal score and when concert time arrived, the orchestra played as if the real score was before them.

It was a musical experience of a lifetime. The Chicago Symphony Orchestra is now heading toward Los Angeles, Cal.

Professor Irving M. Glen, Director of Eugene Musical Festival.

Japanese Color Prints at Art Museum

A FEW very fine Japanese color prints are now shown in the glass case at the Art Museum, together with some other choice examples of Oriental art. It is the idea of the management to show in this case a selection of beautiful objects, a few at a time, so arranged as to give pleasure without the weariness attendant on a large exhibition. Such a little exhibit as this may be repeatedly studied with profit. The wonderful command of line, the brilliant effects produced by the varied juxtaposition of a few colors, the decorative use of the fine black masses shown in these simple prints are an inspiration to the artist and a delight to the amateur.

Some characteristic Utamaros are shown in rarely fine condition, retaining the original exquisite delicacy of color. Utamaro it was who first attracted European artists and so strongly influenced their work. But some charming examples of the primitive Harunobu are also exhibited and the whole selection, though small, suggests the great range and variety of artistic expression developed in this unpretentious medium. The prints are from the collection of Mrs. William M. Ladd.

Among the other objects shown the following may be especially noticed: An iron vase by a modern Japanese artist, which was shown in the fine arts department at the St. Louis exposition, beautifully decorated in a wave design in low relief, lent by L. A. Lewis; a bronze tiger, modern Japanese, lent by Mrs. C. H. Lewis; a rare old Chinese manuscript case of carved jade, some exquisitely carved boxes in the same material, together with a number of Chinese snuff bottles, beautiful in color and design, from the collection of Mrs. W. S. Ladd. The Corean bronze vase is several centuries old and some good pieces of old lacquer are also shown.

This exhibit, with the carbon photographs of famous portraits now on the walls, will remain until removed to give place to the first exhibition of the Arts and Crafts Society the middle of May. This Arts and Crafts show and the coming of F. V. DuMond to give a six weeks' course of instruction from May 1, are encouraging events to those interested in the important work of developing the artistic capacities latent in our community.

SNUFF IS STILL POPULAR

Use Is Increasing in Larger Towns of England.

DUBLIN, April 18.—(Special.)—Snuff-making is a considerable industry in Ireland, and it would be interesting to learn if the practice of snuff-taking remains as common as it was. In England it is largely on the increase in towns, though decreasing in the country. An immense amount is consumed at the General Post-office, and both wholesale and retail drapery establishments are excellent customers of the snuff-makers.

"The bulk of snuff-takers are women of the working classes in the North of England, who would think it improper to smoke," says the representative of a large English firm. "My firm alone sends half a ton of snuff to Newcastle every month. Dundee takes snuff to the extent of half a ton a week, and Edinburg and London come next in proportion to their populations."

Snuff stalls are very conspicuous at the Tobacco Exhibition in London, and probably it is only an accident that articles lauding the virtues of snuff as a preventive of various diseases have been circulated in the English newspapers at a time when the manufacturers are giving special prominence to the product. Much snuff is used in the factories at Belfast.

Royalty Appears in Play.

BERLIN, April 18.—(Special.)—It is not often that a ruling sovereign condescends to take to the boards, but in an entertainment given at the new palace, Darmstadt, the chief character in Mr. Strong's "Drums of Oude" was played by no less illustrious an actor than the Grand Duke of Hesse. His royal highness' sister-in-law, Princess Dorothea von Solms-Lich, took the part of a maidservant in another play. A triple bill was put on, and the performers were all members of the court circle.

McMinnville to Learn Esperanto.

MCMINNVILLE, Or., April 18.—(Special.)—An Esperanto Club was formed in this city last evening with six charter members, for the study of the new universal language. J. C. Cooper is president, Arthur McPhillips secretary, Kate Lantz treasurer, and Rev. C. F. Swander, instructor. Meetings will be held weekly.

MARQUAM GRAND

PORTLAND'S FAMOUS THEATER PHONES MAIN 6—A 1020

FRANK W. HEALY PRESENTS

TONIGHT (SUNDAY NIGHT)

Last Performance

"FLORODORA"

6 NIGHTS BEGINNING Monday, April 20

MATINEE SATURDAY

"THE BELLE OF NEW YORK"

INTRODUCING ROBERT LETT

Famous Broadway Comedian

Evenings 25c-50c-75c-$1.00 - Matinee 25c-50c-75c

THE GRAND

Vaudeville de Luxe

Week Begining Monday, Apr. 20

A Wonderful Vaudeville Programme, Headed by The Well-Known Eastern Stars.

HALLEN & FULLER CO.

Presenting George M. Cohan's Great Comedy,

"Election Bets"

Special Added Attraction,

MR. LEO COOPER & CO.

Presenting

"The Price of Power"

TWO ROSES
High-Class Musical Offering.

WESSON, WALTERS & WESSON
Comedy Sketch Artists.

Geo. H. WHITMAN & DAVIS Elouise
"His Little Game," a Protean Comedy Sketch of Varied Novelty and Interest.

NAOMI ETHARDO
European Equilibrist.

FRED BAUER
The Popular Illustrated Balladist, "I'm Afraid to Come Home in the Dark."

F. F. MONTRESSA
The Dean of the I. A. T. S. E. Operators, Will Exhibit the Latest Motion Pictures.

NEXT WEEK:
The Great HENRI FRENCH
Mimic Actor and Impersonator.

TIME AND PRICES REMAIN THE SAME.

BAKER THEATER

PHONES: MAIN 2, A 5360 GEO. L. BAKER, GEN. MGR.

PORTLAND'S FASHIONABLE POPULAR PRICE PLAYHOUSE HOME OF THE INCOMPARABLE BAKER STOCK COMPANY

Week COMMENCING SUNDAY MATINEE, TODAY April 19, 1908

The Rollicking Comedy of Modern English Life

The

STRANGE ADVENTURES of MISS BROWN

One of the Cleanest and Best Laughing Plays of the Century—Life in a Select Young Ladies' Seminary—A Comical Collection of Merry Mixups—A Pretty Love Story—Another "Charley's Aunt" for Fun and Laughter—Stage Under Direction William Dills.

Evening Prices—25c, 35c, 50c Matinee—15c, 25c

MATINEE SATURDAY.

NEXT WEEK—"SHERLOCK HOLMES"

THE STAR

PHONES: MAIN ....5496 A 1496

Beginning Sunday Mat., April 19th

The R. E. French Stock Co. Offer The Celebrated Comedy Drama,

How Baxter Butted In

IN FOUR ACTS, BY OWEN DAVIS

This Will Be Farewell Production of The French Co.

Matinees Sunday, Tuesday, Thursday and Saturday at 2:30 P. M. Prices, 10c and 20c. Every evening at 8:15 o'clock; prices, 15c, 25c and 35c.

Beginning next Sunday evening, April 26, the Armstrong Musical Comedy Company will open an indefinite engagement at the Star. Their opening production to be "A Scotch Highball." Watch daily papers for scale of prices.

Wed. Eve. SECOND CONCERT May 6th

PORTLAND SYMPHONY ORCHESTRA

CHAS. DIERKE, Conductor

SOLOISTS Mrs. Walter Reed, Henry Bettman SOLOISTS

Tickets Now on Sale at Eilers and Graves & Co.—50c to $1.50

Wed. Eve. HEILIG THEATER May 6th

Management Edna B. Jones

GRAND CASCORONIA BALL AND CONFETTI CARNIVAL

— GIVEN BY —

LOCAL NO. 455, AMALGAMATED MEAT CUTTERS AND BUTCHERS WORKMEN OF N. A. A. F. OF L.

MERRILL'S HALL

Seventh and Oak Streets.

Tuesday Evening, April 21, 1908

Ten Prizes—Value, $50.00.

ADMISSION 25 CENTS.

LYRIC THEATER

Keating & Flood Props.

Corner Seventh and Alder. BOTH PHONES, Main 4685, Home A1026

WEEK COMMENCING MONDAY, APRIL 20

P. R. Allen Presents Miss Verna Felton and the Allen Stock Company in Chas. W. Chase's Dramatization of Marie Corelli's Celebrated Novel,

THELMA

Matinees Tuesday, Thursday, Saturday and Sunday. Prices 10c and 20c. Every Evening at 8:30; prices 10c, 20c and 30c.

NEW MOVING PICTURES BETWEEN ACTS—NO LONG WAITS