

# Last Concert Portland Symphony Orchestra, Season 1907-08

At Heilig Theater Friday Night, May 22. Arthur Alexander, Tenor, and Madame Marquardt, Harpist, Soloists



MADAME MARQUARDT  
HARPISIT



ARTHUR ALEXANDER  
SOLOIST

he sang an aria from Liza Lehmann's "Golden Threshold," accompanied by the composer.

After his phenomenal London success, Mr. Alexander journeyed to the Continent and has spent the past two months in Milan. This charming Italian city has this year been favored with more artists of note than any previous season, and Mr. Alexander heard and personally knew there many of the world's most distinguished artists.

Of equal importance at the symphony concert in a musical way is the appearance of Madame Marquardt, the harp soloist, who will make her initial bow to Portland on the same programme. Madame Marquardt comes here after triumphs all the world over, having three times toured the world in concert with her husband, Johann Marquardt, a violinist of note. Herr Marquardt will also appear with the orchestra as concertmaster. There are few harpists so well adapted to this wonderful instrument as Madame Marquardt, as her execution as well as her singing tone has rarely been equaled. Madame Marquardt has appeared with Theodor Thomas, Anton Seidl, Walter Damrosch, and many of the world's great orchestras, where her musicianly style, power and beauty of tone have been warmly commented on. Her solo number on the symphony programme will be "Cascade" for harp by Zabil, which will show her artistic work to the best advantage.

And now last, but by no means least, the orchestra itself. The enthusiastic and appreciative reception given the orchestra at the last concert was a source of real satisfaction to Mr. Dierke and his men, and they have determined to make this last programme quite the best of the season.

Mr. Dierke has shown himself a conductor of rare good judgment in the selection of his numbers, as well as in the direction of his instrument artists. The last programme will be by far the most artistic and interesting. The most pretentious number to be given will be the "B Minor Symphony" (unfinished), of Schubert's. This has been one of the favorite numbers of orchestras ever since it was first given at Crystal Palace, London, in 1867. There are but two movements, "Allegro Moderato" and "Andante Con Moto." These two movements are complete, and why Schubert abandoned this symphony has never been known. The first page of the score is dated Vienna, 1822, and for 45 years it remained unknown. Among all of Schubert's works not one is more beautiful in ideas or perfect in form than this.

The complete programme:

Processional march from "Montesuma," Dr. H. J. Stewart; symphony in B minor, unfinished (a) Allegro Moderato, Franz Schubert; (b) Andante Con Moto; "Cascade," harp solo, Zabil, Madame Marquardt; "Dream Pantomime," from "Hannel and Gretel," Humperdinck, Arja, Arthur Alexander; "Entre Act" Valse, M. B. Palacios; grand fantasia from "Die Meistersinger," Von Kurnberg, Wagner.

This will be the last concert of the Portland symphony orchestra this season, and those who have not yet heard the orchestra should not let the opportunity go by to do so. The box office of the Heilig Theater will be opened to the subscribers May 19, and to the general public May 20, 21, 22. Mrs. Edna Jones, under whose management these concerts are given, asks the subscribers to note that Tuesday, May 19, has been set aside for them, before the general sale commences.

No announcement is arousing greater interest musically in this city than the statement that as a fitting climax at the close of a busy musical season "our own" Arthur Alexander has been engaged as tenor soloist at the third and last concert for 1907-08 of the Portland symphony orchestra, to be given Friday night, May 22, at the Heilig Theater.

To visit Portland at this time Mr. Alexander has foregone the pleasure of a few weeks with friends and relatives in the East to help make the close of the Portland symphony season a notable one.

In London, England, this past season Mr. Alexander's fine tenor voice has created a most favorable impression. Mr. Sharp, his manager, who is one of the really big impresarios, predicted an immediate success for Mr. Alexander, but even Mr. Sharp did not count

on the firm footing this tenor now has in musical London—and after London Mr. Alexander may feel sure of any city in the world. This "little Caruso," as he has been called, charmed London not alone by his rare tenor voice—mellow, flexible and pure—but also his inimitable renditions showing himself always the thorough musician and artist. Those who have enjoyed Mr. Alexander's vocal recitals here can easily imagine that notable afternoon at Kensington Palace when he appeared before a large and fashionable audience—an audience that was loath to go at the end of the programme, but remained and applauded to the echo, until finally Mr. Alexander sat at the piano, as we have so often heard him here, singing and playing his own accompaniments. Or one can recall Mr. Alexander earlier in the London music season when he appeared at the Criterion Theater, where

## Visit of Walter Damrosch and New York Orchestra Important Musical Event

THE most important event ever offered the music-loving people of Portland will be the three orchestral concerts on June 3 and 4 at the Armory, part of the official programme of the Rose Festival. When Walter Damrosch was approached in New York City by Lois Steers-Wynn Coman and asked to travel across the continent several thousand miles in order to honor the City of Portland with the presence of himself and his great orchestra of skilled artists, he said: "I would not consent to go without taking my full orchestra with me. I would not be willing to leave any men behind." And so at infinite expense the little army of musicians was engaged. In commenting upon the success which Mr. Damrosch has won in the metropolis of America, the New York Mail said recently:

"The conductor's patient skill has been backed by a guarantee fund raised by some 40 well-known New Yorkers. He has gathered together a body of good musicians, kept them busy for a year, and his now his results worth the effort. The strings are transparent in quality, and of sufficient power, but the wood-wind and brass choirs give the band its special claim to distinction. When it played yesterday it was as though sunlight penetrated through and through the orchestral uteruses, wiping out black shadows and flooding all with color."

This superb orchestra under the great director, Walter Damrosch, will make an extended tour of the Pacific Coast under the management of Lois Steers-Wynn Coman, and its visit will be by far the most significant and momentous musical event ever chronicled in the Pacific Northwest.

## "ROSE FESTIVAL MARCH" OUT

Piece by Local Composer Dedicated to Portland Show.

A. De Caprio's "Rose Festival March" has been published and copies are now being sold for the benefit of the Rose Festival fund.

The march was composed last Fall and was first played in public by Sousa's band, under direction of Signor De Caprio, at the Armory, during Sousa's Portland engagement.

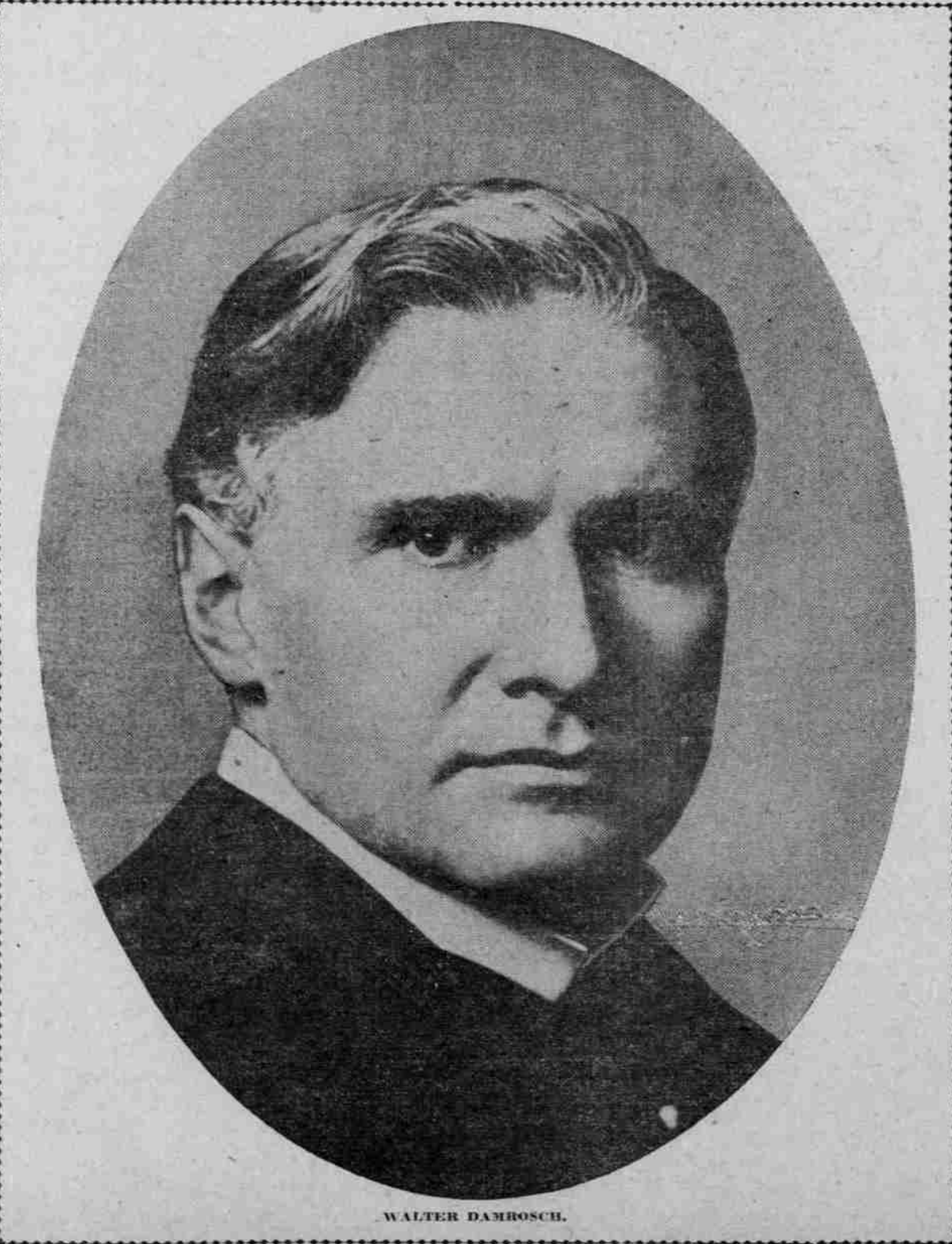
The march has a fine swing and a very pretty melody is carried throughout. The trio is very effective. The march is arranged for piano.

De Caprio's band will play the march at the forthcoming drill of school children on Multnomah Field. Physical Director Krohn has heard it, and says the piece is well adapted for accompaniment of calisthenic exercises.

It is to be the official march for the Rose Festival.

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### Francis Wilson Is a Model Husband

Famous Comedian Always Catches the Owl Train and Rarely Misses Spending Sunday at Home.

NO TROUBLE is too great for Francis Wilson to reach his home at New Rochelle, just out of New York City. The instant the curtain falls, whether he be playing in Harlem, Brooklyn, Jersey City, Williamsburg, or New York City proper, he hurries to his dressing-room, gets into his street clothes, in an incredibly short space of time and he has, never been known to miss the 12:06 midnight train for home. The most attractive invitations have absolutely no temptation for this player.

"I'm a home body, you know," he says, and with one of his winning smiles, he goes off to catch the train. Two years ago, the curtain rang down upon his New York opening very late and his family and a party of friends who were in front had all they could do to make the train, but when they arrived at the platform, there was the comedian waiting for them.

When he plays Baltimore, Philadelphia or Washington on the south, or Boston on the east, the midnight train invariably takes the comedian home on Saturday night so that he can have at least all day Sunday with his family, his books and pictures. During his recent engagement in Philadelphia, a great personal friend did his level best to persuade Mr. Wilson to give him his Sunday, for he too had a splendid collection of books and paintings in his home. "I know," said Mr. Wilson, "I'd love to do it; honestly, I would. But I'll tell you the truth. At 1:30 o'clock this afternoon the two dearest girls in the world, with their mother, will be in a trap, waiting for me at the New Rochelle station, and I wouldn't disappoint them for anything. You can understand it, old man, can't you? I only see them once a week, now, you know."

Mr. Wilson is inordinately fond of his home and his family and is one of the domestic players on the American stage. He has been known to travel 14 hours to be at home three and then turn and travel 14 hours back to where his company was playing.

Chapman has not appeared in concert in Portland since her return from her very successful concert in Europe last year. Her great art, as well as her rich mezzo soprano, never fail to charm the music-lover. Berlin, the world's music capital, heralded the new singer, her singing creating a furor.

The richness of her lower register, as well as the brilliance of her higher register, has widely commented upon.

Mrs. Chapman had no less than eight engagements in that great music capital including an engagement with the Symphony Orchestra, the court director directing the orchestra. Mrs. Chapman still preserves the letter of praise he sent her after her great success of that night. She was also associated in concert with Xaver Scharwenka directing the orchestra. She was also chosen as one of two to sing arias upon the programme, on which were many opera singers of great note, including two of the Royal Opera in Berlin, of the St. Petersburg Opera, Zurich Opera and others. She was also appearing in a quartet or chorus. In America also Mrs.

Chapman has sung with great orchestras including the orchestra in Chicago and artists of international fame.

Mr. Graham has also made good in Berlin, having won fame and laurels with the Royal High School of that city. He has not appeared in concert in Berlin as soloist for two years. This will be the only appearance of these artists in concert this year.

Mrs. Chapman will give many of her strongest numbers which secured her the recognition from Berlin critics of having developed one of the few great voices of the world.

Mr. Graham will present the famous "Clascona" of Bach and other masterpieces suited to his broad and classical style. Friends of these artists are interested in promoting the success which this concert so well deserves.

One primitive method of getting water for irrigating vegetable gardens in China is to dig a hole in a shallow river bed and carry the water to fields in American soil all this. The well, of course, is lost the next time the river rises.

### ROSE FESTIVAL CONCERT

Mrs. Chapman and Mr. Graham at Heilig Theater May 25.

A Rose Festival concert has been scheduled at the Heilig Theater, Monday, May 25, presenting Pauline Miller-Chapman, mezzo-soprano-dramatic, and William Wallace Graham, violinist. Mrs.

### GOOD ADVICE TO A FRIEND IN BUYING A PIANO

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