

Symphony Orchestra Members Give Enthusiastic Support to Conductor

Hard Work Shows in Rehearsal and Rosebrook Has Men Under Thorough Control—Seats Sell Well and Many Business Men Have Given Tickets for Music Students.

THE advance sale of seats for the two remaining concerts of the Portland Symphony Orchestra shows a decided new interest in the orchestra. A number of business men who have given their subscriptions do not want to use all the seats they are entitled to, and have turned them over to the management of the orchestra to be given upon request to musical students or other music-lovers who feel they cannot afford the concert. These tickets may be obtained by writing the Portland Symphony Orchestra, care Eilers Piano House, 12th and Morrison streets, Portland, Ore. Many of the music teachers have taken hold of the work in an enthusiastic manner and have distributed the programs for the next concert among their pupils, insisting upon their familiarizing themselves with these numbers and gaining some knowledge of the composer before attending the concert.

The programme for the next concert shows Mr. Rosebrook an artist in selecting his numbers. The "Leone" symphony (No. 1) is the best of the symphonic works. It is written in illustration of the lighter symphonies, and though one of the lighter symphonies, is one of the most popular for orchestra programmes. It has never been given here before. "Les Preludes" (No. 2) is decidedly the most popular of the symphonic poems written by this great master. Franz Liszt was a man of vivid imagination, and this is a tonal commentary on Liszt's "Meditation Poétique." The theme of love, the tempest, the peaceful pastoral, the heroic march of war, all are depicted.

The orchestra will also give Grieg's "Peer Gynt, No. 2." This is not so well known as the suite No. 1, given last season. It also is on the motif of the then story and contains such delightful numbers as "Ingrid's Lament," "Solveig's Love" and "Solveig's Cradle Song." These contain a charm and grace, and a weird fancy characteristic of Grieg.

While we are struggling to establish our own symphony orchestra, it is interesting to note that in 1908 Grieg conducted the Philharmonic Society in Christiania, and gave subscription concerts, meeting with much discouragement; and it was during this time that Liszt, one of Grieg's piano accompanists and sent for him. This recognition by Liszt made Grieg's countrymen appreciate his genius and subsequently they gave him the funds to enable him to give up his teaching and conducting and devote himself to composing.

By special request the string section of the orchestra will give Schumann's "Trauerzeit." This number is so familiar as to seem popular music. Schumann was



WALDEMAR LIND
VIOLIN SOLOIST



MRS. ROSE BLOCH
BAUER - SOPRANO
SOLOIST



DAVID ROSEBROOK
CONDUCTOR

the great master of homely lyric art—Schumann's music was affected by his own sorrowful existence. This we notice in "Trauerzeit" especially.

There has been a decided interest shown in the appearance of Mrs. Rose Bloch Bauer as soloist for the next concert. Mrs. Bauer has not appeared in concert during the past two years and comes back to her place in the musical world with the same brilliant soprano voice that always delights her host of admirers. She will sing "Ocean, Thou Mighty Monster," from Weber's Oberon, which is a highly dramatic number and will show her voice

to splendid advantage. The orchestra of this is a most elaborate one, written almost entirely for strings, and giving a most pleasing accompaniment to the voice. Those who have heard Mrs. Bauer recently say her voice is fresh and brilliant and shows a decided purity of intonation.

Waldemar Lind has not appeared in concert here since his own recital when he made his debut to Portland. Mr. Lind will play the "Singing Concerto" in A, Opus 45, with orchestral accompaniment. This is the most difficult as well as the most popular concerto written for the violin by Sinding, and will give Mr. Lind an opportunity to show his mastery of technique and his splendid phrasing.

Christian Sinding was born in Norway, but received his musical training at Leipzig and Berlin and combines the German school with the weird freedom of his own fatherland. This concerto shows a wonderful facility in construction and remarkable timeliness.

A decided improvement was noticed in the orchestra at the last rehearsal, both in the finish and the unity of the ensemble work. The work of Mr. Rosebrook as conductor is telling and the men are earnestly supporting him. Charles Edward Russell, in an article on "The Grand Orchestra in America," in the March Cosmopolitan, mentions the fact that the Thomas Orchestra has been a more potent influence on the life of the City of Chicago than any other factor. While it is a far cry to the artistic success of the Thomas Orchestra, there is in Portland the material for an organization that Portland may boast of and now is the time the patronage and encouragement is needed.

Unusual Story of Financial Fall and Rise of H. S. Rowe

Forced Into Bankruptcy, Circus Man Is Pulled Out and Pays Debts in Full by Aid of Forgotten Grubstake.

TO have his property sold under the hammer, his creditors paid off on a basis of 15 cents on the dollar, to be discharged in court a bankrupt, then to receive \$100,000 and send checks in full to all creditors who had settled their claims on a 15 per cent basis, all within a period of three months! The extraordinary achievement of H. S. Rowe, proprietor of the great Norris & Rowe circus,

who will say now that there are no honest men?

The story of the recent financial troubles of the Norris & Rowe circus reads more like a pretty piece of fiction than a transaction in business in this prosaic old world of ours.

The starting of Norris & Rowe's financial troubles dates back to the Spring of 1906, when the great fire at Los Angeles, Calif., destroyed the circus's headquarters in its meshes. Their daily expenses exceed \$5000 and they were playing to an average business of \$1000. Their losses in and around California were tremendous. When the big circus got north as far as Portland the effects of the earthquake were not noticeable, and the business of the show jumped to its always large proportions.

Along in the Fall the circus made a tour of Mexico and the bad luck they encountered early in the season returned, and as a result of the Mexican tour the finances were reduced to a pitiable extent. They managed to get out of the country and were on their way through Arizona when the floods took bridges away and again the circus met the luck that recurred so often during the year. They were compelled to lay in Globe, Ariz., for 15 days, and after they were able to get away they were compelled to cancel all of the dates that

had been advertised and make a jump to Santa Cruz, Cal., the Winter home of the show. When they got home they figured up their losses on the season and found them to be \$27,000.

The show took the road again the following year and was only fairly successful. The following year the panic came on and it seemed impossible for the showmen to strike their former successful pace.

Unable to meet their obligations, they were forced to bankruptcy, their property sold under the hammer and the labor of years passed away and Norris & Rowe were practically penniless.

Now, here is where the pretty part of the story comes in. In the successful days H. S. Rowe grubstaked a friend of boyhood days to \$2000 and sent him to Alaska to seek his fortune. That was the last heard of Le Roy or the \$2000.

When the news of the bankruptcy proceedings were published through the land, Le Roy, in his Alaska home, read of his friend's trouble and it occurred to him that a little balance was coming to Rowe out of the grubstake. He got pretty busy with the telegraph wire and as a result Rowe, who was considered down and out, was made aware that \$20,000 was his. Mr. Rowe immediately purchased his show back and then he did an act that the angels in heaven have no doubt recorded. He made out checks in full payment of 100 cents on the dollar for all the creditors who had settled their claims against him on a 15 per cent basis. Of course, according to the German stage by storm and have continued ever since they were written. He has a clear conception not only of the inevitable and accepts the hand of Herr von Ottendorf, son of the late Herr. Professor von Ottendorf, a suitor favored by both her parents. The young man enters upon his matrimonial venture with considerable circumspection and before proposing

"The Lost Paradise" by German Players at the Lyric Theater

"THE LOST PARADISE," BY LUDWIG FULDA.

Julius Bernardi, owner of a factory, has a daughter, Marguerite Moor. Edith, his daughter, Marguerite Moor, Richard von Ottendorf, Martin Dadel, Dr. Walter Heideck, writer, Fred Trautmann, Hans Arndt, technical engineer, Oscar Hahn, Muehlberger, working man, A. Hecker, Kraus, working man, Emil Waterstraat, Frank, working man, Curt Nonbert, Weber, foreman, Julius Knispel, Hicke, Muehlberger's daughter, Anna, Adolbert.

Fulda has a large following in Germany, and by many of his admirers he is hailed as a German Aristophanes or Moliere. However this may be, he is certainly a playwright of no mean ability. His comedies and dramas took the German stage by storm and have continued ever since they were written. He has a clear conception not only of the inevitable and accepts the hand of Herr von Ottendorf, son of the late Herr. Professor von Ottendorf, a suitor favored by both her parents. The young man enters upon his matrimonial venture with considerable circumspection and before proposing

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Balcony.....75c, 50c
Gallery.....25c

itself. On the one side is the cause of the people, poor, oppressed, working to the utmost of their ability; on the other side nothing but selfishness and greed. Her efforts to effect a settlement of the strike are met with a refusal. She discovers her engagement is the stumbling block. Her father cannot meet the demands of the strikers, because from now on he has to keep up two establishments, and the raise in wages would mean a considerable reduction in their accustomed standard of life. Edith makes a final appeal to Ottendorf and declares her willingness to consent to any sacrifice

necessitated by the events. Now the mask falls from Ottendorf; it is clear that the financial pact entered into by him and Bernardi is really for his exclusive benefit. Edith, all entreaties of her parents notwithstanding, breaks off the match. The main obstacle removed, the way is paved for a settlement of the strike. M. Dadel as villain, scored a signal triumph; he has shown that he is able to take over serious parts; the audience, in exposing rather primeval

instincts, followed his acting with rising wrath and indignation and paid his art the somewhat unusual tribute of withholding on account of this name villany the applause due his splendid acting.

O. Hahn played the "good man," a man so noble and generous, that, to find his equal, one must go back to the Marquis Posa in Schiller's tragedy, "Don Carlos"; he put into his part considerable feeling and all the pathos demanded by the author; the audience showed its appreciation by an uninterrupted fire of applause.

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