MUSIC

EDITED BY JOSEPH M. QUENTIN.

THIS afternoon at 3 o'clock, at Christensen's Hall, Eleventh and Yamhill streets, Mrs. Beatrice Dierke, Oregon's premier pianist, will give her first public piano recital in four years, and she ought not only to be cordially greeted because of her artistry, but the hall ought to be crowded because of the importance of the musical event. The programme chosen is one of varied beauty, composed of selections not very often met with on tour, and is of gems from Weber, Rubinstein, Mark Hambourg, Arensky, Rachminonoff, Gabrilowitsch, Tschaikowsky and Wagner.

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The Portland Symphony Orchestra is preparing several interesting musical attractions for its first concert, on the afternoon of November 12.

One of the numbers to be played will be Massenet's "Scenes Neapohtaine," a composition which portrays a few phases of life in Naples and written in the most characteristic style of the celebrated French composer. The suite, which consists of four numbers, is scored for full orchestra and is very brilliant and effective. Being a highly descriptive number, it is sure to prove especially enjoyable, as the episodes are so clearly depicted as to be easily understood and appreciated by all.

The educational value of the coming symphony concerts can scarcely be over estimated. Students of music in Eastern cities consider the orchestra concerts there an important part of their musical education, and the Portland Symphony Orchestra offers the same opportunity to local students and amateurs.

The public will have an opportunity to hear the works of the great masters through the only medium capable of producing them properly—a symphony orchestra.

At these concerts, a pleasing feature will be introduced. The patrons will have the benefit of elaborate programme notes in which the different compositions will be analyzed and explained. This feature will be a great assistance to students, and ought also to popularize the concerts with those who are not deeply learned in classical music.

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Mrs. Harry McQuade, who was substitute soprano soloist at the White Temple, last Sunday, sang "Fear Not Ye O Israel (Buck), as an offertory solo at the morning service. Mrs. McQuade, whose former home was in Chattanooga, Tenn., was soprano soloist at a Baptist church of that city when Dr. J. Whitcomb Brougher was its pastor. Mrs. McQuade is a member of the Montlehoral Club, and has a voice of fine natural quality.

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The musical extravaganza, "The Princess Chryanthemum," will be given at the Kelso Theater, Kelso, Wash., very soon by local talent under the direction of E. Wray Jones, of Portland, and Miss Gladys Boys, pianiste, of Kelso.

* * *

Miss Harriet Enna and Dr. Emil Enna gave a successful recital last Tuesday night at Vancouver, Wash., under the auspices of the Ladies' Guild of the First Presbyterian Church. Miss Enna received many floral bouquests and among the audience was an officers' party from Vancouver Barracks. Miss Enna and Dr. Emil Enna will give an afternoon recital before the Monday Musical Club October 30 and Dr. Enna will appear in two individual recitals after the new year.

* * *

Last Sunday morning Miss Irene Flynn and Miss Rose Friedle assisted at 9 o'clock mass at the Church of the Madeline, Rev. Father Thompson pastor. Miss Friedle sang a contralto solo, "My Task" (Ashford), Miss McGinnis playing the organ accompaniment.

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Following is the list of membership this season of the Tuesday Afternoon Club: Soprano, Miss Hazel Koontz, Miss Francis Norden, Mrs. W. J. Marshall, Miss Christine Denholm, Miss Valma Johnson, Miss Marie Roberts and Miss Marion Brodie; alti, Miss Ellen Driver, Miss Eleanor Statler, Mrs. G. K. Fargo, Miss Delta Chambreau, Miss Monta Maegly, Mrs. G. E. Reed, Miss Helen Stribling, Miss Eleanor Brodie, Miss Calla Chambreau; Mrs. Rose Coursen-Reed, director.

* * *

The women's chorus of the Monday Musical Club will hold its first meeting tomorrow afternoon at 2 o'clock at Ellers' Hall, under Mrs. Rose Coursen-Reed's direction. Splendid work was done by this chorus last season and the club hopes to add many new members this year. All singers desiring to join this chorus of women's voices, for this season, are requested to be present at this meeting and hand in their names for membership to the secretary. The hour of rehearsal has been changed this season from 4 o'clock P. M. to 2 P. M.

* * *

Frank G. Eichenlaub and Mrs. Beatrice Hidden Eichenlaub are planning a series of violin and piano sonata recitals to be given during the ensuing musical season. Some of the most modern works, which are quite new to the Pacific Coast, will be given.

* * *

More complaints are being received that too many singers in this city cannot read music easily. They seem to think that if they vocalize and can sing from memory their life work is accomplished. Give them a keynote, ask them to sing at sight from a piece of music and they are lost. One well-known Portland teacher of voice culture and a church choir director of experience says: "Vocal students should insist that their teachers not only give them tone work and the building up of the singing voice, but should teach them that the ground work of music is sight reading—time, rhythm, part singing, etc. During my eight years as choir director I have tried hundreds of voices for positions in the quartet and while 85 per cent of these singers could sing solos very well, 95 per cent could not read music. Singers who apply for a church choir position should understand that a director is looking for a singer and a musician, and that, if it is a choice between the two, the musician gets the position every time. His responsibility is in the success or failure of the quartet or chorus and not in the solo parts."

* * *

Kathleen Parlow, the noted violinist, who is soon to return from Europe to begin her second tour under the management of Antonia Sawyer, is regarded in Europe as an expert judge of old violins. This is an unusual distinction for so young a woman. It is stated that violinists of great and small repute frequently make an effort to bring their violins to Miss Parlow and get her estimate of the instruments. Her own violins are rare, one of them a Guarnerius of priceless value. This coming season, Miss Parlow will not have much spare time to hold seances for the violin fraternity that loves to discuss the inner secrets of the art. Her bookings will keep the violinist on the road for several months, as she has been engaged for leading orchestras of the United States and Canada, including a tour of 14 concerts with the Boston Symphony; pairs of concerts with the New York Philharmonic; the Philadelphia Symphony Orchestra; the Cincinnati Symphony Orchestra; the Theodore Thomas Orchestra, of Chicago; the Russian Symphony Orchestra, of New York; the New York Symphony Orchestra and the Toronto Symphony Orchestra. Miss Parlow will play also with the New York Philharmonic Orchestra in Cleveland, O., and give a recital at Oberlin, the last being a re-engagement. Other clubs that have engaged Miss Parlow are the Apollo of St. Louis and the Chromatic, of Troy, N. Y. Miss Parlow has been engaged by a number of reigning social leaders for musicales, and among her New York appearances are three chamber concerts at the Hotel Astor with Ernesto Consolo, the eminent Italian pianist, who is also to tour the country.

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William Mansell Wilder, who has been musical director and organist for a number of years of the White Temple and Grace Methodist Episcopal Church, and is leader of Portland's newly formed male chorus, the Orpheus, has been appointed to take

William Mansell Wilder, Well-Known Choir Director, Who Will Lead Chorus of 1000 Voices at the Gypsy Smith Meetings in This City.

charge of the choir of 1000 voices that will sing at the Gypsy Smith meetings, in the Tabernacle, Kamm's Field, beginning about November 11. Mr. Wilder has his plans for the organization of this big chorus well in hand, and will recruit it principally from the different church choirs throughout the city, regardless of denominational lines. Chairmen, representing denominational churches, have already been appointed, and these, after conferring with the singers in their respective churches, will then report to Mr. Wilder at headquarters at the Young Men's Christian Association. The chorus membership cards that have been issued, leave blanks to be filled out under these heads: Denomination, voice, phone, address, and signature. Another line reads: "I hereby agree to become a member of said chorus for the meetings beginning November 11, 1911." Musical accompaniment will be provided for the chorus by a selected orchestra, under Mr. Wilder's direction, and rehearsals will start soon. Chorus membership cards can be obtained at the Y. M. C. A. rooms. These cards will soon be in demand, as persons possessing them will be sure of getting seats at and admission to all the different meetings. It is stated that at many of the Gypsy Smith meetings in Eastern cities, so great were the crowds that the admission doors were jammed by waiting thousands of intending auditors.

* * *

Miss Laura Ferguson, the new soprano soloist at Grace Methodist Episcopal Church, is a young singer who by merit and assiduity at her vocal studies has come rapidly to the front here as a church choir singer, since she came to this city from Minneapolis, Minn., about two years ago. Before her arrival here, Miss Ferguson held the position of organist in several churches in Minneapolis and stood high also as a pianist. Since taking up voice culture, she has developed a pure soprano voice of rare personality and extensive repertoire, embracing the following: "Ah Fors e

Miss Laura Ferguson, New Soprano Soloist of Grace Methodist Episcopal Church Choir.

Lui" and "Sempre Libera," "Ah Non Giunge," from "Somnambula," "Una Voce poca fa," from "Barber of Seville," "The Brilliant Bird," from "Pearl of Brazil," "Jewel Song," from "Faust," "Waltz Song," from "Romeo and Juliet," "Voc che Sapeta," from "Marriage of Figaro," "Caro Nome," from "Rigoletto," "Prayer," from "Tosca," "One Fine Day," from "Madam Butterfly," "Voc lo Sapeta," from "Cavalleria Rusticana," "Elsa's Dream," from "Lohengrin," also many arias from standard oratorios, and songs by Mozart, Gluck, Strauss, Wolf, Schumann, Schubert, Ruckauf, Rachmanoff and other modern composers. Miss Ferguson was recently presented in recital by Robert Boice Carson.

* * *

Some interesting anecdotes have been told recently of Lehar, whose success with "The Merry Widow" strated the craze for Viennese opera, says the Toronto Mail and Empire. That operetta, by the way, was not the first work of the composer to attract attention, though it was the first one to give him a bank account. Three years before writing "The Merry Widow," he composed "Rastelbruder," and being a novice in business matters, sold it for $400 to a publisher who made a hundred times that much money out of it. Still no one expected great things of Lehar, as another story indicates. When "The Merry Widow" was in rehearsal, the composer refused to allow a critic to witness the performance. The manager of the theater advised the critics not to worry and told him that there would probably be another opera in rehearsal before the week was out, which shows how greatly an expert may be mistaken, for "The Merry Widow" ran in Vienna for nearly two years.

Last year Lehar wrote three operettas, but he is not anxious to repeat the experiment. He rested five months after these exertions. It took him two months to compose the sketch of "The Count of Luxembourg," recently produced in London, and the same amount of time to write out the orchestration, which in these days "is quite as long a business as the work of composing." "My best work is done in Summer," writes Lehar, "in my country house, at Ischl. When the fit takes me I work right through the day and the night; once fairly started on an opera, I allow myself, broadly speaking, no rest for a couple of months. On one occasion I wanted to find a particular melody, and from 9 o'clock in the evening till 2 in the morning I sat in my room, vainly striving to discover it. But, alas, the fount of inspiration had apparently run dry, and so, at last, tired out, off I went to bed. At 5 o'clock I woke up with the tune ringing through my head, rushed to the piano, played it over, and then duly transcribed it. It proved one of the most popular airs I have ever written."

* * *

"Did you ever notice," writes Walter Grimes in the Louisville (Kentucky) Times, "how a fellow, when he once gets confused and says the wrong thing, has a tendency to get in deeper and deeper?

"A friend was telling me of his first experience in attending a reception in Indianapolis some time ago. During the progress of the function an elaborately-gowned woman sang for the guests. Her voice wasn't anything to brag about, and my friend, who is very plain spoken, turned to a meek-looking little man sitting at his right and asked in a low voice, 'Who was that old hen who has just squawked for us?'

"'That,' replied the man addressed, 'is my wife.'

"My friend gasped, 'Oh, b-b-beg your pardon,' he gasped. 'She's really a rather nice-looking woman and I know she'd sing beautifully if she had made a better selection of her music. Who do you suppose ever wrote such a silly song?'

"'I am the author of that song,' replied the meek-looking little man."

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At Grace Methodist Episcopal Church this morning Miss Laura Ferguson will sing "Show Me Thy Love" (Torrente) and in the evening Miss Ferguson, Mr. Mulder and Mr. Montgomery will sing "The Lord Will Comfort Zion" (Brown).

* * *

This programme of French songs, sung in French, was given last Wednesday afternoon under the direction of Mrs. Rose Coursen-Reed: "L'Heure d'Azur" (Augusta Holmes) and "Mon Coeur s'ouvre a ta Voixx," from "Samson et Delilah" (Saint Saens), Miss Madeline Stone; "Les Etoilles Filantes" (Dell Acqua), Mrs. Burdette D. Townsend; "L'adieu du Matin" (Pessard) and "Habanera," from "Carmen" (Bizet), Mrs. R. W. Schmeer; "Dites-moi" (Nevin) and "Le Fidele Coeur" (Vidal), Miss Ellen Driver; "Jeune Fillette" (Leoni), Miss Maurene Campbell.

* * *

Are most musicians nervous? The celebrated composer, Handel, had such a remarkable irritation of nerves that he could not bear to hear the tuning of instruments and, therefore, this was always done before he arrived at the theater, says Percy's "Anecdotes." A musical wag who knew how to extract some mirth from Handel's irascibility of temper, stole into the orchestra one night when the Prince of Wales was to be present and untuned all of the instruments. As soon as the Prince arrived Handel gave this signal of beginning, con spirito; but such was the horrible discord that the enraged musician started up from his seat and having overturned a double bass, which stood in his way, he seized a kettle drum, which he threw with such violence at the leader of the band that he lost his fullbottomed wig in the effort. Without waiting to replace it he advanced bareheaded to the [illegible] of the orchestra, breathing vengeance, but so much choked with passion that utterance was denied him. In this ridiculous attitude he stood staring and stamping for some moments, amidst a convulsion of laughter; nor could he be prevailed upon to resume his seat until the Prince went in person and appeased his wrath.

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The date of the piano recital by Mordaunt A. Goodnough has been changed from October 16 to October 12 and will take place at Christensen's Hall. The public may obtain invitations. The programme is: "Carnival Scene," Op. 26 (Schumann); "Sonata, C Major" (Bethoven); "Fantasie in C Minor" (Bach); "Bouree" (Bach); "Etude" (Schytte); "Awakening of Spring" (Haberbier); "Forest Murmurings" (Liszt); "Valse Brillante" (Moszkowski); "Polonaise" (Weber); "Twelfth Rhapsodie" (Liszt).

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At Centenary Methodist Episcopal Church tonight the Centenary Male Quartet will sing "Come to the Savior Now" (Stebbins).

* * *

Excellently and reverently rendered was the elaborate music sung and played at the Temple Beth Israel, at the Atonement services, last Sunday and all day last Monday, under the direction of Mrs. Rose Bloch Bauer. In addition to the vocal music by the quartet choir, there were selections by a string quartet consisting of Philip Pelz, Leo J. Samuelson, Charles Duncan Raff and Edgar E. Coursen, one of their numbers being "Elegie" (Pelz). Mr. Raff played Max Bruch's arrangement of the "Kol Nidre" and solo numbers were finely sung by Mrs. Bauer, Mrs. Marx and Dom J. Zan. The cantor work of Mr. Zan was beautifully done.

* * *

A meeting for the organization of the Portland Choral Society, David P. Nason, director, took place at Ellers hall last Thursday night, and the singers who attended thought the time opportune to start such a chorus in this city. Mr. Nason asks that all who wish to join the new chorus send their names to him at 131 West Park street, and he will then arrange meetings for rehearsals at Ellers hall, the exact dates to be arranged afterward. It is possible that the musical compositions for study by this new chorus will be a new oratorio by Saint-Saens, or "Faust" or "Aida," sung in concert form.

* * *

Harker S. Perkins, of Boston, Mass., who comes to this city in the near future to make his home, is one of the younger musicians of Boston. Mr. Perkins received his musical education entirely in his native city, studying with such well-known masters as Everett E. Truette (piano and organ), Wallace Goodrich, of the New England Conservatory (organ), and Gustave Strube, the noted composer of the Boston Symphony Orchestra. Mr. Perkins will make his debut here with a piano recital next month.

* * *

Mr. and Mrs. Plymale entertained several friends last Monday night by giving a musical at their home, 424 Tillamook street. An enjoyable programme was rendered by Clifford's Sextet, including selections from the opera "Shogun," and among those who took part were W. Benley and R. Mainwring, Mrs. Edward Bofinger, Miss Alice Plymale, Miss Velgurth, Miss Nita L. Briggs, C. H. Green and Miss Floretta Velgurth. Clifford's Orchestra has been in Stevenson, Wash., this past week, playing at the Skamania County Fair.

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Miss Dagmar Inez Kelly, a popular song recital soprano, has returned from a visit to Spokane, Wash., and is again busy at her vocal studies.

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Mrs. Nettie Greer Taylor, the well-known choir singer, leaves Tuesday for New York, for the opera season, and will remain East until the Christmas holidays.

* * *

A large circle of musical and other friends will be interested in the announcement that Miss Nancy Augusta Beals and Harry van Dyke are to be married, in December. Miss Beals is the only daughter of Mr. and Mrs. Edward Alden Beals, of this city, and is an excellent soprano soloist. After she graduated from St. Mary's Academy,

Miss Nancy Augusta Beals, a Portland Soprano Whose Engagement to Marry Harry Van Dyke, Pianist, Is Announced.

Miss Beals went with her mother to Europe, where she spent one and a half years at musical centers in Italy and elsewhere. Mr. Van Dyke is a pianist of ability and received part of his musical training in Berlin, Germany. Mr. Van Dyke and his bride will continue in the musical profession, after their marriage days are over.

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This programme was given at the last meeting of the Tuesday Afternoon Choral Club, under the direction of Mrs. Rose Bloch Bauer: "Aus Mein Gessen Schmezen" (Franz); Du Bist Wie Eine Blumen" (Schumann), "Bon Jour, Susanne" (Pessard), Miss Lola Price; "On the Shore" (Neidlinger), Mrs. Delphine Marx; "My Heart Is Singing" and "Where Blossoms Grow" (Sans Souci), Miss Ledwidge; "I Hear You Calling Me" (Marshall), Miss Luke; "Hayfield and Butterflies" (Clark), Miss Mary Davidson; "Melisande in the Wood," Miss Knox; a group of Schumann songs, Mrs. Weinstein. Mrs. Bauer sang for the class "Light" (Marion Bauer). The two new part songs by Denga were reviewed by the class members.

* * *

A large chorus is now forming for the rehearsal of the ever-popular sacred cantata, "Queen Esther," which will be given shortly at Sunnyside Congregational Church, East Thirty-second and Taylor streets. Good singers in all the parts are invited to join this chorus at once, by applying Sunday or Friday nights at the church.

* * *

Miss Verna Smith, contralto, sang "Jean," by Burley, and "Where Blossoms Grow," by Coombs, at the musical given at Grace Methodist Episcopal Church last Wednesday night. Miss Smith, who received many pleasant compliments on her singing, is contralto soloist at the Hassalo Congregational Church.

* * *

The personnel of the Tuesday Afternoon Club, under the direction of Mrs. Rose Bloch Bauer, for the season of 1911-12, is: Miss Mary Davidson, Mrs. Delphine Marx, Mrs. Elfrida Heller Weinstein, Miss Maude Burgraf, Miss Frances Corbin, Mrs. H. L. Corbett, Miss Frances Emerson, Mrs. Carl Freedman, Mrs. M. C. Hillis, Miss Lina Hancock, of Cornelius, Or.; Mrs. Walter Tooze, Jr., of Dallas, Or.; Miss Maude Hatfield, Miss Violet Jennings, Miss Jella Knox, Miss Long Jennings, Miss Tini Ledwidge, Miss Aris Lobdell, Miss Ethel Luke, Miss Rosalind Salm, Miss Geraldine Seiser, Miss Lola Price, Miss Fannie Perlman, Mrs. A. A. Price, Oregon City, Or.; Miss Irene Strowbridge, Mrs. Edwin Steuer, Miss Grace Vogler, Mrs. J. E. Wolf, Miss Carvel, Miss Essie Wax, Miss Ethel Abrams, Mrs. Feemster and Miss Vivian Mikle.

* * *

Miss Lola Price's recital of French and German songs, for the Jewish Woman's Council, last Wednesday afternoon, was much enjoyed, and she sang well. Mrs. Rose Bloch Bauer was piano accompanist.

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A concert will be given by Evelyn and Erma Ewart, ensemble pianists, at the Third Presbyterian Church, Friday night.

* * *

Mrs. Fred L. Olson, soprano, and J. Ross Fargo, tenor, will be the soloists at the tea given at the Hotel Portland tomorrow afternoon for the benefit of the Child Welfare Exhibit. Miss Florence Jackson will be the piano accompanist.

* * *

Knicker—What influenced your son in his choice of a college?

Bocker—He picked the one whose yell was best suited to his voice.—New York Sun.

* * *

Visitor—This village boasts a choral society, doesn't it?

Resident—No, we don't boast about it—we endure it with resignation.—Chicago Inter-Ocean.

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* * *

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EMILIO GOGORZA.

THE Eames-Gogorza tour opened most brilliantly last Monday at Spokane, and was followed by the Seattle concert Thursday, both concerts being sung to overflowing houses and tremendous applause. The Portland date is set for Wednesday, October 18, at the Heilig Theater.

Emma Eames is an American woman, and highly patriotic. The story of her Paris debut is especially interesting. She had been given a contract by the manager of the Opera Comique to appear at that house, and expected to make her debut in "Traviata." In the meantime she came under the notice of Gounod, the composer, whose opera, "Romeo and Juliette," had just been produced at the Paris Grand Opera, with Madame Patti as Juliette. At Gounod's own suggestion she was offered the part, following Patti's engagement, and accepted. She then went to the manager of the Opera Comique, and demanded that he name the date of her debut.

Her release was effected, and the next day the newspapers announced the engagement of the young American girl to follow the most popular singer of the day, before one of the most critical audiences of the world. It was an immense triumph for the young prima donna, and her instant and overwhelming success won for her a two-years' engagement, during which time she became the idol of enthusiastic and critical Paris.

At the close of this engagement Mme. Eames went to London, then returned to Paris, and later appeared with great success in New York at the Metropolitan, where she held sway for years, until her retirement two years ago. Her ability for work is demonstrated by the fact that within nine years she mastered, and was appearing in 22 operas, besides having perfect command of three foreign languages. Emilio Gogorza is Mme. Eames' husband.

The concert here at the Heilig Theater will be the opening of the subscription series under Louis Steers-Wyne [illegible]

FORGER, 60, IS PAROLED

Man Who Cashed Son's Check Freed Under Two-Year Sentence.

Presiding Judge Gatens imposed another sentence and granted immediate parole Friday in the case of W. H. Stratton, nearly 60 years old, who was indicted on a charge of signing the name of his son, A. T. Stratton, on a check for $100, and passing the paper as genuine. The check was drawn on the Canadian Bank of Commerce. Stratton was indicted by the August grand jury.

The Judge sentenced Stratton to serve two years in the penitentiary, but paroled him on the plea of his attorneys, added to his own, that he was intoxicated when the crime was committed. Judge Gatens gave the prisoner a 10-minute lecture and extracted from him a solemn promise that never again will be guilty of doing anything which will place him within the reach of the law. F. Matthews, indicted on a charge of contributing to the delinquency of a minor, pleaded not guilty, and a similar plea was entered by James Hensley, indicted on a statutory charge.

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