

KEATING AND FLOOD WITH MUSICAL COMEDY COMPANY AGAIN AT LYRIC

"Papa's Baby" Is First Production by Organization Including Many Capable Artists and Favorites—Season Will Be Opened at Matinee Tomorrow With Maybelle Baker in Role of Prima Donna.



AN EVENT of the season, theatrically, will be the opening of the new Keating and Flood Musical Comedy Company at the Lyric Theater at tomorrow's matinee. For the entertainment of its patrons the management has gathered a capable organization of players to present tabloid musical comedies. There will be 20 people in the company, including such favorites as Ed S. Allen and Lew Dunbar as the comedians, Maybelle Baker, prima donna, Reece Gardner leading man, Frances White, soprano, Jack Wise and Albert Leonard juveniles, Eva Heazlit and Beattie Allen as characters, and a chorus of 12 pretty girls, said to be 12 of as pretty "rosebuds" as ever graced a stage.

Much is to be expected of this talented aggregation of players, as each comes to this city with a reputation and years of experience. Ed S. Allen needs no introduction to the Lyric patrons, having become a big favorite at this playhouse during his stay here last season. Lew Dunbar comes direct from New York, where he has been with the big companies as leading comedian for the past three seasons.

Maybelle Baker, considered by critics as one of the prettiest prima donnas on the stage, will be seen again in her usual captivating way. Reece Gardner, who for two years was the matinee idol in Los Angeles, has started in all of George M. Cohan's productions.

By popular request Jack Wise will be with the company. He is about the biggest favorite that Keating and Flood have presented at their theater, and the Lyric patrons no doubt will receive him with a glad hand. Frances White, the soprano, is the youngest

world is obliged to try his luck in the capital of the German Empire. Next to Berlin and Vienna we find a large increase of concerts in Hamburg, with 271; Leipzig with 269; Frankfurt with 267; Breslau with 188; Stuttgart with 172; Karlsruhe with 171; and Prague in musical Bohemia, the real home of the "German bands" with 83 concerts.

As regards the classification of music into vocal and instrumental performances, the art of singing stands in the foreground. No less than 337 concert artists were given by professional singers, and more than two-thirds (257) were given by women; so we are bound to conclude that a grand voice is often found with the female sex among human beings, in striking contrast to the rule observable among the singing birds.

This newest project of Mr. Hammerstein's is of so much interest to the general public that these conditions from the original circular he issued are now given:

Theaters in this country have been built by individuals according to their own notions, and are erected in most of these entirely unfamiliar with theatrical affairs. There are hardly two theaters alike in construction in this country, either in size or seating capacity or size of stage.

"To send an attraction of pretensions and magnificence 'on the road,' as it is called, is an impossibility almost on account of the expense of construction of the theaters in existence. In one town the theater has an unremunerative seating capacity and a very large stage. The next town has the reverse. The result is a cheapening and a diminution of the attraction, unlike the one originally shown on a metropolitan stage.

"A community (residing individuals or corporations) in sympathy with my intentions is required to grant and to make over to me or a construction company headed by me, a desirable plot of ground, measuring 125 feet front and 225 feet deep, located on a wide thoroughfare, preferably on a corner; if not, abutting on a street or alley in the rear.

"Furthermore, I must be guaranteed the acceptance of first mortgage bonds for a liberal amount, considering the cost and expenditure for the structure, at a most liberal rate of interest, running ten years, covering the land and building, subject to all existing customs in the building trade and loans on real estate, and subject also to conditions insuring the use of the edifice primarily to grand opera.

"The erection of theatrical structures, fireproof and substantial, is subject to special laws and conditions enforced by the building bureaus of each city. Therefore, calculations of the real cost of construction is not difficult.

"Built snugly (without duplicate in other cities) the cost of such structures would probably reach an expenditure of about \$700,000.

"Not touching for the moment the question of the primary use of the building for grand opera presentations, the fact of the existence and the existence of such buildings on connecting railroad lines and centers, their equal dimensions of auditorium and stage and working facilities insures their preference to any existing hall or theater. For local singing and other societies, for balls and civic assemblies, opportunity of publicity for local talent, dormant in obscurity, a home is created.

"All in all, the revenues from these sources alone insure the payment of interest on the mortgage bonds and capitalization, without doubt.

"This announcement was sent to capitalists, stock exchange men, colleges, clubs, newspapers, presidents of boards of education, and hotels in the following cities: Providence, Hartford, New Haven, Albany, Buffalo, Rochester, Syracuse, Newark, Pittsburg, Reading, Scranton, Baltimore, Washington, Cincinnati, Cleveland, Dayton, Detroit, Toledo, Indianapolis, Milwaukee, Des Moines, Kansas City, Omaha, Minneapolis, St. Paul, Portland, Or., Seattle, Spokane, Los Angeles, Oakland, San Francisco, Denver, Salt Lake City, Birmingham, Ala.; Mobile, Atlanta, Savannah, Louisville, New Orleans, Charleston, Memphis, Nashville, Dallas, Houston, San Antonio, Norfolk and Richmond."

The new Portland Oratorio Society, which meets every Monday night in Eilers Hall, is rapidly growing in membership, and is doing good work at rehearsal, under J. A. Finley's direction. "The Messiah" choruses are being rehearsed for rendition at Masonic Temple, December 26, with four of Portland's most popular singers as soloists. Last Monday night the chorus members were delightfully entertained by a fine rendition of "The People They Walked in Darkness," one of the leading bass solos from "The Messiah," sung by E. M. W. Evans, a Welsh baritone who arrived from Bangor, Wales, only two weeks ago. Mr. Evans has a fine bass baritone voice, and like most Welshmen, has been trained in oratorio work since early youth. Those who would like to join the chorus should refer to the list at the rehearsal and see the work of the chorus and director, and also to attend service at the Portland Methodist Episcopal Church tonight, hear Mr. Finley's choir and see his directing.

An interesting musical programme will be the feature of the convention of the Oregon Congress of Mothers, both afternoon and evening sessions, October 29 and 30. Mrs. Carolyn Lowenart, Mrs. O. F. Hensinger and Miss Dorothy Lewis will contribute vocal solos. Miss Susie Michel will be one of the pianists.

William Patton, organist last season at Taylor-Street Methodist Episcopal Church, has accepted the position of organist at Pilgrim Congregational Church, Shaver street and Missouri avenue, to succeed Mrs. Ethel Meade, resigned, who is now at Patton Methodist Episcopal Church. The music in Pilgrim Church today is: Morning-Anthem, chorus choir, "How Down Thine East" (Blum); offertory, tenor solo, "He Knows the Way" (Briggs); Evening-Anthem, "Send Out Thy Light" (Gounod). Mrs. Jessie Orton Steekie, soprano and director, last Sunday afternoon, service at the "Gethsemane" (Mary Turner Salter).

Miss Mona E. Roberts sang "Eye Has Not Seen" from Gounod's "Heloise" at the Plaza, the Waldorf Astoria and Sherry's, in New York, she had as patrons many of the exclusive "400," including the Vanderbilts and Mrs. Strayvenant Fish. Her appearances at the Ellnor Comstock School of Music and at Columbia College were marked successes.

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MUSIC

Organist E. P. Kimball at the organ: "Ave Maria" (Bach-Gounod); Miss Maybelle Clarke, soprano; Miss Eva Crawford, violin; Mrs. W. G. Tuttle, harp; Edward J. Kimball, organ; "Siciliano" from "Cavalleria Rusticana" (Mascagni); "Dixie" arranged for male chorus (Stephens); augmented male chorus, tabernacle choir, E. Stephens, director. Assistant Organist, E. P. Kimball at the organ: "Anshe Poraah" (Bach); "Festivity in B flat" (dedicated to Mr. C. McCallan); C. E. Stagner, organist; J. J. McClellan, "Toreador's" Song from "Carmen" (Bizet); Hugh W. Doucett, vocal solo, "Don Fatall" (from Don Carlos) (Verdi); Mrs. Harold Siegel; "Prologue" from "Faust" (Leonovale); Anthony C. Gaudin; "Russian Airs" (Wienlawski); Willard Weihe; "Lohengrin's Greeting" (Meln lieber Schwann (Wagner); Alfred Beck, "National Ode to Irrigation" (McClellan); augmented tabernacle choir, Irrigation Congress chorus, full orchestra, Arthur Frober, concertmaster, great organ, Assistant Organist, E. P. Kimball at the organ, personal direction of the composer. Soloists: Mrs. Hazel Taylor-Perry, soprano; Mrs. Frank E. Brown, soprano; Fred Graham, tenor; Mrs. W. G. Tuttle, harpist; quartet: Mrs. Della Daynes-Hills, soprano; Miss Mahony Cooper, contralto; James Moncarr, tenor; John Robinson, baritone.

Leading vocal and instrumental teachers of this city engaged in teaching music professionally, met this week at the Commercial Club and organized the Professional Music Teachers' Club. W. Clifford Nash was chairman. It was stated that the main objects of the meeting were to get acquainted and organize a club that shall have a recognized standing in the city, both professionally and socially. A wish is also expressed that a permanent club room be secured at an early date. These members pledged their support: Harriet E. Wilson, H. H. Bottman, George Jeffrey, Waldemar Lind. The charter membership list is yet open. The committee on by-laws, etc., are: W. H. Boyer, Dr. Emma Harold, Bayler, F. W. Goodrich and J. C. Monteith. The next meeting day is October 21, and it is planned to meet once every two weeks.

Miss Thelma Waters, a contralto recently from Boston and New York, made her first appearance as a soloist in this city last Sunday morning, when she sang at St. Mary's Cathedral, Dudley Buck's "Salva Regina." Miss Waters has a true, mellow, sympathetic contralto voice of depth and richness, and it has been finely trained. She is a welcome acquisition as a contralto soloist.

This morning, at St. Mary's Catholic Church, Williams avenue, Miss Waters will sing "O Salutaris" (De Normandie).

A musical programme, under the direction of Miss Nita Briggs, was given in connection with the Tuesday Afternoon Music Club, Mrs. Rose Bauer director; "Lied der Thirane," "Der Tod und das Madchen," "Du bist die Ruh" (Schubert); "Hymn to the Dawn" (Mozart); "The Holy City" (Miss Genevieve Peck); "He Was Despised" (Handel); Miss Delphine Marx; "Beat Song" (Marceline Warren); "Spring Night" (Schumann); "Ein Lehmann" (Grieg); "Verborghheit" (Hugo Wolff).

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Lola Price: "Oh, Azure Eve" (Grant Schaffer); Irene Strawbridge; "Who Knows" (Earnest Ball); Mrs. Marble; "On the Road to Mandalay" (Speaks); Evelyn Snow; and "L'Esclave" (Edward Lais), Mary Otto.

Miss Julia C. Burke was violin soloist at Holy Rosary Church last Sunday and her rendition of the "Rosary" (Nevin) was sung with good expression. Miss Josephine Kearney was organ accompanist.

"Let 'Er Buck" a new march and two-step, dedicated to the Pendleton Round-Up and composed by Alberico Caprio, of this city, has been received appropriately, and the march is sure to be popular at band concerts and dance parties.

The United States Marine Band, from Washington, D. C., will give two concerts at the Army, Wednesday afternoon and evening, and the events are being looked forward to with unusual interest. The assisting soloist is Miss Mary Sherler, soprano. It was from this band that Sousa, the march king, graduated.

Quite an eagerly looked for event, both from musical and society viewpoints, is the high-class harpsichord recital of Miss Frances Pelton-Jones, which will be given in the ballroom of the Multnomah Hotel, Friday night, on which occasion the assisting soloist will be William Edwin Chamberlain, baritone. The recital is under the direction of Mrs. Warren E. Thomas and Miss Muriel Williams.

Miss Bessie Talbot Salmon, one of the first professional vocal students of George Hotchkiss Street, lately of this city, and now of Paris, France, recently appeared in concert in Paris, and was assisted by Miss Rose Landsmann, pianist. The programme: "Morgen Hymne" (Henschel); "The Messiah" (Schumann); "Du bist die Ruh" (Schubert); "Gretchen am Spinnrade" (Schubert); Miss Salmon; "O Beauvais Reves" (Saint-Saens); "Bilitis" (Trepard); "Air des Bijoux" (Gounod); Miss Salmon; "Prelude" (Rachmaninoff); "Scherzo" (Borodine); "Pleuse" (Monsieur-Nelov); Miss Frances Pelton-Jones; "Hymn to the Dawn" (Mozart); "Verborghheit" and "Heimweh" (Wolf); Miss Salmon; "Etude de Concert" (Paul Brauns); "Antalita" (Mozart); Miss Landsmann; "Birth of Morn" (Leon); "Hymn to the Night" (Campbell-Tipton); "She Never Told Her Love" (Haydn); "Birthdays" (Woodman); Miss Salmon. Jean Verd was piano accompanist.

Madame Marcella Semblich, the noted prima donna soprano, is in New York, preparing for her concert tour which will include the Pacific Coast, and said the other day that having made a farewell appearance in opera, she would not again sing in opera. "It is a great temptation to me, the opera," said Mme. Semblich in her apartment at the Hiltop Carlton, "but I promised myself that I should never sing in lyric drama again. I made my farewell appearance, and it shall be my farewell appearance. But, somehow, it might happen that I could sing at a benefit performance of opera. That I should like to do, sometime. My voice is still capable of opera, I assure you!"

"What do you think will become of the tradition of singing which has been handed down from the old Italians?"

"Ah, that is something which it is hard to tell. The bel canto singers are fast disappearing. There are very few of them. The tendency in opera nowadays is to strive for correct mise en scene, for effective stage management, for dramatic action, for good enunciation. The opera composers devote their attention to the orchestra. This is all in the way of progression. What is left is that the art of singing is not progressing along with the rest!"

A complete list of musical high-class performances in Germany during last season proves the enormous consumption of concerts the public of the 20th century is capable of, says a correspondent from Dresden, Germany. Of course, Berlin overtops all other towns. During the last season no less than 124 pretentious concerts have been given in the capital of the German Empire. What that means we learn

from a comparison with the famous old center of musical life, namely, Vienna. There the whole number of noteworthy concerts amounted to 431, and even that figure is a record breaker for the beautiful city on the banks of the Danube River. Only if we add the number of concerts given in the three large cities of Munich, Hamburg and Breslau to those of Vienna we get a figure equal to that of the Berlin concerts. It is true, this numerical pre-eminence of Berlin is not entirely due to the enthusiasm of the Berlin public for good music.

It is well known that every musician who wishes to stand in the front rank of his profession is expected to have been appreciated by the critical Berlin public. The consequence is that every maestro from any part of the

HARPSICHORD ARTIST TO GIVE RECITAL IN CITY

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