



EDITED BY JOSEPH M. QUENTIN.

INVITATIONS are out for Carl V. Lachmund's piano concert at the Lincoln High School auditorium Friday night and the invitation slips can now be exchanged for admission tickets.

At this concert Mr. Lachmund will present several of his teachers and students. As a special feature and diversification there will be several National character ballet dances taken from Verdi's operas, "Aida" and "Del Forza del Destino" and "Coppelia," danced by Miss Anita Lachmund. The programme is: a "Valse," b "Etude-Valse," (Guritt), c "Answer," solo (Carl V. Lachmund), Miss Virginia and Miss Evelyn Thatcher; "Witches Reveals" (Schytte), Miss Kathryn Nelson; "Second Valse" (Soder), Miss Helen Watt; "Marche Grottesque, Op. 32" (Sinding), Harry Kenin; "To Spring, Op. 39," played on two pianos in unison (Grieg), Miss Katherine Beatty; "Marche Russe," "Na Svate Here—On the Holy Mount," Op. 85 (Dvorak), Miss Katherine Bowley; a "Rippling Wavelets" (Schytte) and b "The Misses' Lesson," Miss Anita Lachmund; "Scottish Poem, Op. 21" (MacDowell), Miss Ruth Lane; "Prelude, C-Sharp Minor" (Lachmund); "Marche" (Hilber), Miss Anita Lachmund; "Goldendale, Wash. dance—Taranella from 'La Forza del Destino' (Verdi), Miss Anita; "Meditation" from "Thais" (Massenet), "Masquinada" (Gottschalk), Miss Doris Smith; "Romance, E-Flat" (Rubenstein), "Deuxieme Scherzo" (Karzanoff), Miss Ethel Bernhart; "Nocturne, Op. 37 in G-Major" (Chopin), "Clavotte" (Strambati), Miss Ruth Sutherland; dance—Entre act from "Coppelia" (Delibes), Miss Anita; "Notturno 'Maggio in Toscana' (Nevin), Miss Marjorie Lachmund; "Cantique d'Amour" (Liszt), Arnold Lachmund; dance—Moorish slave dance from "Aida" (Verdi), Miss Anita; "Concerto, C-Sharp Minor, First Movement" (Hilber), Clarence A. Davies; "Concertstück, Op. 79" (Weber), Miss Agnes Love; Orchestral parts to two last concertos will be played on second piano by Carl V. Lachmund.



Miss Mildred Gillen.

PORTLAND MUSICIANS NOTABLE IN THE WEEK'S EVENTS.

Charles Dierke gives a students' piano recital at Christensen's Hall Thursday afternoon. Clarence M. Olmstead, baritone, recently of Minneapolis, and composer of "Campus Mouser," is soon to be presented in recital work, and Miss Mildred Gillen, who gave a piano recital last Monday night at the home of Dr. and Mrs. W. Boyd Hamilton, Irvington.

news of conservatories, churches and musical clubs. The first issue contains articles on "The American Girl in Grand Opera," "The Movement for Popular Opera in New York," "The Future of Music and the Music of the Future," "Russian Opera and Ballet in London," and "Preparing for an Operatic Career."

Generalmusikdirektor Bruno Walter of Munich, seems to be sensitive. He was "made ill" and unable to conduct for several days because one of the Munich critics intimated that the applause which greeted him when he appeared at his desk in the opera house smacked of the claque. The critic said there was claque, but merely "man konnte eine Claque denken" ("one might have thought there was a claque").

There are fashions in hymns as well as in songs, says the Philadelphia Public Ledger. It seems that the militant hymns of struggle and fight are no longer as popular as they were. The frontiersman and the pioneer dealt less with the spiritual and more with the physical in their hymns.

It is a melancholy thing to read an English hymn book. Doubtless for most of us sacred associations gather around the hymns we sing, and so we abandon ourselves to the feelings called up by these associations, and do not notice what we are singing, says the English Review. Yet in a critical mood we examine them, we cannot but be overcome with melancholy.

They are so well meant, and so badly expressed, so pious, and so ridiculous. They are sentimental when they should be impassioned, groveling instead of penitent, incoherent when they ought to be simple.

It is not true that great poets are irreligious; on the contrary, their glory it is to see a soul of goodness in things evil, to give this witness of religion. Yet our hymns are obviously not written by poets. There is surely no reason why religious and literary should be unequally yoked together, and it were better to sing no hymns at all than to sing trash.

In honor of Miss Kate McClanahan, of Covington, Tenn., Miss Mildred Gillen was presented in piano recital last Monday night at the home of Dr. and Mrs. W. Boyd Hamilton, Irvington, and was heard to much advantage in these numbers: "Abenell" (Schuman); "Valse" and "Aria" (Bertini); "Menuet" (Paderewski); "Idilio" (Lack); "Barchese" (Offenbach); "Humoreske" (Dvorak); "Menuet" (Mozart).

Charles Dierke is presenting eight of his students in recital at Christensen's Hall Thursday afternoon, and this recital is the first of six that Mr. Dierke has given at the University of Minnesota, appearing on the programme are: Mrs. J. Lauterstein, the Misses Clara Fleishman, Fay Bartholomew, Florence Farnes, Pearl Leithe, Helen Gutacea, Catherine Heilig and Edith Dufur. Admission is by card and invitations may be had by telephoning Mr. Dierke or anyone taking part in the recital.

Dr. Emil Enna returned from Seattle last Thursday morning, where he, the previous evening, conducted the concert of the newly organized Shrine band. The concert was a great success, and Dr. Enna was tendered a banquet at the Butler Hotel after the concert by the members of the shrine band.

Clarence M. Olmstead, baritone, formerly of Minneapolis, will be presented in recital work shortly by Robert Boice Carson, Mr. Olmstead has sung with much credit in concerts in St. Paul and Minneapolis and has won also distinction as a composer. He wrote the music for the "Campus Mouser" for which Miss Grace Gerrish wrote the libretto, and Mr. Olmstead has composed several song cycles. Mr. Olmstead, when living in Minnesota, was heard frequently in amateur theatricals, his last appearance being at the University of Minnesota in the "Campus Mouser," a musical production, which made a hit in this city two years ago when seen at the Helix theater, under the direction of Miss Grace Gerrish, the play being put on for "sweet charity's sake." Mr. Olmstead had the leading male role and sang with good effect.

Miss Louise Taylor, a first-class violinist from St. Paul, Minn., has also decided to locate permanently in this city, and this morning at Piedmont Presbyterian Church she will play a violin solo, "Adagio" (Franz Kreis). The concert will be "Sometimes a Light Surprise" and will be sung under the direction of Miss Nettie Leona Foy. When a resident of St. Paul, Miss Taylor studied the violin with Emil Strake, and the eminent Theodore Spiering. The latter artist afterward went to Chicago, and is now in Berlin.

A cable from Italy announces that the leading artists of the Western Metropolitan Opera Company, which will open a season of grand opera at the Tivoli Theater, San Francisco, October 13, sailed from Genoa on the steamship Molke, of the Hamburg-American line, bound for New York. Among the artists are: Maria Moccica,



Clarence M. Olmstead.



Charles Dierke.

Lucia Creanti and Ada Sari, sopranos; Fanny Anita, contralto; Umberto Chiodo, Pietro Schiavazzi and Luca Botta, tenors; Alessandro Modesti, baritone, and Emilio Sezona and Giovanni Thoa, basses, etc. The remainder of the company, including the famous soprano, Carmen Melis, will sail from Cherbourg in a few days. The leading baritone of the company, Luigi Montesanto, will go directly to New York from Buenos Ayres, where he has just completed a most successful season. Leoncavallo, the popular composer of "I Pagliacci," was offered several engagements in the East, which, for the moment made his coming to San Francisco doubtful; but he gave the preference to that city, attracted by the desire of seeing the Exposition City and also by the celebration of the Verdi centennial, which will be one of the features of the Tivoli grand opera season. Subscriptions for the Tivoli, San Francisco, are open for boxes at the price of \$500 for 25 performances and \$1000 for 50 performances. Subscriptions are also open for seats, special coupons now on sale being exchangeable for 42 seats. Every subscriber may buy 30 or more coupons will receive one free seat for every ten coupons purchased.

J. A. Finley, director of Centenary Methodist Episcopal Church choir, has returned after spending the Summer with his parents at Boston, and will resume the direction of the Portland Oratorio Society, which closed its first successful season May 20. The second rehearsal of the season of 1913-1914 showed a large increase in numbers. The first work to be studied this year, and to be rendered December 26, will be the "Messiah." The soloists are: Miss Collins, soprano; Mrs. Stovary, contralto; Norman A. Hoese, tenor, and Stuart McGuire, baritone. Mr. Finley will be conductor and Lowell Patton accompanist. This will be the first of a series of four concerts planned by the Portland Oratorio Society. The dues for the season are \$3. Rehearsals are held every Tuesday evening at 8:15 o'clock at rooms 513-515 Columbia building, 365 Washington street, and the object of the society is the study and public rendition of standard oratorios and choruses.

The program of the associated faculty of the Northwest Normal School of Music and Art, at their regular meeting Tuesday morning at 10 o'clock, was: "Thoroughness of the Teacher and Business Character." Dr. Parvin, "Shall Prizes Be Given by Teachers of Music, and Should We Not as a Faculty Offer Free Scholarships to Worthy Students With Limited Financial Means?" Mrs. E. M. Jones, "Grand Polona," "Musio Buying, Music Selling and Music Publishing, Its Success or Failure," Roy Marion Wheeler; "The Misses' Lesson," Abuser and Kennedy; Miss Elizabeth Johnson; discussion; "Business of the Music Teacher and New Business; How It Should Be Obtained," Miss Laura Bartram; "Is Vacation Teaching Satisfactory?" Miss Cora Blosser; "Sketch of the Celebrities Who Are to Give Concerts in Portland This Season," Mrs. Annette Owen.

Miss Ethel Morse, of this city, a student of Dr. Parvin, has been elected to the position of teacher of music in the public schools of Raymond, Wash., and has begun her new studies.

Arthur Fraser gave most interesting, scholarly piano recital, last Thursday night, in Eilers Hall, and his fine, musically piano presentations and interpretations were listened to with pleasure and profit by a large audience. His playing of the Beethoven "Rondo from Sonata in C, opus 27," captured his hearers, and his playing of the Chopin studies was superb. New pieces of moment were numbers by two Chicago composers, Lola Carrier Worrell and Fr. Shoultz. Dr. Fraser was heartily applauded at the close of each number, but it was noted that he did not play encores at every slight "pistol" of applause. Only when he received more than three recalls did he accept encores, and these were: "C major Etude, opus 10" (Chopin), and "Butterfly" (Grieg). Mr. Fraser is now a successful piano authority in Chicago.

The Apollo Club male chorus, William H. Hurlbut, conductor, has been in rehearsal for the first time this season last Monday night and the attendance and rehearsal work were encouraging.

Miss Lila Prosser, soprano, of the University of Oregon Conservatory, left Eugene, Or., recently for New York City, where she has been accepted as a student by Campanari, of the Metropolitan Opera. Miss Prosser was presented in recital work by Harold H. Hurlbut, dramatic tenor, of this city.

Dr. Emil Enna has arranged for a series of student piano recitals and this series of recitals this season will take place October 9 in Eilers building.

The Enna Amateurs are planning a series of recitals this season, and the members will meet October 1 to arrange meetings for recitals and lectures.

Mrs. Mary Cahill Moore, pianist, has returned after passing a vacation of two months in New York City.

The M and L Club will meet tomorrow afternoon from 2 until 4 o'clock, at the Public Library, study-room G. The subject is "German Language, Music, Art, Literature and Drama," by Mrs. Nathan Harris, Wednesday at the same room and hours, "French and Italian Language, Music, Literature" will be studied, with Madame Henriette L. Huillier as reader.

A new song, "Down in Old Virginia," written by Mrs. T. J. Adams, of 568 Dunkley avenue, this city, and music composed by Burt Wallace, has been received. The words possess fine sentiment and are addressed to a sweetheart in Virginia, her name being Ruth. The music is bright and catchy and is written in the key of G. The song has been sung with such success, professionally, in theaters of this city, Mrs. Adams has composed several ballads and folk songs of merit.

Leo Charles Sparks, the concert baritone, has returned from a month's vacation passed at Cannon Beach.

Mary Edna Rice and Ruth Chambers, two little girls 12 years of age, will give a piano recital under the direction of Mrs. Nathan Harris, Friday night at 8 o'clock at Eilers' Recital Hall. Mrs. Frank E. Deem, soprano, will assist.

William Mansell Wilder, director, cuts at Eilers hall at 7:45 o'clock Tuesday night. "The Orpheus Male Chorus," says Mr. Wilder, "offers to the young men of the city a rare opportunity for vocal drill and culture, and it offers also the fellowship of a large group of men. All young men interested in singing are invited to be present at this rehearsal. The directors are planning for a busy and successful season."

Miss Ada Bowie, pianist, has returned from a vacation trip to Boston, New York and Chicago.

MUSICAL DIRECTORY. Rose Bloch Bauer. Vocal Studio Reopened. Voice Tested by Appointment Only. 130 North Nineteenth. Phone Marshall 4398.

HAROLD BAYLEY. Violin Studio. 501 Eilers Bldg. Broadway and Alder. Phone East 1359 for appointments.

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CHILD NOTICES OVERSIGHT OF LITTLE ACTRESS IN 'LES MISERABLES.' Les Miserables. Children often take a startlingly different viewpoint of the things they see from that of their elders, as was amusingly illustrated by the comment made by a little girl in San Francisco, who, with her parents, saw the cinematographic masterpiece, "Les Miserables," at the Cort Theater, a few weeks ago. The little girl was profoundly interested in the character of the abused little heroine, Cosette, who was routinely punished for daring to fondle the broken doll of her cruel foster mother, and when the kind-hearted Jean Valjean bought Cosette a huge new doll, almost as large as herself, the children in the audience were quite as happy as the girl in the picture. As those who have seen the pictures will recall, events move rapidly in Cosette's life, and it is soon necessary for her to flee with her protector from the pursuing officers. One point was noticed by the little girl in the audience, however, that she had escaped others. "Mamma," she said, seriously, as they were leaving the theater, "did you know that when Cosette left home she forgot her dollie?"

When the Boston Symphony concerts begin again in Paris, as conductors of the Boston Transcript, will lose one of its distinctions. For some singular reason the powers that be in the orchestra have clung persistently to the single harp. Then came a pitiful dilemma. The one harpist of the orchestra died suddenly. Since it is a "non-union" band and the only one in the United States, not an expert harpist was obtainable to replace him. For three pairs of concerts, the symphony orchestra was harpless and in the ridiculous plight of playing an important symphony by Mahler with a piano and a celesta twanging in lieu of a harp, and of celebrating the centenary of the birth of Wagner by the performance of three overtures in which he had considerably used no harp. A sarcastic French critic thus describes the performance of the latest specimen of musical "impressionism" at the Chatelet in Paris: "The conductor, having raised his baton, the whole orchestra began to improvise without the smallest regard for tonality, dynamics, or rhythm. After 10 minutes of this, deeming that the joke had been carried far enough, they were silent—prayed at having thus brought to a hearing the introduction to the second tableau of 'Le Sacre du Printemps,' by M. I. Stravinsky."

One of the reasons why Felix Weingartner wanted to resign from his position at the Berlin Royal Opera was because he was called upon so often to conduct "Cavalleria Rusticana."

The Century Opera Weekly has made its appearance. Its 32-48 pages are to include not only the current repertory of the Century Opera Company, but a number of magazine features, besides