

MUSICAL SEASON BURSTS OVER NEW YORK ENTHUSIASTS JUST AS BOMB

Opening Series of Symphony Orchestra is One of Distinguishing Features—Ann Swinburne Makes Formal Entrance into Concert Field—Elman Returns in Work More Taxing Than Ever.

NEW YORK, Oct. 31.—(Special.)—New York has long since discarded the fashion of drifting easily into a full season, with here and there an attraction, until before realizing it one is fairly in the middle of activity. Now the season bursts wide open, like a bomb from which shoots innumerable particles—good, bad and indifferent.

The first week of general concerts had several distinguishing features of interest, among which may be especially mentioned the opening of the series of New York Symphony Orchestra concerts under Walter Damrosch, with Elman as soloist; the presentation by David Bispham of the Harzinger Theater of the playlet of "Adelaide," himself portraying sympathetically and picturesquely the great master Beethoven; the formal entrance into the concert field of Ann Swinburne from the realm of light opera; and the first trial of this season of Albert Spalding, the young American violinist, who must be ranked as one of the greatest artists this country has produced and one of the best of the younger violinists of the day.

The return of Elman to the concert stage after an absence of more than a year was sensational from every standpoint. He was greeted with the greatest enthusiasm upon his appearance, and it was some time before the conductor could proceed with the opening strain of the Goldmark concerto which he had elected to play.

For Elman it may be further said that nothing could be more taxing than the work in which he made his appearance. One might well have expected him to play a more popular work and in which he might have scope. As it was, the success was more pronounced, and his playing justified the strongest claims that have been urged for him.

Elman shows his growth more than in any other way by the great poise and smoothness which have come into his work. The which was the impulse of the inner feeling has been supported by the conviction of musical craftsmanship, and with all that has been gained in poise, and in the maturity there has not been lost a shade of the buoyancy of youth, the grace, the freshness, the spontaneity which proclaimed him a young man a genius when he made his first appearance on any stage.

His shading, his raveling, his phrasing are masterly and his tone brings back the realization of the old and eternal question—what is tone? Is it within the instrument, or is it the mystery of the soul? What ever it may be, Elman has something which makes his hearers forget the composition, even the player, and revel simply in the sheer beauty and sound that is of the purest, of the most wondrous, winsome quality. Indeed he sweeps music as a sense of hearing, for one is suddenly aware of seeing a great palimpsest unfold, revealing indescribable brilliancy and radiance and the brilliancy and radiance of velvet or the tracery of filmy lace.

The Bohemians, of which club Franz Kneisel is the president, sent the largest laurel wreath that ever has been made up, too large to be handed over the footlights, and extending the entire length of the footlights of the hall, through which it is carried on its way to the green room.

At last David Bispham, whose performance of "Adelaide" was selected as the bright, particular target against which were fired the "barbs of righteous indignation of the Sabbath protection committee, faced his public on Thursday instead of Sunday, as originally intended.

The committee seemed the more ridiculous after the public witnessed the lovely little classical representation of the master of the harp.

American version, quite different from the original, and that was difficult in the original soprano role and all that was intended for the soprano part was rolled into one, and Miss Swinburne was called upon to do the famous "Gloria" at a performance, which taxed her strength to the utmost.

However, she became such a favorite that during the next season her name was on Broadway in the big electric light fashion at the Globe Theater, where she became the furor, and her name was blazoned from coast to coast. During her entire light opera career Ann Swinburne never had a failure of any sort, which does not mean that every opera in which she appeared was a success, but it does mean that her personality dominated everything, carried her through everywhere and caused her to win not only approbation, but the affection of every one, from the scene shifters up.

But light operas did not attract her. She wanted the money, frankly, and she was one of the best-paid light opera stars of Broadway. When she had saved enough to make it possible for her to carry out her original desire, that is, to live in ease and to study as she wished, Miss Swinburne turned toward the concert stage as an outlet for her musical and artistic sense, as the culmination of her first career. She has to pass through a harder test than other singers, beginning a career, for no one regarded that radiant creature that faced a concert audience for the first time as a beginner.

For the American public, Ann Swinburne was an artist at the topmost rung of the ladder. While it has been standing for the first time on a platform that has been graced by the greatest artists of the world, and here was a success in the most subtle phase of the art. Those qualities which Ann Swinburne has are those for which singers of many years of experience struggle to achieve, and few achieve them. No one can create such a personality, no one can acquire such a magnetism, few are blessed with such radiant looks, few have the interpretative sense, born from an innate picturesque imagination and the general stage training which she has had, and few have the musical feeling and understanding which she showed. There are those who have more flexible and more supple voices, but few have the great vocal skill at their first recital.

Here is a voice which in its present condition is too light for some of the more dramatic selections. While it has not the lightness of the coloratura, who has no lyric or dramatic depth in either voice or nature, Miss Swinburne has it in both directions, but vocally she has not gained the power of expression that she has on the interpretative side. When she will have added this to the superb talents that she revealed she will be one of the most attractive artists of the concert stage, as might easily be prognosticated from her first appearance, which this actually was.

She did not spare herself in the way of repeated recitals, and her program of repeated recitals would have taxed a Sembrich, opening, as she did, with Mozart's "Don Vieni" in itself a masterpiece. Her first grand recital was given at the Metropolitan opera house, and she repeated the Elman song and the two songs by Viorich. The floral tributes were fairly indescribable, and the audience was wildly enthusiastic.

After all arrangements were completed to open the Lexington Grand JUNIOR EXHIBITS AMONG SCHOOL PUPILS ATTRACT

Grade Students' Displays Arouse Enthusiasm Among Patrons and Teachers and Reveal Marked Ability of Younger Generation.

PARENTS and teachers came to a realization that more than ordinary ability rests with the pupils of the Portland grade schools so far as their display of handiwork is concerned when during the last week the junior exhibits and the back-to-the-home displays were held in a number of the Portland grade schools.

Stevens School Notes. The Junior Exposition held under the auspices of the Oregon Congress of Mothers and Parent-Teacher Associations at Stevens School October 21 was an interesting event.

Sunnyside School Notes. The Junior Exposition held under the auspices of the Oregon Congress of Mothers and Parent-Teacher Associations at Sunnyside School October 21 was an interesting event.

Irvington School Notes. Evidence of the practical benefit derived from the "back-to-the-home" movement was shown Wednesday at the Junior exhibit of Irvington School.

Clinton-Kelly School Notes. The Junior exhibit was held Tuesday afternoon and evening and was viewed by many parents and friends of the exhibitors.

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To the Mason & Hamlin PIANO

by reason of the advanced ideas, the patented features, the thoroughness and flawlessness of its construction belongs the great honor of having created a new standard of tonal beauty, a new realm in the world of music, which is wholly and solely its own.

Based on a new constructive principle (THE TENSION RESONATOR) conceded by the world's best authorities to be an epoch-making discovery, parallel in importance to the overstrung scale and the repeating action, the Mason & Hamlin tone has been so magnified, so glorified in its sweetness and quality as to have caused the most skeptical of authoritative critics to pronounce it unrivaled—the most perfect the world has yet known.

THE TENSION RESONATOR sustains and permanently supports the arch or crown of the sounding board in such manner as to greatly increase and magnify its vibrations, thereby creating more tonal volume, greater purity and sweetness and far greater singing quality—that particular quality so essential in the really fine piano, and yet so rarely found.

More time required in the making, more thorough and perfect workmanship, more perfection in the smallest details, more care and expense in securing the very finest materials, and a final product more magnificent than any other piano in the world; these have made the Mason & Hamlin the most expensive of Pianos. Yet even so, it is the most economical in the years of complete satisfaction that it brings.

Mason & Hamlin Pianos may be had on easy payments.

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MUSIC

(Continued From Page 5.) have definite hopes that another season will see their practical and prevailing.

Miss Alice Irene Skiff, daughter of Dr. and Mrs. William Skiff, of Salem, was soloist recently on Tomman's day and Press day at the Oregon State Fair.

At Seaside House, last Wednesday night, a pleasant musicale was enjoyed, participated in by Mrs. J. B. Adams, soprano soloist at Sunnyside Congregational Church; Mrs. Harold Esley, contralto at Grace Memorial Church; Rolf Brandt, violinist, and Miss Maria Garante, and Mrs. Charlotte Bear, readers and directed by Miss Jocelyn Foulkes.

At St. Mary's Academy and College a successful musical recital took place recently. The program was directed by Miss Gladys C. Boyd directed several of her piano students recently in recital at Kelo, Wash., and the affair was quite successful. She was assisted by Alfred Crest, violinist, of this city.

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MUSICAL DIRECTORY OF PORTLAND

Whipp Studio, Francis Richter, The Boone Studio, William Robinson Boone, Mrs. William E. Boone, Miss Vera Kitchener, Mrs. R. W. Price, CHRISTENSEN'S HALL, JESSIE L. LEWIS, Marie A. S. Soule, Mus. Bac., MRS. ELSIE BOND BISCHOFF, Signor CORRUCCINI, MME. JEANNE JOMELLI, VOCAL STUDIO, CARL GRISSEN, Harold Hurlbut, CARL DENTON, JASPER DEAN MACFALL, ARTHUR VON JESSEN, THE GRANT GLEASON, CAROLINE SHINDLER RULAND.