MUSIC

EDITED BY JOSEPH MACQUEEN.

JOSEPH HAYDN'S "Farewell" symphony will be rendered next Sunday at the Heilig by the Portland Symphony Orchestra, as it was conducted by the composer at its first performance before Prince Esterhazy and his friends, now more than 130 years ago.

Harold C. Bayley, conductor, has concluded to reproduce the work exactly as the famous writer intended, and the affair therefore promises to be an event of unusual interest.

Mr. Bayley explains that the object of the "Farewell" symphony was to persuade Prince Esterhazy, by whom Haydn was employed, to shorten his visit at Esterhazy and allow his musicians to rejoin their families. The long separation from them had become a hardship to these men, and at last, driven to revolt, they appealed to Haydn to find a way of making their complaint known without running the risk of incurring the Prince's serious displeasure. Haydn pondered over the matter and the result was that one evening the members of the orchestra assembled to perform for the first time a symphony by Kapellmeister Haydn.

Up to the last movement all went well, but in the middle of the finale came a pause. Two of the performers quietly packed up their instruments, blew out the candles used on the music racks and walked out of the orchestra pit. A few bars further, they were followed by another couple of musicians, and so it went until none but two of the principal violin players and Haydn remained.

As the music ended, the Prince, who had been gazing bewildered at the unexpected turn of events, stepped forward, and seizing Haydn's hand, exclaimed: "I see what you mean. They want to go home. Very well, then, tomorrow we will all be off!"

And that's the manner in which the symphony will be played. As the musicians leave their seats, the candles—and they will be real candles, too—will be extinguished two at a time.

The symphony will be the fourth number on the programme, which opens with the prelude to Engelbert Humperdinck's "Konigskinder." This number by the modern German opera composer will be followed by what is expected to prove to musicians an intensely interesting work, the prelude "A l'Apres-Midi D'un Faune," by the ultra-modern Debussy.

The ever-welcome symphony poem, "Finlandia" by the Finnish composer, Sibelius; P. Lacome's "Gitanilla" suite and Tschaikowsky's wonderful overture, "1812" will conclude the programme, which is regarded as an exceptionally well-balanced one and sure to please.

HOW OLD IS DESTINN? 38.

No singer who has appeared at the New York Metropolitan Opera-House in the past decade has met with greater success than Madame Emmy Destinn, who appears in concert at the Heilig Theater, February 24.

The critics of New York have echoed the opinions of those of London, Berlin, Vienna and other cities where the gifted artist of this prima donna were loudly acclaimed before she was engaged as leading dramatic soprano at the Metropolitan.

Emmy Destinn was born in Prague, Bohemia, in 1878, so she is in the very prime of her life and career. She first studied the violin with the intention of becoming a virtuoso on that instrument, but after some years her voice was discovered to be of such unusual beauty that the violin was put aside and vocal lessons began.

At the age of 18 she made her debut in Berlin as Santuzza in "Cavalleria Rusticana," and, although but a slip of a girl, her beautiful voice and rare dramatic genius immediately won the public. Ever since that time she has been a member of the Royal Opera, paying occasional visits to London, Vienna, Dresden, Petrograd and New York. At Covent Garden and the Metropolitan she has usually appeared in conjunction with Caruso.

After six seasons at the Metropolitan Madame Destinn has decided to devote a season or two to concert work, although she will probably make some special "guest" appearances in opera. Madame Destinn has never been heard outside of New York and a few other large cities.

PLANS FOR OPERA PROGRESS.

Members of the Portland Opera Association are hoping that John Gill, who has been nominated by the selection committee to the office of president of this association, will accept that office when he is formally invited to do so at a business meeting called for tomorrow night at the Public Library.

Mr. Gill is a trained business man and an educated amateur music student and singer. For many years he sang among the tenors of the Turn Verein, and has been, and is, a member of the second tenor section of the Apollo Club, male chorus, nearly since its organization. He has been president of the Apollo Club, and at the business meetings of that club he stamped all discussions with his own courtesy, common sense and good fellowship. Mr. Gill is also a pleasing public speaker, and is a member of the present Oregon Legislature. If he accepts the nomination, all members of the Portland Opera Association will be in luck.

FOUR PORTLAND MUSIC PEOPLE ACTIVE IN CURRENT EVENTS.

John Gill is placed in nomination as president of the newly organized Portland Opera Association. This recommendation, if Mr. Gill accepts, will be ratified at the meeting of the association Tuesday night, Public Library hall.

Miss Dorothea Nash, pianist, begins a lecture course on "Modern Operas" at the Hotel Portland, Thursday, with the presentation of the opera "Madame Sans Gene."

Miss Nona Lawler, soprano, and Mrs. C. B. Abercrombie, accompanist, in a concert rendition, directed by Frederick W. Goodrich, of Balfe's opera, "The Bohemian Girl" by the choir of the Church of the Madeleine, at Madeleine assembly hall, East Twenty-fourth and Siskiyou streets, February 21.

The proposal to present as the first public ventures of the new association such ambitious operas as "I'Pagliacci" and "Cavalleria Rusticana" is being criticised. This decision may be reconsidered.

Before very long—about the end of April or early in May—the Boston Opera Company will probably pay this city a visit, and may present on that occasion "I'Pagliacci" and "Cavalleria" with a superb cast. Contrasted with these professional productions, amateur productions of the same operas by members of the Portland Opera Association might suffer by comparison, and this fact may influence the association to change its plans.

I asked last Friday for suggestions as to the future policy of the association from a professional musician of this city, a man of professional opera experience, and on receiving a promise that his identity would not be revealed, this musical expert said: "The Portland Opera Association is a most laudable enterprise, but great care must be exercised at the outset in order that the venture may be made successful. It will be a great mistake to start out with operas of 'Pagliacci,' 'Cavalleria' and 'Carmen' types. These operas are costly to mount and dress, and it is a question as to whether Portland people desire opera in language other than the vernacular, unless it is presented by first-class professional companies. Even last year's venture of the Lombardi company at popular prices was not an unqualified success. Then, again, the cost of orchestra is a serious item, for if a proper interpretation is to be given of the operas selected the result can only be attained by several ensemble rehearsals, and these are expensive with an orchestra of several pieces.

"If an attempt is made to cut down the number of orchestral rehearsals the result will not be an artistic one, and the public will soon cease to give support if the performances are not up to the expected standard.

"It would be wise for the opera association to start with an English light opera, as, for instance, Sullivan's 'Mikado,' a work full of understandable humor, beautiful music and parts enough to go almost round the company. This work could be costumed easily and at a minimum of cost in this city in Oriental stores. It requires little scenery, and the accompaniments can be played effectively upon a grand piano and a first-class reed organ. It would be wise to give the first opera performances in such a place as the auditorium of the Lincoln High School, and thus eliminate the heavy expense of hiring a downtown theater."

PATRIOTIC MUSIC LAUDED.

Miss Marguerite Namara, in the St. Louis Globe-Democrat, makes a plea that Americans should develop patriotism in music. She thinks that American women who have children should organize a society for the promulgation of patriotic music in every home.

"As an example of what effect a certain kind of music may have upon a people, once when I went to one of the public concerts in the Central Park Mall, there was a diverse programme, including Tschaikowsky's '1812,'" says Miss Namara. "The tumultuous yet hearty and appreciative applause that greeted the leader and his orchestra transcended the enthusiasm of anything else. Yet this outburst of appreciation was not due to the quality of the music as much as the meaning it had for those who had lived in the land where its scene had later inspired a composer who through his music prepetuated the memory of a victory and a world-conqueror's defeat. But this fact is not all that was significent of '1812.' To the hundreds of Russian-Americans who were present the thematic repetition of the Russian anthem, at first executed and heard plaintively, then becoming stronger, until the louder tones subdued the faint notes of the 'Marseillaise,' its meaning was something more than the mere preservation of Russia. For them, Russian music meant tender memories, past devotions, scenes happy and endearing that had taken place in their lives.

"Curiously enough, I overheard the conversation of two persons—distinctly un-American—from their conversation I gathered they were from Russia. 'Nicholas,' one said to the other, 'is it not glorious? If I shut my eyes I can see father with his big pipe smoking on the veranda and giving orders to the half sober moujiks. Across the field is the cloister with its tall steeple standing out clear against the sky. Do you remember the trips we made to Kiev? What delightful days we spent there! How we entered the Gymnasia together. And what merry days we spent on the lakes singing such bad harmonies with the peasants as the current gently pushed the boat along its course. Those days are over, unfortunately! If they who invade our land do not destroy it, who knows but I may see it all again with my own eyes?'

"'Valodi,' the other responded, 'and why shouldn't we see the land where we first saw the light of day again? This is a wonderful country. But it is not Russia. No, there is no country like Russia. There never will be.' And both shook their heads in silent agreement.

"Here, then, were two men who were thousands of miles from the land of their birth, whom music written by one of their countrymen about their own country had so inspired that it put Russia above the land they were living in, and in which they were perhaps enjoying the liberty seldom experienced in the land of their birth. It was the natural feeling, one might say, that comes from a continuing relationship beginning with infancy and growing more tender as the years go on. And that is just what I desire to bring about. If we begin to sing the baby to sleep with a certain patriotic song it will not only begin his musical education, but as he grows up the essence of it will be reflected in his attitude toward his own country.

"It is in this way that the woman can begin to contribute her share of the elaborate preparedness programme now being so enthusiastically pushed forward."

TOWN MUSIC CENTRALIZED.

A. B. Cain, well known in Portland church choir and concert activities as a pleasing baritone singer, is now visiting friends at Wichita, Kan., and writes that he plans to return to this city next Summer.

"I find quite an active and enterprising musical community at Wichita," proceeds Mr. Cain. "Through the Kansas Society of Oregon, I found there were a great many people from Kansas living in Portland, and especially from Wichita. I understand there is a Kansas-Nebraska Society at Newberg, which has a good membership. Wichita has 65,000 population. While Lindsborg, Kan., has attracted wide attention musically because of the annual presentation of 'The Messiah,' by Bethany College of that city, Wichita has in recent years come to be recognized as the musical center of the state of Kansas.

"Wichita is fortunate in having a first-class symphony orchestra of 65 pieces. Theodore Lindberg, of the Wichita College of Music, is conductor, and the orchestra gives monthly concerts during the season, assisted at each by a prominent artist, the following being the artists for the 1915-1916 season: Miss Marguerite Dunlap, contralto; Signor Raoul S. Bonnano, baritone; Charles W. Harrison, tenor; Madame Marie Sundelius, soprano; Arthur Shattuck, pianist and the Manhattan Ladies' Quartet. The artists are booked under the management of Iris Pendleton. The Wichita Symphony Orchestra is now in its third season. In addition to the artists appearing with the Symphony Orchestra, the following were booked by the Wichita chorus, under the management of Lucius Ades, for the 1915-1916 season: Louise Homer, contralto; Reinald Werrenrath, baritone; Charles Wakefield Cadman and Princess Talanina Redfeather, the Brick Church Quartet, Zoellnor String Quartet, Fritz Kreisler, violinist; Anna Case, soprano; Ada Sassoli, harpist, and John McCormack, in all his concert tours to the West, has always included Wichita.

"Wichita has five conservatories of music and Mount Carmel Academy, which, like St. Mary's Academy, of Portland, teaches music in all its branches. Fairmount College and Friends University both maintain vocal and instrumental departments. The Wichita College of Music has its own three-story building, with an excellent recital hall and study rooms. Harry Evans is the head of the vocal department of the Wichita College of Music, and is the leading vocalist of the city. Mr. Evans has a baritone voice of great range and power, and is a finished vocalist. For eight years he was principal soloist and master of the choristers, Southwark Cathedral, London, England, and has appeared with several of the principal choral societies of England and Scotland as soloist in 'Messiah,' 'Elijah,' 'St. Paul,' 'Creation' and other standard oratorios. A portion of his time is devoted to concert tours, in which he is assisted by Otto L. Fisher, pianist, of the Wichita College of Music.

"February 4 and 5, the San Carlo Grand Opera Company gave performances of 'Aida,' 'Tales of Hoffman' and 'Faus' in the Forum, Wichita's convention hall, which has a seating capacity of 6000 and is the best building of its kind in the state. Rafael Navas, a Spanish pianist and composer, who has made Wichita his home for the past eight years, is an artist well known throughout the United States as a concert pianist, and ranks as one of the best in his line in America.

"Once a month, Mr. Evans gives a 'historical recital' at the recital hall in the Wichita College of Music building. The last one he featured the 'Folk' songs of England, Scotland, Ireland and Wales, with a little explanatory talk preceding each one. He is successful in his delineation of English character songs."

COMING MUSIC EVENTS.

Mrs. Sanderson Reed and Miss Alice Juston are to be soloists at the entertainment to be given by the St. Andrew's Society of Oregon Wednesday night at Masonic Temple auditorium. Mrs. Reed was presented by Mrs. Rose Cursen Reed last season, and Miss Juston is to make her formal debut next month at an advanced students' concert given by Mrs. Reed at the Heilig Theater. Miss Juston is contralto of the First Methodist Church choir.

• • •

Miss Dorothea Nash has arranged an interesting course of eight weeks in "Modern Operas," beginning Thursday, to be held in the parlors of the Hotel Portland. Owing to the injury of one of her wrists, Miss Nash has the co-operation of Miss Abbey Whiteside, who will give the piano illustrations, and Mrs. Henry Metzger and Mrs. Charles Sears will both sing.

The first opera will be "Madame Sans Gene," one of Geraldine Farrar's real successes, with Mrs. Metzger singing beautiful arias. Miss Nash has been giving these music courses for four seasons past, and many women are expecting to take advantage of the class.

• • •

Charles Swenson presents Miss Inez Peterson in a piano recital at the Lincoln High School auditorium Tuesday night, assisted by Miss Lillian Swanson, soprano; Herbert Pippy, tenor, and Cyril Crockett, violinist.

• • •

The Monday Musical Club plans a large party for Thursday afternoon at 2 o'clock at the Arcanum Hall, Thirteenth street, near Washington. Cards will be played and after the games Mr. and Mrs. Montrose M. Ringler will present several of the new dances. Mrs. Rodney I. Herrick, assisted by Mrs. Lee Arnett, Mrs. P. Blumauer and Mrs. Anton Giebisch, and further assisted by a committee, have the event in charge.

• • •

Madame Jeanne Jomelli, assisted by several of her students, will give a concert Saturday at the Men's Resort, Fourth and Burnside streets. The manager of the Men's Resort says that he will use all available space to take care of all that come to this musical treat.

• • •

The date for the first Elehenlaub recital has been set for Friday, February 25, at the Lincoln High School auditorium, with the Ensemble Club assisting.

• • •

The choir of the Church of the Madeline, assisted by Frederick W. Goodrich, will present in concert form Balfe's opera, "Bohemian Girl," at the Madeline assembly hall, East Twenty-fourth and Siskyou streets, February 21. Miss Nona Lawler, soprano, will sing the part of Airline. Mrs. C. B. Abercrombie will be accompanist.

• • •

John Claire Monteith has been engaged as one of the soloists who will sing at the benefit concert of the British Red Cross. Mr. Monteith has also been engaged to sing in concert in Dallas, Or., in March, under the auspices of the Dallas Women's Club.

MUSIC NOTES.

The order of sacred music for the 5 o'clock vesper service at the Church of Our Father (Unitarian), Broadway and Yamhill, this afternoon is: Voluntary, "Elegie" (Lebeau); anthem, "Break Forth Into Joy" (Rogers); offertory, soprano solo, "My God and Father" (Marston); postlude, "March Des Fantomes" (Scotson Clay).

• • •

Emil Enna, pianist, and Charles Souta, violinist, gave a joint programme at Oswego and were ably assisted by Miss Ruth Agnew, soprano. Miss Agnew sang several pleasing numbers, which were well received. Mrs. Mabie Ryder Williams was accompanist.

• • •

Mrs. Beatrice A. Robinson, nee Macdonald, formerly of Portland and well known in musical circles, died suddenly at her home in Los Angeles January 25. She is survived by her husband, William W. Robinson; a son, William Robinson, Jr.; a son, Stuart Macdonald, and a brother, Carlos M. Barreto, of this city.

• • •

Mrs. Eva Wells-Abbett recently resigned as soprano in the White Temple quartet choir.

• • •

Mrs. Susan E. Robinson, aged 85, the last surviving member of the first famous Stephen G. Foster quartet, died January 31 at her home, 408 Cedar avenue, Pittsburg, Pa. She was taken ill with grip three weeks ago and this, combined with her advanced age, resulted fatally. It was to her, as Miss Sue Pentland, famous more than half a century ago as a beauty and a soprano, that Foster dedicated his first success, "Open Thy Lattice, Love."

It was in her mother's home in Union avenue that Foster found inspiration for many of his love ballads, playing the melodies at Mrs. Pentland's piano while Miss Pentland sang the words.

Pianos were scarce in the '40s and '50s. Foster at that time lived next door, in Union avenue, to the Pentlands. There was no piano in his home, but a splendid one in the Pentland house. Later, when the original Stephen G. Foster quartet was organized, Miss Pentland was honored with the soprano part.

• • •

Should the rendition of a symphany be applauded or not? This point is being discusssed at present at Philadelphia and a correspondent in the Philadelphia Ledger writes: "The communication in the Public Ledger in regard to lack of applause at the Philadelphia Orchestra concerts is almost as much of a shock as the applause itself to a truly appreciative listener. After hearing a divine symphony, the final movement of which has transported mind and soul, the noise which follows is essentially brutal and unrefined and the louder it is and the more continued the more brutal. If there is a 'crying need' for cacophony, give those who need it slats and let them hammmer the backs of the benches or tin whistles to blow an afterpiece to Dvorak. Stokowski and the orchestra know when they have done well and do not need that we should beat the epidermis from our palms to assure them of it. After some movements silence is the greatest compliment. The artists down to the last man in the orchestra would breathe a little prayer of thanksgiving if the silence would always prevail throughout the movement. The appreciative listener is always silent. Especially after some movements the racket is absurd and better fitted for a vaudeville performance."

• • •

Mrs. Ella Connell Jesse presented Joyle and Carl Dahl in piano recital yesterday at 505 Ellers building and Miss Bertha Serr, contralto student of Hartridge Whipp, sang. All three young people acquitted themselves well.

• • •

The concert of the Apollo Club, male chorus, at the Heilig Theater, last Tuesday night, was reviewed in The Oregonian of last Wednesday. The chorus rehearsals for the next concert will be continued without interruption, and the first rehearsal occurs tomorrow night at Apollo Hall, Tenth and Morrison streets.

• • •

The January meeting of the New England Conservatory Club was held at the home of Mrs. E. B. Piper, 770 Marshall street, and the afternoon was devoted chiefly to music of the Russian school and was in charge of Miss Agnes Love. The programme was opened by the Tschaikowsky "Variation in F Minor," played by Miss Helen Wegman. Miss Love read a brief paper on "The Rise of Russian Music." Mrs. Fay M. Huntington, accompanied by Miss Maud Gesner, rendered several vocal solos. Miss Gesner and Miss Love played an arrangement of the second and third movements of the Tschaikowsky "Fifth Symphony." The programme was closed by two piano solos by Miss Isabel Wadsworth Clark. A short business meeting was held and during tea hour which followed, Miss Constance Piper favored the club with two piano solos. The February meeting will be held Wednesday with Mrs. Fay Huntington in the Stearns building. The programme will be in charge of Miss Gesner.

• • •

A programme of sacred music will be rendered by the chorus choir of Sunnyside Congregational Church tonight, and the programme is: Prelude, "Triumphal March" (Buck); anthem, "Gloria" (Mozart); trio, "To Thee, O Father" (Verdi), Mrs. J. B. Adam, R. C. Dodge and O. Smith; solo, "The Lost Chord" (Sullivan), Eugene P. Steinmetz; violin solo, "Nocturne, Op. 9, No. 2" (Chopin), Albert Creitz; offertory, "Evensong" (Johnston); anthem, "Comes at Times a Stillness" (Galbraith); solo, "Jesus Only" (Rotoli), Mrs. J. B. Adam; quartet "Lead, Kindly Light" (Parks), Misses Varner, Rose, Huff and Mrs. Phelps; violin solo, "Meditation" from "Thais" (Massenet), Albert Creitz; anthem, "Still, Still With Thee" (Lansing); postlude, "Festival March in D Major" (Shelley). J. H. Cowen is director, and Miss Elsie Smith, organist.

• • •

The meetings of the women's chorus of the Northwestern College of Music, which have been interfered with the past month by recent stormy weather and much sickness, will be resumed tomorrow night at 8 o'clock.

• • •

Miss Elizabeth Hoben sang "O Salutaris," "Ave Maria" and the "Wedding Hymn" and also played an effective programme of organ music at the wedding of Miss Katharine Southard and Joseph W. Kehoe, which took place last Wednesday morning at the Church of the Holy Rosary.

• • •

"You persuaded your husband to join a glee club?"

"Yes," answered Mrs. Biggins: "when he starts to sing at home I can now advise him not to tire his voice, and when he sings in the club I can't hear him."—Washington (D. C.) Star.

• • •

Miss Dagmar Inez Kelly, contralto, was soloist at the annual praise service held by the women of the First Presbyterian Church last Tuesday. She gave charming renditions of "The Lord Is My Light" (Allitsen) and "But the Lord Is Mindful of His Own," from the oratorio of "St. Paul" (Mendelssohn).

• • •

Mr. and Mrs. John Claire Monteith have as their guest today John L. Landsbury, Mus. B., Mus. Dr., who is head of the piano department of the University of Oregon at Eugene. They have asked a number of Portland musicians to meet Dr. Landsbury this afternoon. Miss Dagmar Inez Kelly will sing a short programme of songs, with Miss Sue Kenney as accompanist. Dr. Landsbury is giving an extension course of lectures on music at the Central Library.

• • •

At the MacDowell Club meeting last Tuesday at the Hotel Benson, Harry Wembridge, tenor, and Mrs. Walter Kendall, soprano, assisted by Miss Constance Piper and Miss Eleanor Rowland, accompanists, appeared in resplendidly rendered programme. Mr. Wembridge on this occasion made his last recital apearance before his departure for San Francisco, where he is to coach in singing with Mackenzie Gordon. Both soloists were cordially received and recall numbers were insisted upon.

• • •

The Women's Club Shakespeare song recital last Friday was reviewed in The Oregonian of yesteday and was a first-class musical and social success. The finely rendered programme was: "Blow, Blow, Thou Winter Wind" (Sargent); "As You Like It"—Act II, Scene VII, "Hark, Hark, the Lark," (Schubert) "Cymbeline"—Act II, Scene III. Dom J. Zan, "Take, Oh Take Those Lips Away," (Wilson) "Measure for Measure"—Act IV, Scene I; "Where the Bee Sucks," (Arne) "The Tempest"—Act V, Scene 1; "Fairy Lullaby," (Mrs. Beach) "Midsummer Night's Dream"—Act II, Scene II. Mrs. Jane Burns Albert, "Since Brass Nor Stone," (Wassal) "Sonnet LXV"; "Under the Greenwood Tree" (Coates); "As You Like It"—Act II, Scene V; "It Was a Lover and His Lass," (Coates) "As You Like It"—Act V, Scene III; Mrs. Lulu Dahl Miller, "Orpheus With His Lute," (Coates) "Henry VIII"—Act III, Scene 1; "O Mistress Mine," (S. Coleridge-Taylor) "Twelfth Night"—Act II, Scene III; "Who Is Sylvia?" (Schubert) "Two Gentlemen of Verona"—Act IV, Scene II. Joseph P. Mulder, "Over Hill, Over Dale," (Morgan); "Midsummer Night's Dream"—Act II, Scene I. Mrs. Albert Mrs. Miller, Mr. Mulder, Mr. Zan, Mrs. Warren C. Thomas was the admirable piano accompanist.

• • •

Creditable to all concerned was the fine music programme rendered at the concert of the Portland Amateur Orchestral Society, William Wallace Graham, conductor, last Thursday evening, at the Masonic Temple Auditorium. It is a difficult musical feat to present, by the aid of amateurs, a programme of difficult orchestral music selected from such high-class masters as Tschaikowsky, Haydn, Mozart, and Beethoven. Yet, this was what was done at this concert and all who took part are entitled to much credit. There were several long, weary rehearsals before the ensemble was worked into concert form, but all rehearsals were faithfully attended and all concerned worked assiduously. The ensemble, and generally the whole orchestray effect, were first class. The participants ought to be much encouraged.

Miss Mary Schultz, violin soloist, won honors when she played, from memory, and to orchestral accompaniment, the Mozart "Sonata in A Major." She played with good technique and tone, and made a most favorable impression. Clarence M. Heath, tenor, and Miss Ruth Agnew, soprano, students with George Hotchkiss Street, sang solos in fine style, to orchestral accompaniment directed by Mr. Street. Mr. Graham directed the orchestral renditions and was quite successful. He was the picture of musical inspiration.

The membership of this society is: First violin, Miss Molly Pierce, J. G. Meybrunn, Mrs. Helen S. Breed, Miss Roxanna Wommelsdorf, Miss Laura McNeil, Miss Agnes Duffy, R. E. Kremers, Miss Ruth Plummer, H. J. Nelson, Mrs. C. R. Kreppie, Miss Elizabeth Levey and Miss Mary Schultz; second violin, Miss Mildred Nichols, Miss Dorothy Crook, Miss Myrtle Hall, Miss Frances Case, Carl Goetz, Mrs. Nancy C. Beach, Miss Mary Schoettle, Miss Gertrude Estabrook, S. Larson and George Gillard; viola, Otto Kleeman and Arnold Smith; cello, William A. Sieberts, E. Jaeger, A. J. Lehwaldt and C. D. Jameson; bass, Miss Irma Ewart; flute, Miss Beulah Clark, C. S. Aitchison and C. W. Lewis; clarinets, J. C. Garman, Oscar Spahn and George Fete; trumpets, Kenneth Goetz, H. A. Young, and J. Hargraves; French horn, H. F. Griffith; trombone, Martin Broberg, Gastin LaMotte and Jack Dundore; piano, Miss Marjorie Volheim; side drum and accessories, E. E. Swanson; tympani, George Henkel. R. E. Kremers is president; J. G. Meybrunn, secretary, and Mrs. Helen S. Breed, Miss Dorothy Crook, William A. Sieberts members of the board of managers. All numbers rendered were well received, by an audience that comfortably filled the entire auditorium.

• • •

Discipline.

A talent for the violin
Must be a long time nursed;
And so you must, when you begin,
Play second fiddle first.

—Puck.

Mason & Hamlin
PIANO

Sells for more money than any other piano ever manufactured. What better evidence of their extraordinary worth! Their value is not to be measured by any previous standards. Their manufacturers have set a new standard of excellence and have had the courage to go to any necessary expense to attain it.

These pianos are quite apart and beyond anything ever before accomplished in pianoforte construction—every piano a masterpiece, created through a unique and original system of construction. The Mason & Hamlin Tension Resonator is the greatest advance in piano construction in a generation and will interest anyone seeking unequaled beauty of tone and durability in a pianoforte.

We are now showing the finest pianos the Mason & Hamlin Co. has ever produced. We invite a hearing of them—the one test of musical excellence.

Other makes accepted in trade and easy terms arranged if desired.

Be sure to see "It Pays to Advertise." Ad Club night, February 21, benefit performance.

The Wiley B. Allen Co.
MASON & HAMLIN PIANOS
PLAYER PIANOS, MUSIC ROLLS, VICTROLAS AND RECORDS.
MORRISON STREET AT BROADWAY
OTHER STORES—SAN FRANCISCO, OAKLAND, SACRAMENTO, SAN JOSE, LOS ANGELES, SAN DIEGO AND OTHER COAST CITIES.

"FRATS" TOPIC FOR DEBATE

Defenders of College Association Win at McMinnville.

M'MINNVILLE, Or., Feb. 12.—(Special.)—Fraternities and sororities of McMinnville College met last week in an intersociety parliament, the purpose of which was to promote interfraternal relations.

A debate was held on the question of whether or not "frats" have justified their existence in McMinnville College. In support of the "frats" the affirmative contended that "frats" provide a definite organized social activity. They train students to fulfill social obligations in life and build up character through the intimate contact of personality. The decision was given to the advocates of the fraternity.

After the debate an hour of entertainment followed, each society providing some "stunt."

Dallas After Y. M. C. A. Building.

DALLAS, Or., Feb. 12.—(Special.)—The Dallas Commercial Club will soon take up the project of obtaining a Y. M. C. A. building for Dallas. It is reported that George Gerlinger, manager of the Willamette Valley Lumber Company, has offered to donate $5000 for the purpose, provided the citizens of Dallas raise an additional $20,000. Mr. Gerlinger is a Y. M. C. A. booster and has been agitating this for some time. The campaign will be carried on through the Commercial Club, if at all.

Toronto has a street-naming committee which is raking the city map with a fine-toothed comb for the purpose of destroying all German street names. Many such names have been found and ruthlessly stamped out.

CAROLINE SHINDLER RULAND
VOICE AND PIANO.
Pupil of Trabadelo Bourgeois, Carelli and Charles Leo Sparks.
614 Ellers Bldg.