MUSIC

EDITED BY JOSEPH MACQUEEN.

Miss Ada Alice Tuttle.

Mrs Delphine Marx. GROVE PHOTO.

Bushnell Photo

Mrs Jane Burns Albert.

Miss Abby Whiteside. Bushnell Photo.

IN the passage of Clara Louise Kellogg, the first American prima dona, the world of music has lost a brilliant star. Miss Kellogg, in private life Madame Strakosch, died recently at New Hartford, Conn., from a serious organic trouble.

When in the young West were not acquainted, musically, with Miss Kellogg. She was the forerunner of Adelina Patti, Nordica, Emma Eames and Melba. Our fathers heard and loved Clara Louise Kellogg, and took pride in the fact that until she proved it by her musical triumphs abroad, it was not believed that America could produce a really great singer. She won especially Paris, Berlin and St. Petersburg, now Petrograd.

Miss Kellogg came of New England stock, but her father, George Kellogg, having gone South with his family to try his fortune, was the principal of an academy at Sumterville, S. C., when she was born in 1842. She had an old negro mammy, from whom, at the age of 10 months, she learned to sing her first song, an old plantation melody. While she was still a small child her parents went to Birmingham, Conn., to live.

There, as a little girl, Miss Kellogg made her first public appearance as a singer at a school concert. Her song was "Come, Buy My Flowers," and she carried a little basket of old-fashioned posies on her right arm. When she had finished and bobbed her head in acknowledgment of the applause which greeted her effort, a man from the audience walked down to the footlights and held up a $5 bill to her. "To buy your flowers," he explained. That was the first money she earned as a singer. She came by her musical gift honestly—her father played the flute and her mother the organ in the church choir.

Miss Kellogg studied only in America, and at 17 made her debut with a concert company on tour receiving $100 a week for singing four times—$25 a performance—which in those days was a liberal salary for a young singer. In 1861, she made her operatic debut as Gilda in "Rigoletto" at the Academy of Music in New York City. Stigelli, a German tenor, whose real name was Stiegel, sang "opposite" her.

"It was a dreadful blow to my romantic dreams to be obliged to sing a love duet with a man smelling of lager beer and limburger cheese," she said in after years.

Charlotte Cushman, greatest actress of her day, took an interest in Miss Kellogg and was in the audience the night of her debut.

"The girl doesn't seem to know what to do with her arms," was her verdict.

But Miss Kellogg learned in short order.

It was Miss Kellogg who created the role of Marguerite in "Faust" in America. "This was a day and generation which found 'Faust' frightfully dar'ng," she wrote in her memoirs, and added: "We often took wicked liberties with operas in the Civil War period, such as interpolating the 'Star-Spangled Banner' and similar patriotic songs into the middle of Italian scores."

It was early in the '70s that Miss Kellogg embarked in another pioneer enterprise. She organized a company to sing opera in English. The repertoire ranged from "The Bohemian Girl" to Wagner's "Flying Dutchman," and unlike most pioneer ventures it was a success.

America owes its English opera, in part at least, to Clara Louise Kellogg.

It was in 1857, when she was 45 years old, but still beautiful and still the possessor of a magnificent voice, that Miss Kellogg left the stage for good and married her manager, Carl Strakosch. They have since lived quietly at her home, Elphstone, near Wilsted, but usually have spent the Winter in Rome, Miss Kellogg desiring to escape the severe weather of that season in New England. Even in recent years the first American prima donna has sung for her intimate friends in the privacy of her home, and if her voice had lost some of its power and fullness, with advancing age, it is stated she retained enough of the fire and melody which marked her public singing in her prime to captivate those who heard her.

FARRAR'S DEBUT AT 3 YEARS.

When Geraldine Farrar, the grand opera star, was only three years old she made her debut in a church concert. She did well, for a baby, and the applause was unstinted. But when the time came for her to retire from the stage, the child made instead for the footlights.

"Did I do well, mamma?" she queried of a woman in the front row, entirely ignoring the rest of the audience.

To "fate" Miss Farrar herself attributes her operatic distinction. But a great man has said: "Character is fate."

In the pages of "The Story of an American Singer, by Herself," published recently, the authoress unconsciously betrays the secret of what she calls her destiny.

Fortified by a firm belief in her own fortunes, and armed with that all-sufficing energy which distinguishes those of single purpose, Miss Farrar forged steadily for her goal. The stage of the Metropolitan Opera-House was, she tells us, her objective. She knew she had the necessary talent. That no undue self-consciousness delayed her progress, she proves by the many anecdotes with which she intersperses her narrative.

The manner of her meeting with Nordica is typical. In 1899—she was then 17 years of age—Miss Farrar was studying with Trabadello in Paris. A series of small triumphs had marked her progress to the French capital from Melrose, Mass., via Boston and New York. She had every reason to be satisfied thus far, yet she was restless, not quite sure of her course.

Who could advise her?

In the Spring of 1900 she heard that Nordica had arrived. They had met once before, but she was aware that her impression, if she had made any, had not been lasting. She must find some way to bring herself to the native singer's immediate notice.

Nordica drove each day in the Bois and Miss Farrar had a friend who owned a smart carriage. Soon she, too, was driving in the Bois, and the very first day she sighted her quarry. The rest was simple.

They were driving in opposite directions, and as the carriages met Geraldine Farrar stood up. A sweep of her arm tossed into Nordica's lap a locket containing her own picture. Naturally, they met forthwith—and the outcome was Miss Farrar's long years of success in Berlin.

In an official-ruled city like the German capital, success comes slowly. It is not easy to achieve distinction when uniformity is the law, for not every one has the courage to be a deliberate exception. However, to Miss Farrar, the matter was easy from the start.

Her premier appearance before the intendant of the royal opera had been set for an evening performance. She prepared accordingly, her costume consisting of a blue crepe de chine gown, worn with pearls or diamonds.

At the last moment the performance was switched to an afternoon.

Consternation on the part of Miss Farrar? Confusion on that of her dressmaker? Not in the least. Quite the contrary.

"The crazy American!" was the scarcely suppressed murmur that ran through the elite assemblage as the recent arrival from New York appeared in full evening dress on the stage at 4 o'clock in the afternoon.

"But," adds the prima donna, "I obtained the compliment of immediate attention and created the effect I wished."

CONTRALTO TO BE PRESENTED IN RECITAL AT MASONIC TEMPLE AUDITORIUM JUNE 5.

Miss Nina Dressel.

FOUR PORTLAND MUSIC FOLKS ACTIVE IN CURRENT EVENTS.

Miss Ada Alice Tuttle, pianist and dramatic reader, one of the soloists at the MacDowell Club concert, Hotel Benson, last Tuesday afternoon.

Mrs. Delphine Marx, contralto, plans, with her husband, to leave for New York City, early in June, for an indefinite period, to coach in advanced vocal work and repertoire.

Mrs. Jane Burns Albert, soprano, one of the vocal stars in the presentation of the Auber comic-grand opera "Fra Diavolo," at the Baker Theater, Thursday night and Saturday matinee.

Miss Abby Whiteside, pianist, will be heard in recital at the Little Theater, Saturday afternoon, at 3 o'clock.

COMING MUSICAL EVENTS.

Miss Pearl E. Smith presents eight students in piano and voice recital Wednesday night at 8 o'clock at the First Methodist Episcopal Church, South, Union avenue and Multnomah street. Those participating in piano are Bernice Noonan, Martha Nudelman, Irene Wurfel, Ethel Paulsen, Thekla Scheidt and Lorraine Lee. Miss Lee will read. Misses Margaret Schmid and Louise Gastrack will sing.

* * *

The Harmony Choral Club, under the direction of Mrs. Ella Hoberg Tripp, will give a concert of old-time songs, in costume, at the First United Presbyterian Church Friday night. Roberta Downing, from the Gillespie School, will be the reader.

* * *

A concert for the benefit of three Russian refugee musicians, who recently arrived from Siberia, takes place at B'nai B'rith Hall, Thirteenth street, near Mill, tonight at 8:30 o'clock. Those who will participate in the rendition of the programme are Mrs. Henry William Metzger, Mrs. Delphine Marx, Mrs. Marx' quartet—Mrs. Jane Burne Albert, Mrs. Marx, Joseph P. Mulder and Dom J. Zan; Henry Scougall, basso cantante; Charles Duncan Roff, cellist, and Mischa Peltz, piano accompanist.

* * *

The MacDowell Club will present Miss Abby Whiteside, pianist, assisted by Mrs. Charles Edwin Sears and others, in recital at the Little Theater Saturday afternoon at 3 o'clock. The programme: "Les Orientals," "Clair de la Lune," "Dans le Hamac," "Danse Andalouse," Imogene Letcher; "Elfin Round" and "To a Humming Bird," Cora M. Shaver; "From an Old Garden," "The Clover," "The Mignonette," "The Yellow Daisy," "The Blue Bell," Mrs. Charles Edwin Sears; "March" (Bach), MacDowell transcription, "From Dwarf Land," "From a German Forest," "Of Br'er Rabbit," Helen Caples; "Novelette," "Improvisation" and "Polonaise," Emma Rood Mulder; "The Sea," "In the Woods," "Folksong," "Long Ago," "A Maid Sings Light" and "Slumber Song," Mrs. Charles Edwin Sears; "Intermezzo," "Rhapsodie, Alla marcia funebre," "March Wind," Abby Whiteside; from "Tragica Sonata," Largo Maestoso, Allegro, Alicia McElroy.

* * *

Miss Alice Juston, of Portland; Mrs. Harry Flavel, of Astoria; Miss Margaret Kennedy, of Skamokawa; Miss Gayle Roberts, of Astoria; Mrs. Maude Ross-Sardam, of McMinnville, and Laurence Woodfin, of Oregon City, will assist as soloists at the complimentary concert Mrs. Rose Coursen Reed gives May 29 at Astoria Theater. On this occasion Mrs. Reed is presenting the Treble Clef Club, of that city, in a varied and interesting programme. Accompanists for the evening will be Miss Mildred Smith and Mrs. Sardam.

* * *

Miss Nina Dressel, contralto, will be presented by Mrs. Rose Coursen Reed June 5 at Masonic Temple auditorium. Miss Dressel has a fine dramatic contralto which will be heard to good advantage in "The Blind Woman's Song" ("La Cieca") from "La Gioconda," and in Hugo Wolf's "Fussreise." Miss Dressel will sing also a group of English songs. Miss Atrid Roal, Miss Jeanette Crosfield and Raymond V. McKalson will be presented also on this occasion.

* * *

The Spitzner Philharmonic Society will give its last recital of this season Saturday night at 8:15 o'clock at Graves' store. Invitations may be obtained from members of the society.

* * *

The MacDowell Club will give an appreciation of the music of Saint-Seans Tuesday afternoon at the Benson Hotel. The programme: "Appreciation of the Music of Saint-Saens," Miss Eleanor Rowland; "Le Matin," "Fristesser," "Vogue, Vogue la Galere," Madame Lucie Valiere, with Miss Claire Oakes at the piano; "Trio, Opus 18," Andante, Scherzo, Allegro, Miss Constance Piper, Waldemar Lind and Harold Taylor; quartet, 16th scene, act 1, "Samson and Delilah," Mrs. Albert, Mrs. Kendall, Mrs. Sears and Mrs. Bushong; "Aria" from "Samson and Delilah," "Amour, vieus aider ma faiblesse," Madame Valair.

* * *

Monday, June 5, will be the installation day for the Monday Musical Club. The social committee, with Mrs. Rodney I. Herrick as chairman, has planned a lawn fete for the occasion, which will be held at the home of Mrs. E. A. Pierce, 600 East Twenty-eighth street. Mrs. Pierce's garden, with its great old trees, wide green lawns and beautiful shrubbery, is a most delightful place to hold an "al fresco" affair, and the members are looking forward to the afternoon and evening as one of the most pleasant of the year. In the afternoon the new officers will be installed and other business transacted. At 6:30 P. M. a basket supper will be served to the husbands and sweethearts who will come directly from their offices to the festal scene. The members will bring all the picnic goodies that their men folks are particularly fond of, and endeavor in every way to make the evening a very agreeable one for them. A programme will be presented in the evening, after which the time will be spent in a "get together" time, the effort being to bring the husbands in closer touch and sympathy with the work the club is doing. Mrs. Pierce's home is reached by the Woodstock car, leaving Second and Alder streets. Leave the car at Tibbetts street, going one double block east. In case of rainy weather the affair will be postponed one week.

* * *

The many friends of Miss Lo Desca Loveland, soprano, will be pleased to note that she has decided to give a Portland recital, appearing June 5. Further announcements will be awaited eagerly, as her success as soloist at the last Apollo Club concert created for her a large and enthusiastic following among Portland music lovers.

MUSIC NOTES.

Two famous women composers have been honored by the Panama-California International Exposition at San Diego, Cal. The first person to have a day named in his or her honor during the year was Mrs. Carrie Jacobs-Bond, who was honored at the Exposition April 27. Several special programmes were rendered and every musical organization on the grounds played the Bond music. An interesting feature was the playing of "A Perfect Day" by the natives of the Hawaiian Village. The other woman to be honored, who is considered the greatest woman composer in the United States and one of the greatest in the world, was Mrs. H. H. A. Beach, for whom May 2 was named Beach day at the Exposition. Mrs. Beach's most popularly known song is "Years at the Spring."

* * *

An unexpected incident in choir work took place last Sunday morning in the choir of the First Baptist Church. The occasion was Mothers' Day, and Mrs. Virginia Spencer Hutchinson, contralto, began to sing the exquisite, pathetic solo, "Mother's Lullaby" (Barnby). So much pathos and real feeling did Mrs. Hutchinson put into the rendition of this solo that many people in the congregation were in tears. Then the other members of the quartet were affected. During the rendition of the last verse Mrs. Hutchinson's emotion could hardly be restrained, and the last notes of her solo were hardly audible. A striking instance of the appeal of sacred song, sung by a splendid singer who sings naturally and unaffectedly.

* * *

Joseph E. Rodier, violin and 'cello maker, Kansas City, Mo., thinks he has discovered the secret by which Stradivarius made his violins the most famous in the world. He says it is not alone by varnish. "After studying tone and working on violins for some years," he explains, "I began to experiment in every conceivable manner to find out just what was needed to make a violin render a perfect tone. I found that the tone was in the proper construction of the top, back and ribs." When he had delivered himself of this opinion the workman stopped to let the full import of his words sink in. "It is the vibrating system of the violin that makes for the tone," he added, and his fingers stroked gently the beautiful curve of the arch of the lower bout. Step by step the maker explained. The gently arching lower bout must be "just so." The middle bout must curve "just so." The upper bout must not be too flat nor too full. If the arch of the top is too high the tone of the instrument is "tubby" and "nasal." Then there is the back of the violin, which must be arched "just so," and the arch must be exactly the same as the arch of the top.

* * *

Master Alfred Keller, the 11-year-old son of Jacob Keller, appeared last Tuesday night at the Benson Hotel before several friends and demonstrated his unusually skillful abilities with the violin. Alfred played several difficult pieces with the greatest ease.

* * *

Responding to the request of Miss Bailey, director of the East Side Library, Mrs. Edward Alden Beals, Mrs. Raymond A. Sullivan and Mrs. Warren E. Thomas generously repeated at that library building the splendid musical programme which they arranged for the MacDowell Club. Mrs. Beals presented the historical and literary part of the programme, while Mrs. Sullivan and Mrs. Thomas delighted an enthusiastic audience with selections from the earliest Italian operas, and also the modern ones. Mrs. Beals' paper was interesting and instructive. The prayer, "Vissi d'Arte," from "La Tosca," was sung as the final number. Those who have not heard Mrs. Sullivan sing recently can little appreciate the treat. As Miss Elizabeth Harwas, she made many friends in this her home city. Since her return from Boston and Europe, where she made a successful operatic career, she has been heard too seldom in public. Her programme consisted of nine arias, selected from operas, which included the first one procurable and one of Puccini's latest, and covered a period of about 350 years. Mrs. Sullivan proved equally satisfying in the dramatic intensity of the Verdi and Mascagni selections, and the brilliant "Bird Song," from "Pagliacci," while the prayer from "La Tosca" was an inspiration. Mrs. Thomas is an exceptional accompanist, and throughout the programme a delightful unity between singer and pianist was presented.

* * *

Miss Alice Juston, contralto, has resigned as a member of the choir of the First Methodist Church.

* * *

Miss Leah Cohen, dramatic soprano, assisted by Leland B. Erwin, pianist, and Chester McGhee, violinist, appeared in concert at Tillamook, Or., last Tuesday, and presented a fine programme, the rendition of which was much enjoyed. The numbers were: "Northern Lights Overture" (Weidt), orchestra; "The Kiss Waltz" (Arditi); "At Parting" (Rogers); "Bird of Love Devine" (Wood), Miss Cohen; "Prelude in C Sharp Minor" (Rachmaninoff), Leland B. Erwin; "Who Is Sylvia?" (Schubert); "Morgan Hymne" (Henschal); "The Rosary" (Nevin), Miss Cohen; selection, "Romance" (Bennett), orchestra; reading, "When Ruby Played," Judge Henderson; "In the Garden of My Heart" (Ball); "The Dandelion" (Salter), "The Robin" (Neidlinger), "The Swallows" (Cowan), Miss Cohen; "Poet and Peasant" (F. Von Suppe), Chester McGhee; "Polonaise in A Minor" (Chopin), Leland B. Erwin; "Elegie," in French, with violin obligato (Massenet), Chester McGhee; "The Cry of Rachel" (Salter), Miss Cohen.

* * *

The Bach Club held its last meeting of the season May 13 with Mrs. Ernest E. Tressler, 86 North Seventeenth street. An interesting talk was given by Lois Oakes on the suite. Dorothy Duniway gave a comprehensive talk on "Chopin and Liszt." Descriptive analysis of the selections, given before each number, proved instructive and enjoyable. The programme included compositions by Bach, Chopin, Liszt, Moszkowski, Saint Saens, Dvorak, Rubinstein, Chaminade, Nevin, Bauer and Dalbart. The students taking part were: Evelyn Jacobs, Olive Parsons, Eleanor Holmes, Vivian Elliot, Dorothy Bade, Laura Walther, Mary Bullock, Dorothy Duniway, Pauline Jacobson, Lois Oakes and Anna Belle Polonski. Mrs. Tressler will present primary, junior and advanced students in recital the latter part of June.

* * *

To Paderewski, Patriot.

From the forthcoming volume of poems by Robert Underwood Johnson:

Son of a martyred race that long
Has poured its sorrow into song,
And taught the world that grief is less
When voiced by music's loveliness;
How shall its newer anguish be
Interpreted, if not by thee?

In whose heart dearer doth abide
Thy land's lost century of pride
Since triple tyrants tore in three
That nation of antiquity—
But could not lock with prison keys
The freeman's sacred memories?

Now, when thy soil lies wrecked and rent,
By cruel waves of warfare spent,
Till Famine counts so many slain
It looks on Slaughter with disdain,
However, others grieve, thou show'st
The noble spirit suffers most.

Master, with whom the world doth sway
Like meadow with the wind at play,
May Heaven send thee, at this hour,
Such access of supernal power
That every note beneath thy hand
Shall plead for thy distracted land.

* * *

Mrs. Delphine Marx, contralto, with her husband, plans to leave for New York City, to study advanced vocal work and repertoire, about August 10, and expects to be away an indefinite period. En route to the East Mr. and Mrs. Marx will visit friends at their former home at Denver, Colo., and will probably reach New York City early in September. Mrs. Marx is one of the principal contraltos along the Pacific Coast, and her beautiful voice, perfect diction and graceful appearance make her a favorite singer wherever she goes. She is sure to honor the West as an exponent of the best of Western song. For six years she has been and still is contralto soloist at the Temple Beth Israel, was for five years soloist at Trinity Episcopal Church, choir, and for one year has been soloist at the First Congregational Church choir. When she leaves this Summer for the East Mrs. Marx will be granted leave of absence from the Temple Beth Israel and First Congregational Church choirs, and has been told by both music committees to "hurry back. Don't remain too long in New York. Your choir position will be kept open for you."

* * *

At the Central Presbyterian Church this special music will be rendered by the choir, under direction of E. Maldwyn Evans: Morning, prelude, "Wedding Prelude" (Nevin); anthem, "Fear Not, O, Israel," (Max Spicker); solo, "Behold What Manner of Love" (McDermid), Miss Lois Watt; postlude, "Marche" (Williams); evening, prelude, "Twilight" (Shackey); anthem, "Thorugh the Day Thy Love Has Spared Us" (Wallace); solo, "Jesus Only" (Augusta Rotoli), E. Maldwyn Evans; postlude, chorus from "Judas Maccabeus" (Handel).

* * *

The inmates of the Patton Home enjoyed this programme May 13, under the direction of the visiting committee, of whom Mrs. B. F. Weaver is chairman: Violin solo, "Adoration" (Felix Borouski), "Schon Rosmarin" (F. Krisler), Dorothy Logan; sketch, Miss Celene Leuterstein and William Swett: vocal solo, "My Lover, He Comes on the Skee" (Clough-Leighter), "Hofmung" (Louise Reighterde), "The Little Gray House in the West" (Soltor), Mrs. Curtis Simmons; playlet, "Susan Clegg's Adopted," Miss Denison and

(Concluded on Page 9.)

CELLIST HEARD IN CONCERT AT IMMANUEL LUTHERAN CHURCH LAST WEDNESDAY NIGHT.

George C. Kirchner.

Electrically Operated

Player Pianos

From $575 Up

¶ Where dance music is required, no instrument so completely satisfies as the electrically operated Player Piano. *No personal attention is necessary*—with the modern "Hand Played Rolls" it is simply a matter of attaching to a light socket, putting in the roll, and turning on the switch. The music is then played with the proper tempo and with the correct interpretation. ¶ One can sit at this same Player Piano and operate the interpretation levers to suit the fancy; also operate the instrument by foot power as well. The instrument can be played by hand as a Piano, if desired.

Aeolian Player Pianos, Electrically Operated, from $575 upward
All the Pianola Pianos, Electrically Operated, from $675 upward
We Install Electric Motors In Any Player Instrument
Estimates Gladly Furnished on Request
Easy Payment Plan

Sherman, Clay & Co.

VICTROLAS AND RECORDS PIANOLA PIANOS
STEINWAY AND OTHER PIANOS
Sixth and Morrison Sts., Opposite Postoffice

When looking for anything musical
See McDougall First
Send for Catalogues.
McDougall Music Co.,
325 Alder St., Oregonian Bldg.

Removal Notice
N. HODGSON, Music House.
NOW LOCATED AT
249 Alder Bet. Second and Third.
Everything in Music, Band and String Instruments.
PRICES THE LOWEST.

F. S. Hillsinger
SKILLED PIANO TUNER AND REGULATOR.
407 Benton Street, Portland.
East 6984, Main 4718.

Mason & Hamlin PIANOS

IN the esteem of inner musical circles, Mason & Hamlin pianos have earned a crown of leadership such as has never before been attained by any other make of instrument.

The Mason & Hamlin Piano is owned and used by the most famous local and world-renowned musicians, solely because they find in this instrument full and complete satisfaction of their needs.

Only at the Wiley B. Allen Co's. stores may Mason & Hamlin be seen and purchased. Through our representation of these superb instruments, we furnish the people of the Pacific Coast the best that the world affords, with all that this means for the advancement of musical culture and appreciation. They may be purchased on easy payments when so desired.

The Wiley B. Allen Co.

Player Pianos and Music Rolls—Victrolas and Records.
MORRISON STREET AND BROADWAY
Other Stores—San Francisco, Oakland, Sacramento, San Jose, Los Angeles, San Diego and other Coast cities.