PORTLAND OPERA ASSOCIATION'S PRODUCTIONS OF THE OPERA-COMIQUE "MIGNON" THIS WEEK

First Performance Is Tomorrow Night, and Second Wednesday Night, at Eleventh-Street Theater—Principals, Chorus and Ballet to Appear in Brilliant Stage Ensembles—Orchestra Is Selected From Portland Symphony.

Mrs. Jane Burns Albert, Title Role in "Mignon." Bushnell photo.

Otto T. Wedemeyer Role of "Lothario" (Mignon) Pearleys Photo

George Hotchkiss Street, Role of "Laertes."

WHEN the curtain rises upon the opening inn-yard scene of the Thomas opera comique, "Mignon," tomorrow and Wednesday nights, in the Eleventh-street Playhouse, and produced by the Portland Opera Association, the city's music-lovers will agree that the months of rehearsal have produced well-trained principals, chorus, orchestra and ballet, who work together as a flexible musical and dramatic unit. Singing the principal roles are Mrs. Jane Burns Albert, Miss Eloise Anita Hall, Miss Katherine E. Linton, George Wilber Reed, George Hotchkiss Street, Otto L. Wedemeyer and Harry Scougall. Of these Mr. Reed and Mr. Street have sung on the professional operatic stage abroad and in the East, while Mrs. Albert and Mr. Wedemeyer have had musical and operatic experience and training in Eastern cities. Miss Hall, Miss Linton and Mr. Scougall are among the younger and most promising of Portland soloists.

Miss Axa Genevieve Paget, as "premiere danseuse," is directing the ballet, Waldemar Lind will be concert master of the full symphony orchestra and Signor Roberto Corruccini is musical director of the whole production.

"Mignon" has not only a promised excellence of performance to recommend it. In book and music, it is one of the most charming of operas seen on the contemporary stage. In the score are melodies gay and hauntingly wistful. The story itself has all the attractiveness that marks a tale of youthful love at last happily requited; of a kidnaped maiden restored to her father, and of the frustrated wiles of a beautiful and wicked woman. Such music and such a story, sung in English, and against a background of dark-eyed gypsy girls and men, give promise of splendid operatic performance.

"Mignon" is the third production which the Portland Opera Association has given since its organization three years ago. For all of these performances Portland musicians have willingly given their time and ability that here on the Pacific Coast opera might be produced more often than is enjoyed by the infrequent appearance of professional traveling companies.

The sale of tickets has been large, but there are still a few choice seats left. It is hoped that the theater will be filled to capacity tomorrow and Wednesday nights.

GIRLS TO LEARN TO COOK

Beaverton High Inaugurates Manual Training Courses.

BEAVERTON, Or., Jan. 20.—(Special.)—The new Beaverton High School has just inaugurated manual training, under the instruction of Principal C. W. Burtt, and domestic art, under the instruction of Miss Haines, of Portland.

The local high school was recently completed at a cost of $24,000 and is being thoroughly equipped. It ranks as one of the first-class high schools of the state.

the orchestra it was decided to have a series of "guest" performances and this formed a very interesting chapter in the musical life of the country and although perhaps less artistic effects were possible than could have been enjoyed under one man who had innumerable rehearsals at his disposal, a new phase was brought into the society and in the season of 1903-04 were heard some of the greatest men that ever wielded the baton in their own countries. Foremost among these was the great Edouard Colonne, who so impressed the directors and the public that he was brought back the following season and he might have had the post permanently had it been possible. During the first season of visiting conductors New York also made the acquaintance of Gustav Kogel, of Frankfurt, Germany; Henry Wood, of London, who was later knighted; Victor Herbert, Felix Weingartner, Wassili Safonoff and Richard Strauss.

The following season the same plan was undertaken, the visitors having been Kogel, Colonne, Safonoff, Weingartner and Panzner. The last regular concert of this series was to have been conducted by Theodore Thomas and great preparations were made to have this a gala occasion, when the death of the great conductor frustrated the plan. Gustav Kogel conducted the concert which was to have been his.

There was a third season of guest conductors, which brought the noted Wilem Mengelberg to America. He made a very deep impression and many hopes were expressed that he might become permanent conductor of the organization. Others conducting that season were Victor Herbert, Safonoff, Max Fiedler, of Hamburg; Ernst Kunwald and Fritz Steinbach, of Cologne.

Safonoff finally was selected and it was possible for him to accept the post of regular conductor of the Philharmonic Orchestra. He, in turn, was succeeded by Gustav Mahler, who made memorable history in the music of this country, although to the shame of all be it said that he was never properly appreciated or understood, and he had a period of terrible torment of soul. It was too much for his weakening body and he fell ill and never recovered. The last concert which Mahler was to have conducted fell to the lot of Theodore Spiering, then acting as his concert master and assistant conductor.

In the next season Josef Stransky was engaged as conductor of the New York Philharmonic Orchestra, a post in which he has the opportunity to conduct the 75th anniversary of the organization.

* * *

Geraldine Farrar, Caruso and Amato, in their notable roles in "Carmen," and Polacco at the baton, together with a cast which included for the greater part American singers, faced one of the largest and most excitable audiences that has ever been assembled in the Metropolitan Opera House. Seats sold as high as $30 apiece and long before the curtain went up there were no more "standees" allowed.

In addition to the foregoing Carmen, Don Jose and Escamillo, Edith Mason sang the role of Micaela, Mabel Garrison was Frasquita and Sophie Braslau sang Mercedes. Rothier made the usual dashing Zuniga, Leonhardt and Bada were the comedian smugglers. Miss Farrar had already had a triumphant rentree early in the week, but the enthusiasm on Friday night was at white heat. She astounded the audience by making her entrance whistling the air instead of singing it and to use the true vernacular "she got away with it," as she always does with everything. Caruso has never sung with greater beauty and more freedom in this role.

MUSIC

(Continued From Page 10.)

and on her way back to Burns will remain in Portland two weeks, coaching on German lieder, English ballads and French chausons with George Wilber Reed. Burns, Or., may well congratulate itself on having such a progressive musician, for largely through Mrs. Gault's instrumentality this wide-awake little town has already established itself as music-loving community.

* * *

Dr. Emil Enna, pianist, assisted by Mrs. Mabel Ryder Williams, pianist, gave a most delightful programme of Scandinavian music for the Monday Musical Club, at Ellers Hall last Monday afternoon. The programme was arranged with such variety and contrast that there was not a dull moment in the entire recital. Dr. Enna gave a short talk, containing many reminiscences of acquaintance with the composers whose selections were given, and he discussed especially Scandinavian music. Dr. Enna played in a masterly manner several selections from the classics. One number from "Concerta Op. 16 (Grieg) was brilliant and attractive. This number was played by Mrs. Williams, Dr. Enna playing second piano. Mrs. Williams' piano interpretation is brilliant and reflects credit on her instructor. The next programme of the club will be held Monday, February 5, at which, as is the usual custom, only club members will appear.

* * *

Merlin Davies, the young Canadian tenor, recently heard in recital in New York, is a graduate of the Royal College of Music in London—the famous school on the Thames embankment—and the winner of various prizes there, including a scholarship. His career in England included a term of service as tenor soloist at the Chapel Royal, Windsor Castle, and several "command" performances before members of the royal family. He came to the concert management of Haensel & Jones with an excellent record of six years as the head of the vocal department at McGill University, Montreal, and the cordial endorsement of Dr. Walter Damrosch, of the New York Sympony Orchestra.

* * *

It was a soiree musical. A singer had just finished "My Old Kentucky Home." The hostess, seeing one of her guests weeping in a remote corner, went to him and inquired in a sympathetic voice: "Are you a Kentuckian?" And the answer quickly came: "No, madam, I am a musician.—Pathfinder.

OREGON LINKED TO WORLD BY RAILROAD AFTER LONG-DRAWN-OUT SERIES OF TROUBLES

First Advocate of Line Spanning Continent Ridiculed by Congress as Promoter of Scheme of Rankest Extravagance—Government Finally Consents to Give Aid for One Route.

Henry Villard — Ben Holladay

BY EVA EMERY DYE.

THE first railroad boom struck the United States in 1830. Asa Whitney, away over in China, heard of it. He collected statistics of our trade with China, and came home to present to Congress the plan for a railroad to the Pacific. He was met with ridicule.

"A railroad across 2500 miles of prairie, of desert, and of mountains?" exclaimed Senator Dayton, of New Jersey. "The extravagance of the suggestion seems to me to outrun everything which we know of modern scheming."

Asa Whitney made the promotion of a Pacific railroad from the Great Lakes to the ocean the business of his life, traveling, lecturing, writing, year in and year out, until at last a committee of Congress did report in favor of a survey. The Mexican war intervened; California was annexed; gold discovered. "Not a northern route now," said the southern men; "it must go from Vicksburg." Asa Whitney had spent a fortune, and betook himself to driving a milk wagon.

Route Search Authorized.

In 1853, Congress authorized Jefferson Davis, Secretary of War, to find the best route to the Pacific. He sent out five surveys on five parallels—the 32d, 35th, 38th, 42d and 48th. All returned favorable reports; all found paths to the Pacific. All five of those lines are built and running now.

Where Omaha stands today, the first engineer crossed on a raft and slept that night in the tepee of an Omaha Indian. When all was done Jefferson Davis said the road must be built on the 32d parallel. "By no means north of Vicksburg." Of course the North would not consent to this; so nothing was done.

The Rebellion came and stopped surveys. California, in the days of gold, had leaped to statehood in 1850. When the peal of cannon could almost be heard in Washington, Abraham Lincoln put his finger on the map and said, "The Coast is undefended. The road has become a military necessity. Build from Omaha." Congress gave a subsidy—over $50,000,000—and a grant of land. Soldiers who had fought in the Civil War became soldiers of the Union Pacific, some building, some guarding this greater than any road of the Romans across the mighty empire of the West.

The Californians greeted the work with joy. They, too, began to build from Sacramento east—the Central Pacific. Five years it took to build across the plains and Rocky Mountains. There were dangers, wild times, and dreadful nights. The tombs of the trail-makers lie side by side with those of the immigrants. Indian battles were fought, fierce and bloody, and many a pathfinder, many a builder, sleeps where he fell—the forgotten, silent hero of civilization's onward march.

Few had faith, when the army of construction left the little village of Omaha. When trains actually reached the Rocky Mountains, newspapers sent their correspondents. The world watched while daring engineers chiseled shelves on the granite sides of canyons, winding round and up and over the Rockies. The world watched the race down the western slope. The bold Californians, after their kingly climb of the Sierras, came rushing east with outstretched arms to meet their compeers in the Utah desert.

At last the wires of all the principal cities were connected with that spot on the desert. There stood the engines of the East and West. The last spike was driven; the wire clicked; Chicago, New York, Philadelphia, rang their bells and fired their guns. For the first time Atlantic greeted Pacific across the Great American Desert.

Ben Holladay heard Oregon call for railroads in her green valleys. Already he had a fleet of steamers trading in the Pacific; with them he would link the new Northwest. Already two Oregon Centrals had broken sod at Portland and were battling their "Wars of the Roses" on the east and west sides of the Willamette. Both sides were looking for money abroad when Ben Holladay came up from California with reputed millions in his gripsack.

Two Roads Are Merged.

Bold, far-seeing, imperious as Caesar, a natural tyrant and a great leader, Ben Holladay captured the sole command in 1870. His East Side Oregon Central was merged into the Oregon & California with a capital of $20,000,000. Then began a rapid growth. Over the new-laid irons the first train went to Salem in October, 1870. In December, Albany was reached. Holladay got control of the Willamette boats and started a paper. He issued edicts like a czar and lived like a monarch. Men began to call him a "railroad king," a "grinding monopolist," and a "railroad dictator." He carried the West Side road on up among the Yamhill farms. Wheat brought in at once began to load the grain fleets sailing out from Portland for the distant shores of Europe. Holladay sold bonds in Germany and with $10,000,000 more in hand built the road on down to Roseburg—and stopped.

Scarcely had Holladay gained control of the Oregon roads in 1870, when Jay Cooke, the great war financier, took up the old Northern Pacific survey. He switched the main line down to the Columbia and began building at both ends. He rushed the eastern end across Minnesota and Dakota to a little settlement on the banks of the Missouri, called Bismarck—and stopped. The western end, from the Columbia, branched over toward the Sound, and fell, dead broke, near a sawmill and a few houses called Tacoma. The Northern Pacific had swallowed up more than $30,000,000. This was in 1873.

Men said, "It is that Northern Pacific Railroad, from nowhere into no-man's land, that has caused the panic. It has caused Jay Cooke's downfall, and all the rest grew out of that." But wiser ones knew that in our ambition and overspeculation we had lived too fast, and run too fast, and must stop to take breath again.

But Wall Street kept its sleepless eye fixed fast on Oregon. Another and a younger than Holladay came up the Columbia. His name was Henry Villard.

Commerce Seat Foreseen.

With the eye of a prophet Henry Villard looked on Oregon. He saw the Columbia breaking through the Cascades and ramifying far up into the Rockies. He saw its Willamette branch sweeping down toward California. He said: "This must forever be the seat of commerce." He set a force of men building the railroad on from Roseburg south to California. Out of the Oregon Steam Navigation Company he organized the O. R. & N., and sent his engineers along the Columbia, blasting a road to radiate like a fan into the wheatfields of Eastern Oregon, Washington and Idaho, and swing a long arm out to meet the Union Pacific.

Villard planned to make his O. R. & N. the western terminus of the Northern Pacific. But the Northern Pacific was roused from her long slumber and was building again. She might get away from him and find another outlet to the sea. Villard started straight for the money center of the Western world—New York City. There he said to the bankers and financiers of Wall Street: "Give me $8,000,000 and ask no questions." They gave him $8,000,000. Then he told them what it was for, and they gave him $12,000,000 more. With that he bought great blocks of the Northern Pacific and he who had been refused a seat as director now came in as president. With mighty energy Villard set to completing the Northern Pacific, building from both ends at once.

In September, 1883, 60 miles west of Helena, the old war chief of the Crows handed Villard the last spike. "This is the end of it all!" said the old chief sadly, as he handed over forever the key to his country. Villard took the spike of gold and drove it home. At that instant fireworks and illuminations and booming cannon flashed from Superior to the sea. The dream of Jefferson, of Benton, and of Asa Whitney had come true, the trail of Lewis and Clark had "crystallized into a track of steel," and from an isolated corner by a distant ocean Oregon was linked with all the world.

NEW YORK SEASON OPENS WITH EXCEPTIONAL BRILLIANCE IN HIGH-CLASS MUSICAL CIRCLES

List of Performances Begins With Two Boston Symphony, Two New York Philharmonic, Two New York Symphony, Cincinnati and Philadelphia Symphony Concerts—Climax Reached in Offering by Farrar and Caruso.

BY EMILIE FRANCES BAUER.

NEW YORK, Jan. 20.—(Special.)—For orchestral concerts of gigantic proportions the week of January 9 will probably go on record in musical history. One might go back to January 4 and give the list the start with the two Boston Symphony concerts, the two New York Philharmonic concerts and the two New York Symphony concerts which made the first week of 1917 memorable. However, for the record, be it stated that January 9 the Cincinnati Symphony Orchestra, under its director, Dr. Ernst Kunwald, occupied the attention in the first part of the week, followed Thursday afternoon by the great orchestral concert of the Philadelphia Symphony Orchestra under Leopold Stokovski, with no less distinguished soloists than Fritz Kreisler and Josef Hofmann.

This concert was given under the auspices of the Friends of Music and the selections were equally out of the ordinary, including a new violin concerto for Fritz Kreisler by Ernest Schelling, a piano fantasy called "Chromaticon," by one Michelle Dvorsky, who is unknown to every one in the world but to Hofmann, who up to the present time insists that it is not a pseudonym adopted by himself, but that this said Dvorsky really has his being supposedly in Switzerland.

The third novelty of the programme is by Scriabine, the late Russian composer, whose color schemes, combined with tone, were exploited a few seasons ago by Modest Altschuler and the Russian Symphony Orchestra. His "Poem Divine" occupied one-third of the programme. It is in three parts, but played without break, the parts being under the sub-titles of "Luttes," "Voluptes" and "Jeu Divin."

* * *

New York Philharmonic series of concerts started January 17 to celebrate the 75th season of this venerable organization, and there was the regular Thursday evening and Friday afternoon concerts at Carnegie Hall, with Zimbalist as soloist.

Tuesday evening, the one night of the week when the Metropolitan Operahouse is unoccupied the Boston Symphony Orchestra gave a gigantic concert there for the benefit of the vacation fund of that organization. At the highest prices ever asked for a concert there was a "sold-out" house, because, in addition to the great orchestra, which has been heard this season without soloists at any of its concerts, both Kreisler and Paderewski appeared.

* * *

Josef Stransky, conductor of the New York Philharmonic Orchestra, has outlined a brilliant series of special concerts with which to mark the 75th season of this great organization. In the literature that has been issued from the offices of the society and that which is to be noted from week to week may be noted a great history, one well worth preserving as annals in the musical history of this country.

A long list of great names may give the fleeting public some idea of the influences brought to bear upon the musical development of America and the names are about all that could be offered in a hurried moment, because each man's reign was a chapter in itself. Following Carl Bergmann, whose name is hardly a memory to the concert goers of today, Theodore Thomas stamped his great musical personality upon the youth of this country and to him most of the present-day music lovers owe their education. Thomas conducted during the season 1877-78, to be followed for a year by Adolph Neuendorff, but he returned in 1879 and remained at the helm until the Philharmonic Society celebrated its 50th anniversary.

Then came the great Anton Seidl, under whose administration at the Metropolitan and as conductor of the Philharmonic Society, the entire musical color was changed. Seidl died in 1898, to be succeeded by Emil Paur, who had been coveted from the Boston Symphony Orchestra, and that organization released him because, on the other side, they wanted the return of Wilhelm Gericke, and the New York Philharmonic seemed a nice post into which to transfer Mr. Paur, who had the distinction of presenting Richard Strauss for the first time in this country.

Following Emil Paur, Walter Damrosch had one season, but, as in most organizations, he did not have a free hand, and was greatly hampered in his work, proof of which may be seen by what he has made since that time of the New York Symphony Orchestra, which had been organized by his illustrious father, Dr. Leopold Damrosch, and which lapsed for a few seasons.

Following the season in which Mr. Damrosch ruled the musical destiny of

Miss Margaret Rogge, Presented in Piano Recital by Miss Martha B. Reynolds, at Ellers Hall.

Answers to Correspondents

BY LILIAN TINGLE.

PORTLAND, Or., Dec. 30.—Will you kindly give directions for making the laxative wafers in which the liquid paraffin is used. Also a recipe for sweetback. Thanking you. "INQUIRER."

I hope the following is what you want:

Laxative wafers (with mineral oil)—Beat together ¼ cup sugar with 1-3 cup heavy mineral oil "for internal use," add 1¼ cups each rolled oats that have been passed through a food chopper and choice brain; add also 1¾ cups ordinary white flour, sifted with one level teaspoon baking powder, ½ teaspoon salt, 1-3 cup water and one egg, beaten light. Mix to a "rolling dough" and roll out very thin. Cut into rounds or, better, into "diamonds" or "fingers," which leave no "trimmings" to reroll. Prick over and bake in a rather quick oven to an even deep straw color. Baking on an inverted baking tin tends to give a more even color than baking in the tin in the usual way.

Zwieback—Two cups scalded and cooled milk, one yeast cake, softened in ½ cup lukewarm water, ¾ cup butter, ½ cup sugar, three eggs, flour as for bread. A little aniseed or cardamon flavoring is sometimes used. Make a sponge and mix like bread or rather like coffee cake. When ready for moulding shape in long, narrow loaves and let rise again to double bulk. Bake about 50 minutes. When cold cut into slices about ½ an inch thick and dry in a very slow oven, browning only slightly. Another variety of zwieback is obtained by drying slices of sponge cake flavored with aniseed or cardamom.

Plainer zwieback may be similarly made by reducing the quantity of butter, sugar and eggs. In some cases where zwieback may be ordered for some forms of indigestion the butter and sugar might have to be omitted altogether.

Portland, Or.—Would you inform me (1) whether candied cherries can be made from canned cherries? (2) Please give suggestion for refreshments for an evening club entertainment, about 50 or 60 people. I get so tired of coffee and sandwiches, and want something new that will not be too difficult. We serve just one dish with something to drink. Thanking you. X. Y.

Homemade candied cherries are not difficult to make and are usually excellent in flavor. I should warn you, however, not to expect the bright color of the commercial cherries. There is a special process for coloring candied cherries and maraschino cherries which is not usually available for the housekeeper who tries to imitate these products. Bing cherries may be used, but will, of course, be rather dark and dull in color, though they will taste good. I have had best success with large, sour, Kentish cherries.

Royal Annes can be given a certain amount of color by candying them in a syrup which is brightly tinted with red fruit juice, or with "color paste," or with the color which comes in some packages of gelatine. The following is an easy method:

Candied Cherries—Select large red cherries, remove the stones and weigh the fruit. For each pound of stoned fruit allow ½ pound (one cup) sugar. Put the sugar in a pan with just enough water or fruit juice to dissolve it. If the cherries are quite sweet, a little lemon juice or citric acid will be an improvement. A few kernels from the cracked pits may be added to the syrup for flavor. Cook the syrup to the "heavy thread" as for icing, then add the fruit. Bring to the boil, boil one minute, then set aside over night. Repeat the boiling up and setting aside until the cherries are semi-transparent and saturated with sugar, then drain on a sieve. Let dry a little and roll in granulated sugar.

Would fruit punch (either hot or cold) and cake or sandwiches get equally tiresome? There are so many possible varieties of punch, cake and sandwiches. Hot chocolate with whipped cream is usually attractive. Or a tomato or chicken bouillion of fine flavor might be served in cups with simple sandwiches (such as nut and olive, lettuce, or grated cheese and watercress) if you are tired of sweet things. "Salad rolls" are good if carefully made so as to be easily eaten, and they contrive to combine in one "dish" the salad and sandwich accompaniment barred out by your rule of "one wet and one dry." Cream puffs or patties filled with chicken salad or, if a hot dish is liked, with creamed chicken, or oysters or sweetbreads, would be another way of getting around the rule. Sweet sandwiches made of chopped dried fruits or jelly or marmalade combined with chopped nuts or made with nut bread are a useful "half-way house" between sweet cakes and savory things and would go well with chocolate.

I am afraid there is nothing very "original" about these suggestions; but in serving a large number of people of varying tastes, "originality" is not only difficult, but often dangerous and disappointing.

I watch The Oregonian every day and look for some of your good cake recipes. This is the first time that I have written to you. We had some cake from one of the large bakeries, baked to order, called Rum cake, and also would like recipes for all kinds of fruit, preserved in rum. I think this must be a German recipe. Oblige an Oregonian subscriber for over 40 years. MRS. C. C.

I am sorry that I cannot give you proprietary trade recipe. Describe the cake in detail and I will give you the nearest thing I know.

"The "Rum Preserve" is often known as "Tutti Frutti." I learned to make it in Germany.

"Tutti Frutti."—Take any preferred variety of fruits, as they come in season, allowing one pound sugar for one pound prepared fruit, and one pint rum to every five pounds fruit. Put rum into a large jar. Arrange in alternate layers in the jar the fruit and the sugar, always having sugar on top when you put in new fruit. Stir well between the additions of new fruit. No cooking is needed. From 5 to 25 different kinds of fruits can be combined in this way. Most people begin with strawberries and add other fruits as they come along. Avoid bananas and grapes, as they seem to encourage fermentation. One pound each strawberries, stoned cherries, red raspberries, stoned and sliced apricots, and cut up pineapple, with five pounds sugar and one pint rum is a favorite combination, but as I say, there is little limit to the number of different combinations that you may make.

I must ask other correspondents to wait a little longer for replies. Earlier replies can sometimes be given in the daily instead of The Sunday Oregonian, so correspondents may state their preference.