

MUSIC

EDITED BY JOSEPH MACQUEEN.



Carl Denton

John Claire Monteith

ONE principal and seasonable feature of the Portland Symphonic Orchestra concert programme to be presented in the Hellig Theater, Wednesday night, appears in the form of a "Victory Prelude," consisting of a musical group representing the principal allied nations, which includes "The Star-Spangled Banner," "La Marseillaise," Garibaldi's "Hymn," "Pomp and Circumstances" (Elgar) and "Jubilee" overture (Weber).

The first number of the "Victory Prelude" is the "Jubilee" overture of Carl Maria von Weber, composed for the festival held in Dresden in commemoration of the accession of Frederick Augustus I of Saxony, in 1818. The overture winds up with "God Save the King," known to us as "America," and the words of the last verse of the hymn are to be printed in the programme so, at a given signal, the audience may join in singing the melody.

The symphony chosen is Mozart's Symphony in C Major, "The Jupiter," which was completed in August, 1788, and was the last work of the kind penned by the composer. It was written at a time of great stress and anxiety, when financial difficulties were pressing heavily upon the unfortunate musician. It is not certain who was the originator of the name "Jupiter," as applied to the symphony. The work is scored for one flute, two oboes, two bassoons, two horns, two trumpets, kettledrums and strings. The opening material is worked over in various ways leading to a second theme, which it has been said is as gay as any can be, just as if intrigues and cabals, debt and illness, and disappointment—poor Mozart's daily bread—had not existed. In the second movement, the trumpets and strings are omitted and the main subject opens in the muted strings. The trio is interesting by reason of the conversational treatment of the woodwind and strings.

The finale is the great movement of the symphony. It opens with the four-note theme based upon an old church tone. A wonderful recapitulation and coda bring to an end this great symphony. It is the last and finest example of this form. Bizet's overture, "Patrie," which follows the symphony, brings to mind that this work was written by one of the brilliant young Frenchmen who died at the early age of 36 years, grieving at the failure of "Carmen," which after having been a failure, became a living success and now holds the stage, possibly, for all time.

The programme also includes Massenet's "Serenade," the success of which has become popular largely on account of the beautiful "Angelus," representing the impressions of evening in a French village, solaced with the distant sounds of the vesper hymn.

The soloist, Mrs. Winifred Lugin Fahey, soprano, of Victoria, B. C., is a Canadian woman of fine presence, whose warmth and frankness are united with a cultured poise common to high artistry. Her concert singing already is pleasingly familiar to a great mass of music lovers throughout Canada, where she has been accorded the most enthusiastic reception.

TWO PORTLAND MUSIC PEOPLE ACTIVE IN CURRENT EVENTS.

Carl Denton is conductor at concert of Portland Symphony Orchestra at Hellig Theater, Wednesday night.

John Claire Monteith, baritone, is engaged as soloist for concert soon to be held in Oregon State Normal School, Monmouth, Or.

Two Japanese sword songs. These have been sung from the Atlantic to the Pacific Coast by the best concert singers, but it remained for "The Americans Come" to make Foster's name a household word. The touching pathos and final exultant cry of rejoicing went home to every American heart and it is only a matter of time before the composer who has given to the world this "wonderful message of faith in our own American soldier."

HER PIANO GAIN CHARMS.

Mrs. Ella Connell Jesse was the principal attraction last Monday afternoon at a meeting of the Macdowell Club, Mrs. Warren E. Thomas, president. It has been some little time since Mrs. Jesse has played in exacting piano recital work and in the interval she has gained in poise, technique and in poetic finished interpretation. She now plays with the quiet authority and ease and coherence in performance that comes from not only faithful work, but consistent study and mental training. Her renditions were a charming enjoyable musical treat.

Mrs. Jesse's programme is an unbacked, unusual one, selected from the repertoire of the great masters. One number in it that is worn or dull, these selections are from works of Chopin, Alkan, Rachmaninoff, Debussy, Paganini and Campbell-Tipton.

As a prelude to the recital, Miss M. Brenda Franklin made an eloquent touching appeal for the assistance of French children made orphans through the ravages of war. She said that one such orphan could be supported for \$35.50 per year.

MISS MILDRED COLEMAN WINS.

A 15-year-old schoolgirl, Miss Mildred Coleman, of 603 Glean street, a student at Lincoln High School, has been adjudged by the Portland Musicists' Club the winner in the competition for the best essay by high school children in the city, on the topic, "Why Portland Needs a Symphony Orchestra."

The surprising feature in the case is that Miss Coleman's essay is a finely written one, and she shows creditable knowledge of her subject—but she admits she has not attended one concert of the Portland Symphony Orchestra series. Miss Coleman, in a talk over the telephone to the Oregonian office, says so. It is remarkable intuition on her part and also shows that she has been a discriminating reader on music subjects.

Northwestern Photo Co. Miss Mildred Coleman, Winner of Prize on "Why Portland Needs a Symphony Orchestra."

matters in the Portland newspapers. For years the Portland Symphony Orchestra management has admitted, free of charge, high school children of this city to all rehearsals for these symphony concerts.

Miss Coleman says she was born in Lewiston, Or., and has lived in this city "off and on" from three to four years.

Lively and unexpected interest has been shown in the contest to win the prize offered by the Portland Musicists' Club for the best reply in 300 words made by a student of high school age, in this city, in answering this question: "Why Portland Needs a Symphony Orchestra."

There were 863 answers from Portland boys and girls. The prize consists of two tickets for Wednesday night's concert of the Portland Symphony Orchestra, and the prize is esteemed not because of its intrinsic value, but because of the musical honor that has been won by a Portland child of high school age.

It is expected that Fay Foster's song, "Love in Absence," will be sung en masse by the Schumann Society next audience Tuesday night at 8 o'clock in Central Public Library, room A. Other numbers to be sung in chorus will be: "Magic Year," "Love Here in My Heart," "Love in Absence," "Sorter My Soul," "Plantation Love Song" (Taylor); "Freedom for All Forever" and "The American Come." The public is invited and there is no charge for admission.

Lawrence Woodfin, a well-known and esteemed soloist and precentor at the Third Church of Christ, Scientist, of Oregon, has been active in entertainment work among soldiers at the Y. M. C. A. hut, Vancouver Barracks. Mr. Woodfin has sung lately to these soldiers twice a week playing his own piano accompaniment. His singing and piano work have been cordially appreciated. Miss Freda La Grande, soprano, who has been the principal soloist in the recital by Mrs. Woodfin, also sang lately at the Y. M. C. A. hut, Vancouver Barracks.

A pleasant programme was furnished people of the Mann Home recently by Mrs. A. R. Mattingly, chairman of the Portland Musicists' Club, Monday Musical Club when Mrs. Allan Smith, pianist, and Mrs. May Hayes, reader, entertained in recital. Mrs. Smith played "Mazurka" (Liszt) and Chopin "Waltz" besides other pleasing selections which the audience applauded heartily. Mrs. May Hayes gave a reading from "Zibarb" (Dumont) and "The Gridiron" (Samuel Lover). Mrs. Allan Smith is the elderly pianist who created a small furor when she appeared before the Monday Musical Club. She soon leaves for her home in Chicago. Mrs. Mattingly closed the programme with the reading of the "Hymn to America," composed by Mrs. Alva Lee Stephens. The hostess, Mrs. Vera Ettinger, served tea.

The Swedish Singing Club Columbia, of this city, Charles Swenson, director, has engaged Theodore Karle, American tenor, in concert, Public Auditorium, the last week in March. Mr. Karle was one of the star artists engaged for one of the music festivals of the Portland Musicists' Club at the Public Auditorium, and his fine singing was deservedly admired. He appeared in concert with the New York city concert and has had the additional honor of being chosen as one of the students of J. William Belcher, who recently have sung solos at Central Presbyterian Church, are Mrs. Edward Newbauer, Mrs. J. A. Ganong, Mrs. H. L. Sumpston, Mrs. Arthur E. Moulton, Mrs. J. P. Noll, Miss Henrietta Holm, Miss Hazel Hardie, Miss Mabelle Holmes, Charles A. Bearding, Robert T. Jacob and Arthur F. Barbach.

The city of St. Paul, Minn., has organized and become sponsor for the "Hymn to America," a musical drama to give the people of St. Paul the opportunity and means for general musical expression. A sum of money has been appropriated by the city of St. Paul for the purposes of the new chorus, and concerts are planned in the near future. The city of St. Paul has a chorus of 1800 voices is hoped for.

Harold Hurlbut is in receipt of an autographed photograph of Riccardo Martin as "Enzo" in "La Gioconda," a role in which he alternated with Carlos for many years. The New York Post newspaper, in a recent review of opera in New York, says of Mr. Martin: "He is an American, and the greatest living tenor, except Caruso." The war has brought much recognition to native American artists.

Robert E. Millard, flautist, at present director of music and entertainment in the Paul Mann, musical drama, which will be in Portland this week to play Wednesday night.

Mrs. Rose Courson Reed is preparing her students for her annual Hellig Theater concert, to take place in the near future. On this occasion Mrs. Reed will present eight students.

Saturday night the Ergate class of the First Methodist Episcopal Church, assisted by several other singers, will give a concert at the Men's Resort under the direction of Miss Hattibell Ogilvie.

After a remarkably successful concert tour, which started early in October in Denver, Colo., and which embraced nearly 50 cities, including appearances with the Philadelphia and Cincinnati Symphony Orchestras, Margara Mattenauss returns to the Metropolitan Opera-house, New York City, for the remainder of the season.

"Well," said Uncle Si Bruggins, after a solo by a fashionable church choir tenor, "if that ain't the rudest thing I ever saw. Just as soon as that young man began to sing every member of the choir stopped. But he went through with it, and I must say I admire his spunk."—Boston Transcript.

John Claire Monteith has been engaged for a concert appearance soon at the Oregon State Normal School, Monmouth, Or., under the auspices of the music department. He will also sing the baritone role in the cantata, "The Mount Builder" (Hills), which will be given under the direction of Miss Schuetze, with the college chorus.

Miss Winifred Forbes, violinist, and Lawrence Lewis, baritone, rendered a fine programme last Sunday afternoon at an informal musical at the residence of Mr. and Mrs. Maurice Seitz. Miss Forbes played with beautiful tone, and in a finished manner, selections by Wieniawski, Beethoven, Debussy, Schubert and Chopin, and was enthusiastically recalled by the company. Mr. Lewis sang songs by Crist, Forsythe, Handel and Purcell, and revealed a voice of excellent quality. Mrs. Seitz was an admirable, sympathetic accompanist.

Fritz De Bruin, baritone, has been granted a leave of absence by the music committee of the White Temple, during his concert tour over the Ellison and Chautauque circuits. The success of this young singer is gratifying to his many friends. He has been studying steadily with Harold Hurlbut, who after months of painstaking criticism developed the upper tones Mr. De Bruin required, as well as an admirable English diction, and a number of these are invariably found in the voice of this new work.

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SAN CARLO GRAND OPERA COMPANY TO MAKE SECOND APPEARANCE IN PORTLAND NEXT WEEK

New and Celebrated Singers Signed by Gallo—Principals, Orchestra and Chorus, With Scenic Productions, Prepared by Organization—Event to Be at Auditorium.



Elizabeth Anderson, Dramatic Soprano

Sophie Charlebois, Lyric Soprano



Henrik Orluk

Manuel Salazar, Dramatic Tenor

The San Carlo Grand Opera Company makes its second visit to Portland next week, in a cycle of eight performances. It will bring with it the "dominant star" features that customarily detract from the general excellence and beauty of the performances as heard upon some of the Eastern stages, the San Carlo Grand Opera Company makes its second visit to Portland next week, in a cycle of eight performances.

A simple announcement like this, perhaps, sufficient to create a deservedly general interest in the song event, but Impresario Fortune Gallo, whose organization has always been recognized as a wonderful singing body, possesses a faculty for discovering fresh, sensational, new voices, and a number of these are invariably found in the forces of the San Carlo.

The engagement at the Municipal Auditorium is rich in promise. The changes from large Eastern operating companies have been telling, in glowing terms, that the organization, as assembled for the present tour, surpasses in all respects anything the intrepid young impresario has yet attempted, and this in the face of all tradition and at a time when the most

of Grand Opera production is well-nigh prohibitive. So costly and hazardous has the enterprise become that Gallo is the only one now in the field and his success and that of his operatic aviary is said to be nothing short of phenomenal.

The San Carlo will be the only event of its character heard in Portland this season, and, perhaps, for seasons to come for none but the most aggressive of promoters will attempt the hazards of the business and it is quite unlikely that, under present costs of production, the San Carlo will meet with any serious competition as a touring body.

Now complete in all its component parts—principals, orchestra, chorus and scenic productions, the organization comes to Portland equipped precisely as it was in New York. Boston, Montreal and other cities where Grand Opera is a regular feature of the big musical-theatrical shows.

The list of leading singers follows: Soprano—Messrs. Elizabeth Am...

den, dramatic; Queena Mario, coloratura; Haruko Onuki, the brilliant Japanese prima donna, who will sing the role of Cho Chu San (Madame Butterfly); Sophie Charlebois, lyric; Estelle Wentworth, dramatic.

Mesozo Soprano—Messrs. Stella DeMette, Doria Fernandez, from the Teatro San Carlo, Naples; Alice Homer, Frances Morosini, Bettina Delmo.

Tenors—Messrs. Manuel Salazar, the Spanish artist; Romeo Boscatel, late of the Boston Opera; Giuseppe Agostini, Luciano Rossini.

Baritone—Messrs. Joseph Rover, the French singer; Angelo Antola, Rodolfo Fornari, late of the Chicago Opera; Luigi Dellomolle.

Bassi—Messrs. Pietro DelBasi, Natalia Corvi, Pietro Canova. Musical directors—Messrs. Gaetano, from the London (Hammerstein's) Opera House; Amedeo Barberi, chor-master, of New York. Impresario Fortune Gallo will personally supervise the eight productions.

John Claire Monteith

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