MUSIC

EDITED BY JOSEPH MACQUEEN.

Queena Mario

David Buckley.

THE first public musicale of the Ellison-White conservatory of music, now located at Everett and Ella streets, is announced for 8:20 P. M. Wednesday, January 21, in the Heilig theater. Three members of the newly organized faculty—Eleanore Osborne Buckley, soprano; George Buckley, violinist, and David Campbell, pianist and accompanist—will appear on the programme, on that occasion.

The numbers are:

Part I—"Symphony Espagnole," Allegro non Troppo (Lalo), George Buckley; Aria, "Depuis le Jour" from "Louise" (Charpentier), Eleanore Osborne Buckley; "Scherzo" (Brahms), David Campbell.

Part II—"Le Bonheur est Chose Legire" (Saint-Saens), Mr. and Mrs. Buckley; "Ave Maria" (Schubert-Wilhelmj), "Carmen Fantasie" (Hubay), Mr. Buckley; "Jeux d'eau" (Ravell), "Ballade, G Minor" (Chopin), Mr. Campbell; "The Soldier's Bride," sung in Russian, (Rachmaninoff), "My Lovely Celia" (Munro), "Art" (Fox), "Twilight" (Katherine-Glen), "Spring" (Henschel), Mrs. Buckley.

Mr. Buckley, violinist, is an American with an international musical education. He received his first musical training in America as a student of Schradieck, teacher of Maud Powell. Later, he went to Europe and studied with the celebrated Sevcik, following which he coached several seasons with Arthur Hartmann and Michael Press. In the course of the years that Mr. Buckley lived and studied in Europe, he made himself thoroughly conversant with the Russian, Belgian and Prague schools of violin playing. As a soloist, Mr. Buckley first attracted attention several years ago when he became conspicuous in the salons of Prague, Paris and Berlin.

Eleanore Osborne Buckley, the soprano, was for several years a favorite student of Sir Georg Henschel, the noted composer and singer of London, Eng. So impressed was Sir Georg with her beautiful voice and musical talent that he invited her to accompany his family to his magnificent estate in Scotland, where she received daily lessons from this master instructor. Mrs. Buckley has appeared with success both in European and American recitals.

Mr. Campbell is well known as a favorite Oregon piano artist. A personal student with Rudolph Ganz, the Swiss virtuoso, Mr. Campbell is a piano authority whose concert presentations always attract, from their culture and artistic finish.

HARP AND ORGAN MUSIC, 3 P. M.

Another music novelty will be heard at the organ recital by Frederick W. Goodrich, public auditorium 3 P. M. today, when he will be assisted by Miss Alice Genevieve Smith, harpist. Harp solos are rare at any concert, especially solos played by such a talented and experienced harpist as Miss Smith.

The numbers which Mr. Goodrich has placed on his programme are all taken from request numbers selected by patrons of the December concerts. Music of every description is included with several numbers which can be given a wonderful interpretation on the large auditorium pipe organ.

Miss Smith is known in Portland as an accomplished harpist.

These popular concerts at the auditorium Sunday afternoons are conducted by the city of Portland. A small admission fee is charged to the public for seats, to aid in paying incidental expenses.

The programme: Symphonic poem, "Finlandia" (Sibelius); (a) "Serenata" (Moskowski), (b) "Minuet in G" (Beethoven); Introduction to Act III, "Tristan and Isolde" (Wagner); harp solo, "Impromptu" (Scheucker); "Oriental Intermezzo" (Wheeldon); Two Hungarian Dances (Brahms); harp solos, (a) waltz "Albania" and (b) "Flurette" (Rogers); "Berceuse" (Godard); "Coronation March" (Kretschmer.)

HANDEL'S "MESSIAH," JANUARY 18

In St. David's Episcopal church, East Twelfth and Belmont streets, at the service Sunday night, January 18, and commencing at 7:30 o'clock, the choir of this church will render these selections from "The Messiah" (Handel): Organ, "Overture," recitative, "Comfort Ye," aria "Every Valley," Percy G. Allsop; chorus, "And the Glory of the Lord," the choir; recitative, "Behold, a Virgin Shall Conceive," air and chorus "O Thou That Tellest," Mrs. W. Kattelman and choir; chorus, "For Unto Us a Child Is Born"; organ, "Pastoral Symphony"; aria, "Rejoice Greatly," Mrs. W. T. Harrison; chorus, "Lift Up Your Heads"; chorus, "Hallelujah." There is no charge for admission, but there will be a silver offering for the choir fund.

HOFMANN WINS IN SECRET.

Two seasons have elapsed since the concert-going public was first made acquainted with the name of a new composer—Michel Dvorsky. The identity of this musician has been shrouded in mystery, while his compositions have aroused a considerable interest. The first performance of the "Chromaticon," a Dvorsky concerto for piano and orchestra, was introduced with Josef Hofman at the piano, as were some of Dvorsky's piano compositions. The "Haunted Castle," a Dvorsky symphonic narrative for full orchestra, followed—the latter played by the Philadelphia orchestra in various cities.

No one appeared to know anything about the composer of these works except Mr. Hofmann, and even his acquaintance with the mysterious "Dvorsky"—who was said to be living in Spain—was confined to correspondence.

Now Mr. Hofmann comes forth to dispel the mystery. He states that he chose to introduce his latest compositions under the pen name of Dvorsky in order that he might get the unbiased opinion of the public, as well as that of the critics, and avoid trading upon the fame which has come to him through his piano playing. He contends that, though a composer is primarily guided by his innate musical impulse, he nevertheless must learn to hear his own works with the ear of his auditors. This he believes is of great value for the composer's further artistic development.

Mr. Hofmann intends to preserve his "nom de plume" for his further compositions.

TWO MUSIC PEOPLE ACTIVE IN CURRENT EVENTS.

Queena Mario is a prima donna of the San Carlo Grand Opera company. This organization opens a week's engagement in the public auditorium under auspices of the city beginning next Monday, January 26.

David Buckley, violinist of the Ellison-White conservatory of music, will be presented as one of the soloists in a faculty recital, Heilig theater, Wednesday night, January 21.

PIANO ENSEMBLE TUESDAY.

The MacDowell club will meet at 8:15 o'clock Tuesday night in the Multnomah hotel ballroom. An ensemble piano programme will be given under the direction of Charles Dierke.

The numbers are:

Part 1. "New World Symphony," first movement (Dvorak); "Ballet Music," from "Rienzi" (Wagner); "Swedish Wedding March" (Soderman); Mrs. Charles Dierke, Mrs. Jacob Lauterstein, Mrs. Paul Powers and Mrs. Rollo Hollenbeck. Part II, "Wedding Suite" (Jensen); "Waltz in A Flat" (Moszkowski); "Overture to 'Tannhauser'" (Wagner); Miss Satie Sullivan, Miss Ann Bitzer, Mrs. Dierke, Mrs. Lauterstein.

JOHN HAND SINGS THURSDAY.

John Hand, the new western tenor who pleased an audience a few nights ago in the public auditorium, again will appear in that auditorium January 22 with the Norwegian Singing society in the annual sangerfest. Mr. Hand will be accompanied by La Var Jenson, pianist.

The Norwegian Singing Society of Portland is composed of 40 voices and is esteemed as an admirable singing unit. Wilhelm Arenson, violinist, also will play at this concert.

ST. DENIS DANCERS FEB. 6.

Laurence A. Lambert, manager of the Western Musical bureau, announces that the Ruth St. Denis concert dancers will be presented in the public auditorium Friday, February 6. This is generally regarded as one of the most beautiful classic dancing attractions now before the public. It comprises nine beautiful girls, with Ellis Rhodes, dramatic tenor, and Pauline Lawrence, pianist. These attractive girls are preaching the gospel of Matthew Arnold. "Sweetness and Light," the keynote of the culture he wrote and dreamed about, is here visualized. The attraction has been produced by Miss St. Denis personally and many beautiful costumes have been designed and are worn.

—Bushnell.

Miss Alice Genevieve Smith will play harp solos at concert in the public auditorium, 3 P. M. today.

HEIFETZ' DEBUT, JANUARY 28.

Jascha Heifetz, the new and great Russian violinist, will be heard for the first time in Oregon in concert January 28, when Steers & Coman will present him in the Heilig theater.

When Jascha Heifetz played in New York for the first American concert few people outside of the managerial world realized what had been accomplished. His genius was instantly recognized, but the details of his coming to America were hidden from the public, beneath pages of sensational praise. It was only through months of untiring effort and negotiation between New York and Petrograd that his phenomenal debut was made possible from a managerial standpoint. For the Heifetz family, the journey to America implied a route extending through Siberia and China, across the Pacific to San Francisco and thence to New York.

Four years ago a New York manager offered the father of young Heifetz a large money guarantee to bring his son to America, but he met with a decided refusal, for Jascha was even then the idol of musical Europe and played to crowded houses everywhere. Then with the outbreak of the war it suddenly became almost impossible to travel from one country to another. Although Norway, Sweden, Denmark and portions of Russia were still unaffected, war conditions soon became so chaotic that concerts were few and far between.

It was then that the New York manager seized his opportunity and cabled another offer to Jascha Heifetz' father. Months elapsed before satisfactory arrangements could be completed and the Heifetz family could leave Petrograd and start for America. Eventually, however, Jascha's parents and two younger sisters departed with him on the last train out of Russia, and began their memorable journey—which was to end in a career for young Heifetz that has probably been the most important in the annals of American musical history.

GRAND OPERA OPENS JANUARY 26.

Replete with new voices and resplendent in successes achieved in important eastern opera centers, the San Carlo Grand Opera company will make its third annual visit to this city one week from tomorrow.

This organization brought huge audiences to the auditorium last season in a repertoire of eight productions and they were audiences such as gauged the true operatic appreciation of the community. The stars were of a metropolitan character and the prices were such as permitted all opera devotees to attend and enjoy the productions. Some of the gorgeous, young singing voices of the world there were heard and now comes Impresario Fortune Gallo and his songbirds with a statement of even greater artistic excellence. Again there will be eight operas and Manager Hal White is busy making ready to receive the temperamental family of 100 members.

As the seat sale for all eight performances will open tomorrow morning at Sherman, Clay & Co.'s, the list of operas again is given:

Monday, January 26, "Rigoletto," with Miss Mario; Tuesday, "Aida," Miss Freeman; Wednesday matinee, "Tales of Hoffmann," Miss Mario; Wednesday evening, "Madame Butterfly," Madame Zotti; Thursday, "Cavalleria Rusticana," Miss Freeman, and "Pagliacci," Madame Zotti; Friday, "Lucia Di Lammermoor," Miss Mario; Saturday matinee, "Carmen," Miss DeMette; Saturday evening, "Il Trovatore," Miss Freeman.

The Pacific coast tour of the San Carlo company is arranged by the Ellison-White musical bureau, and involves engagements at Seattle, Spokane, San Francisco and Los Angeles. The Portland engagement is under the auspices of the city of Portland.

CLUB MEMBERS REMINDED.

The next regular meeting and luncheon of the Musicians' club will take place in the tea gardens of the Multnomah hotel, at 12:15 P. M. Tuesday. The meeting will be devoted exclusively to business and the president of the club, George E. Jeffery, requests the presence of all club members.

SYMPHONY CONCERT FEB. 25.

Portland musical folk and those interested in orchestra music are looking forward with enthusiasm to the Portland Symphony orchestra concert to be given February 25 in the Heilig theater, with Sophie Braslau, metropolitan contralto, as soloist. This concert will mark the opening of the second series of the group of six programmes which have been planned by the orchestra for this season. The first group of three concerts given so far by the orchestra this winter have been unusually successful, and it is said that the orchestra has never been heard to a better advantage than it has this season.

Sophie Braslau, who will be the soloist February 25, has been the recipient of many flattering receptions from audiences during her present concert tour. Miss Braslau has appeared with symphony orchestras in several large eastern cities, and upon all occasions musical critics have been enthusiastic in their praise of her.

Carl Denton, the conductor, has arranged a particularly attractive programme for the occasion, and the concert should prove to be one of the best of the new series. The next programme after February 25 will be given March 10, also in the Heilig theater.

AMERICAN OPERA BOOSTED.

The American Grand Opera association of New York City has launched a plan to conduct a national road tour, presenting Cadman and Breil operas in more than 50 cities in this country. It will present the two short American operas, "The Legend" and "Shanewis," that were successfully produced by the Metropolitan opera house in New York last season. A circular from this association says:

"The active assistance of municipal authorities, chambers of commerce, rotary clubs, local chapters of the American Legion, various musical associations and leading newspapers has already been volunteered in some 40 cities and the association states that it is now warranted in making a definite announcement that a national tour will positively be made in the very near future.

"The new venture will be conducted by an experienced staff of workers headed by Richard G. Herndon, general secretary of the French-American Society for Musical Art, and his associate, Frank Taylor Kintzing, whose headquarters will be in the Century Theater building, New York City.

"The plan provides for tours during succeeding years with other works by American composers, presenting American artists and employing American elements throughout in their production.

"The achievement of the object sought by the American Grand Opera association in its pioneer work in each city must necessarily depend on concentrated support of the public at large, aroused by a vigilant committee, active not honorary, free from cliques and jealousies. As a vocal point, the civic concert course with an already assured patronage offers perhaps the best medium to afford a hearing under the most auspicious circumstances.

"'The Legend' and 'Shanewis,' interesting as the first American operas conceded successful and favored by a number of performances at the Metropolitan opera house, still are unfamiliar outside New York. The symphony orchestra, an integral, conducted by the composers of the operas, Charles Wakefield Cadman and Joseph Breil, adds prestige to the occasions. The appearance of Tsianina, an American Indian, around whose life and personality 'Shanewis' was written, and of another American songstress for whom 'The Legend' was composed, adds a charm of novelty. The selection of two distinctive casts and their alternates, a double quartet of trained aspirants for principal honors, and a chorus culled from vocal studios strung across the continent, should engage the attention of all music lovers. The event will excite the curiosity of those who attend all the big functional affairs."

HOME ATTRACTIONS BOOSTED.

The Monday Musical club of this city is actively supporting and taking part in a campaign to buy tickets for home attractions and particularly to buy tickets for Alcazar theater performances.

The committee of the Monday Musical club in charge of this new help-a-hand work has issued this message:

"Charles Watt, editor of Music News, Chicago, speaking of the ambition of St. Louis to become the greatest musical city in the union, says: 'That city which builds up its own, develops its native talent, employs its local artists, has the largest resident musical payroll, with adequate recompense for services rendered, will gain the title "the greatest musical city in America."'

"It will not be the city that brings in the greatest number of high-priced artists—those are always welcome—but to be real practical, let us boost our own. Nearly every club in the city has indorsed our local musical Alcazar stock company by resolutions galore. Now comes the Monday Musical club with few words but this announcement: Wednesday will be club day and evening at the Alcazar, under the auspices of the concert bureau of the Monday Musical club. Mrs. A. R. Mattingly, chairman, has arranged line parties for Wednesday matinee performance of 'The Firefly' and also for the evening. Half a hundred of the club members have filed reservations for these occasions. Others wishing to join this merry party may phone the chairman, Main 3893."

MUSIC EDUCATION SUPPORTED.

The Monday Musical club board of management meets 2 P. M. tomorrow at 148 Thirteenth street and Mrs. Anton Giebisch, president, will preside.

Robert E. Millard, one of the auxiliary members of the Monday Musical club, will give his splendidly illustrated lecture on the flute before the junior department of the Monday Musical club 1 P. M. Saturday. Mrs. Emma Welch Landry, director of this junior department, will be speaker at the meeting of the Parent-Teacher association, 3 P. M. Wednesday, in Couch school.

Mrs. Landry, Mrs. Lillian Jeffreys Petri, Lucien E. Becker and Miss Martha B. Reynolds are assisting the public school committee of the Monday Musical club in presenting two important subjects to the mothers of the students of our city; that of "credits for music study in our public schools"—putting the study of music on a par with that of literature; and "musical education," bringing the thought home to the parents of children in this city that the study of music, vocal or instrumental, is no longer considered a luxury, a special accomplishment, but a real necessity to the all-round education of every boy and girl in the United States.

The calendar committee, responsible for the new year book issued by the club, consists of Mrs. A. R. Mattingly, Mrs. Percy W. Lewis. They are desirous that each member procure a copy as soon as possible.

GOOD MANNERS DEMANDED.

"Did you ever think of good manners, and music, when attending a concert? I mean as one of the audience," asks a writer in the Etude. His argument follows:

There is a large class of amiable people—people who would never be guilty of eating with their knives, or combining vocal exercises with their soup—who have what seems to be a sort of "knack" for bad manners when music is going on.

Too frequently we find them rattling their programmes and making a noise that is far from blending with the music. Now if they would only consider a little, they could consult the programme quietly, and get just as much good out of it.

Then there is the "time fiend" who, to show his musical inclinations, beats remorselessly with a heavy foot. And all too often, alas! beats it wrongly. But the worst of all thoughtless aggressions on other listeners' comfort is "that awful cough!"

It is—by a sinister coincidence—simultaneous with the soft phrases in the music, and terribly contagious, too. The encouragement of a single cough sets off scattering volleys of coughs all over the house. None of these sufferers, it appears, has a handkerchief to cough into, or a hand to deaden the sound, or the will to restrain it, at least in part. They one and all give vent to the malady with a light-hearted indifference to the pianissimo that is astounding.

No doubt there is a nervous equation in the matter, like laughing at a solemn moment, or opening one's mouth when a wave knocks one under at the seashore, or swallowing things the wrong way. Let us make due allowance for this. But—the fact remains that this is one of the worst, as well as the most usual, interruptions at any concert.

If you are one of the nervous ones, here are a few hints as to the remedy. Try coughing with the mouth closed tightly. It will not make nearly so much noise and it will give just as much relief as coughing fortissimo. Only keep the lips shut and the jaw set, and the teeth together. It is perfectly possible, and one can get into the habit so thoroughly that it becomes second nature.

Good manners at a concert are just as eloquent a tribute to the music as is enthusiastic applause—a more subtle token of real appreciation at once of the lovely art, and of the comfort of one's fellow listeners.

CHILD PRODIGY LAUDED.

"Sammy" Kramar, a 6½-year-old violinist from New York city, recently played in informal recital before critics and medical men in Philadelphia and was pronounced "the greatest musical prodigy America ever produced" by Dr. Thaddeus Rich, solo violinist and concert master of the Philadelphia orchestra. Dr. Lightner Witmer, head of the department of psychology of the University of Pennsylvania, who submitted the lad to an extensive Binet test, declared he had the intelligence of a child twice his age, says the Philadelphia Ledger newspaper.

The lad played to the group of grown-ups. Clad in a becoming black velvet suit, the boy, with closed eyes, entirely oblivious to his surroundings, offered a number of compositions which violinists of mature years have often declared to be among the hardest to master.

Dr. Twitmeyer's verdict was:

"This is the most remarkable case that ever came to my attention. The child is not only developed musically in a most unusual degree, but his general intelligence also is far above par. Why, most of the mature musicians with whom I have come in contact not only lacked great intelligence but did not have even common sense."

Dr. Humpstone, who is a musical critic of note, said:

"I never heard a child play as he does. His skill and musical perspicacity are most remarkable."

In the course of the afternoon "Sammy" played "Perpetuo Mobile" by Carl Bohm, a technical "showpiece" which was played by Paganini in his time; Tartini's sonata in G minor; Poeme No. 1 and 4, by Hubay, a modern Hungarian composer; "Air on the G string" (Bach); Beethoven's minuet; the "Meditation" from Massenet's "Thais"; "Indian Lament (Dvorak), arranged by Fritz Kreisler, and an "Air with Variations" (Charles de Beriot).

CLAUSSEN GETS A NEW MEDAL.

Madame Julia Claussen sings in this city February 3. Her American season opened brilliantly with a concert at the Peabody institute, Baltimore, December 5, when the press overwhelmingly acclaimed her. January 23 and 24, this famous mezzo-soprano and prima donna of the Metropolitan and Chicago Opera companies, will appear as soloist with the St. Louis symphony orchestra, and January 27 she will be heard in Denver. In this city February 3 she will be soloist in the public auditorium at the Columbia male chorus concert, and February 15 she is booked for a joint appearance with Leopold Godowsky in Washington, D. C.

When in Stockholm, a few months ago, where Madame Claussen made 15 performances at the Royal opera, she was one of the guests invited to the home of the American minister, Mr. Morris.

Madame Claussen received the Royal Academy of Music "Jenny Lind Medal" and was decorated by King Gustavus of Sweden with "Literis et Artibus," an order of high distinction, for her wonderful and illuminating art of singing.

CHOIR WORK IS OF HELP.

"A thorough grounding in church music is one of the first beginnings for a musical career," says Paul Althouse, the young American tenor of the Metropolitan Opera company, who is making such a great success in concert this season. "I began when I was a small boy and I have never stopped," proceeded Mr. Althouse. "In the church choir. I was a boy soprano. In the course of time, I woke up and found I was a tenor. I sang on. It is a mistaken idea that the church choir unfits the boy for singing, later on. The careful and skilled training that he receives in his youth comes in handy later on, and it is rarely, indeed, that his voice is spoiled, provided, of course, that it has been in the hands of a director who understands that delicate organ. The church choir is a boon to a young man, who thus is able to gauge his possibilities and discover if he has real talent." That Mr. Althouse really means what he says in this respect is proved by the fact he still sings in church, despite the demands on his time by operatic and concert work.

STATE SONG GETS IMPETUS.

Public interest is increasing in the project started by the Society of Oregon Composers to secure a state song for Oregon.

It is asked that all poems intended for competition be sent to the secretary of the society, Daniel H. Wilson, 613 Bush & Lane building, Broadway and Alder streets, this city, before January 31, 1920. No prize is offered, only for the honor that will be won by the successful poet in having his or her poem honor Oregon.

The words of the song desired should be poetical in sentiment, correct in form, breathing of patriotism and pride in state, touching on its natural beauties and early history, all so poetically and deftly woven as to produce a song which the people will take to their hearts for generations yet to come. When the successful poem is announced by the judges, who will be well-known and prominent people, then the musicians of Oregon will be asked to compose music to the words. It is hoped by this means that a song in words and music worthy of Oregon will be obtained.

Already poems intended for selection have arrived, not only from every portion of Oregon, but also from Washington, Idaho and New York. As many as 41 poems have been received in one day.

Mr. Wilson, the secretary, reports that the poems taken as a whole are of a high standard of excellence, filled with patriotism and breathing of love and loyalty for Oregon.

"It is an inspiration to read such poems," proceeds Mr. Wilson. "What is also a distinguishing feature of the poems is the poetic sentiment woven throughout the verses. The writers possess, more or less, poetic vision, and many express themselves in words full of beauty and feeling, and in some cases so musically that the words almost sing themselves.

Here and there a line or thought is found which is worthy of preservation. One writer speaks of Oregon as an "empire of woods." Surely that is a name which might be applied to Oregon.

When the contest closes the poems will be returned to their respective writers. It is a pity that before that event takes place some means cannot be taken to preserve them in a collection, as individually and collectively, they form an unique and interesting collection of state poems. Some of the poems are accompanied by letters expressing the sentiment of the writers.

A member of the faculty of one of the up-state universities writes: "I am glad no reward other than that of the satisfaction of serving the state is offered. I believe this policy will induce more real poets to enter the competition. My acquaintance in other states leads me to feel that the great distinction of Oregon as a state is her virgin beauty. Other states have wealth, industry and power, but Oregon has a versatile and romantic beauty, unrivaled throughout the world. I have tried to voice our love for this beauty, its youthfulness, its wild abundance, its friendliness and its vision.

A woman from Corvallis writes: "The idea of a state song pleases me much, even though my interpretation should not meet the needs of the occasion. I have had these needs in mind for some time, for it seems to me that too many of the songs now in general use at patriotic and other public occasions are quite lacking in both good sense and feeling, even when the music is good. I am keenly interested in this Oregon song and hope sincerely that both song and story may be worthy of our splendid state."

MUSIC BRIEFS.

Mrs. J. Curtis Simmons, soprano, will be the soloist at the Men's resort concert, 8 P. M. Saturday. Louis and Ethel Garcia will also render musical numbers.

* * *

George E. Jeffery's orchestra will play a musical programme in the Chamber of Commerce rooms next Sunday, January 18, during the banquet given in honor of General Pershing.

* * *

A musicale will be given by the Spitzner Philharmonic society January 31. The programme consists of violin solos, duets, quartets and orchestra works. Invitations may be secured from E. O. Spitzner, or members of the society.

* * *

Webber's juvenile orchestra will play at Hill Military academy, 3 P. M. Wednesday, for the cadets. The musical entertainment was arranged by Dr. Emil Enna, who is in charge of the music for the senior department. Mrs. A. M. Prentiss directs the work of the junior cadets.

* * *

An orchestra leader was working over a new musical play at rehearsal with a theatrical manager.

"That's too loud," interrupted the manager.

"I can't help it," returned the leader, "it calls for forte."

"All the same," answer the manager, "make it 35."—London Sphere.

* * *

At the recent dedication services of Grace Lutheran church, East Twenty-fourth and Broadway, Mrs. Helene Hucke, soprano, sang "I Promise the Lord" (Gilbert Spross), and also took part in a duet "The Crucifix" (Faure), with Mrs. Louise Christian. Other musical numbers were an organ solo by Francis Richter and a vocal solo by Mrs. E. C. Peets, contralto.

* * *

Miss Dorothea Nash's junior piano students held their class recital January 10. These recitals are held every six weeks and work in music history, ear training and theory of music every two weeks. A paper on "Hebrew Music" was read by Teddie Shank, who afterwards played a "Humoresque" (Rachmaninoff) and a polonaise (Chopin). Other students playing were: Frances Rockwood, Herbert Hochfelt, Arthur Weinstein, Maxine Morwell, Elenor Williams, Janet Hall, Elinor Wiggins, Muriel Walther and Beatrice Klapper.

* * *

Paul Petri conducted the first concert of the season given by the Women's Choral society of Hillsboro, last Monday night in the First Congregational church. Mr. Petri again demonstrated his remarkable talent as conductor, the society winning out in fine singing. Especially beautiful were the four unaccompanied numbers. By request, both Mr. and Mrs. Petri appeared as the soloists of the evening. Both were in good musical form, as tenor and pianist, respectively, their numbers giving such pleasure that the audience demanded recalls to all the solo groups. The audience taxed the capacity of the church.

* * *

At a recent concert in Amsterdam, N. Y., Reed Miller concluded his programme with a group of negro songs and spirituals which particularly delighted his audience. An Amsterdam (N. Y.) correspondent writes and explains Mr. Miller's peculiar fitness for the interpretation of the negro spirituals as follows: "He was born and bred in the south and his intimacy with 'mammies' and his association with the dusky people in their every day life gave him an insight into their feelings and experiences which has proved invaluable to

(Concluded on Page 11.)

Announcing Return Engagement of

JOHN HAND

(America's New Tenor)

IN CONCERT WITH

Norwegian Singing Society

(40 TRAINED VOICES)

Annual Sangerfest

ALSO WILHELM ARONSON

Noted Norwegian Violinist

Public Auditorium Next Thurs. Eve.

Seat Sale Opens Tuesday at Sherman, Clay & Co.'s Window, Sixth and Morrison Sts. Prices 55c, 85c, $1.10

Ellison-White Conservatory of Music

Faculty Members

George Buckley

Teacher of Violin,

received an extensive training in the United States and Europe. Pupil of Schradieck (teacher of Maud Powell) and Sevcik (teacher of Kubelik).

654 Everett St., Cor. of Ella. Mar. 4200.

To the Parents of the Talented Child

Our course in violin and orchestral training under Mrs. M. V. Dodge, organizer and director of the well-known "Sage Brush Orchestra," offers splendid opportunity for your child. The new term is beginning.

Valair Conservatoire de Musique et Art Dramatique

Voice, Piano, Violin, Esthetic Dancing, Dramatic Art

MME. LUCIE VALAIR, formerly of Paris, France.

Phone secretary for appointment or catalogue

234 Tenth Street. Main 7398.

DUNNING SCHOOL IMPROVED MUSIC STUDY FOR BEGINNERS

(Leschetizky Technic)

LESCHETIZKY says of the DUNNING SYSTEM: "Carre L. Dunning's method seems to me most practical, and I recommend it for the first musical instruction for children or beginners. It ought to meet with favor and success wherever the beginning of a musical education is contemplated."

LAURA JONES RAWLINSON, NORMAL TEACHER

Training Class FOR TEACHERS Begins February 2

Write, Call or Phone for Full Information.

Studio and Residence 554 Everett St., Cor. 17th. Phone Broadway 3926.

PAUL PETRI, Tenor LILLIAN JEFFREYS PETRI, Pianist

PETRI STUDIOS

409-12 Tilford Bldg. 407 Morrison St.

ARTISTIC INSTRUCTION IN SINGING, PIANO PLAYING AND HARMONY

Box Office Sale Opens Monday, January 19th, 10 A. M. Add 10% War Tax to Value of Seats Desired.

HEILIG Broadway at Taylor

Wed. Eve. Jan. 21st 8:15

Ellison-White Conservatory of Music

Harold Hurlbut, Director.

Presents New Faculty Artists:

ELEANORE OSBORNE BUCKLEY, Soprano.

GEORGE BUCKLEY, Violinist.

DAVID CAMPBELL, Pianist.

Floor, $1; Balcony, $1. Gallery, 50c (Plus War Tax).

John Claire MONTEITH

A reliable, established teacher recommended to parents wishing to have their children's voices trained.

NITA B. A. L.

CLIFFORD

PIANO AND VIOLIN STUDIO, 335 Main St. Mar. 3780.

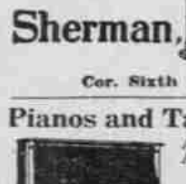
ROY MARION WHEELER, Piano—Voice—Harmony

302 Goodnough Bldg. Main 7461 Fifth and Yamhill

Phone Your Want Ads to THE OREGONIAN

Phone Your Want Ads to

REPAIR DIRECTORY



TUNING AND REPAIRING.

Pianos and Player-Pianos, Talking Machines. Prices reasonable for expert work.

Sherman, Clay & Co.

Cor. Sixth and Morrison.

Pianos and Talking Machines

Also—All other Musical Instruments Repaired, Polished, Etc., by Expert Workmen. Very reasonable prices. All Work Guaranteed

EILERS Now in New Bldg. Entrance 287 Wash'tn

WE CAN FIX IT FOR YOU.

Band and orchestral instruments, pianos, phonographs repaired.

SEIBERLING-LUCAS MUSIC CO., 125 Fourth St.

Bush & Lane Piano Co.

Builders of Standard Guaranteed Pianos

TUNING AND REPAIRING BY EXPERT FACTORY MEN

Broadway at Alder

MAIN 817

Napoleon

A Play

By HERBERT TRENCH

"Quick in action, variegated in scene, punctuated with moments of crisis and expectancy, its eloquence never sinks; its characters never mere puppets. Mr. Trench's Napoleon is a fine achievement, clearly conceived, with a moving and heroic story."—*London Times.*

Net $2.00

OXFORD UNIVERSITY PRESS

American Branch

35 WEST 32ND STREET

NEW YORK

Direct & Indirect Costs of the Great World War

By ERNEST L. BOGART

An able presentation of the plain facts gathered wherever possible from official sources. Will interest not only students of the subject but business men in general.

Net $1.00

OXFORD UNIVERSITY PRESS

American Branch

35 WEST 32ND STREET

NEW YORK