MUSIC

EDITED BY JOSEPH MACQUEEN.

H.A. Webber

Carl Denton

Bushnell Photo

FOR the sixth and last of this season's symphony concerts at the Heilig theater Wednesday night, March 24, popular choice has elected Tschaikowsky's "sixth symphony," known as the "Pathetique."

From the inception of the symphony the idea for the "Pathetique" absorbed Tschaikowsky's interest and gave him happiness. His idea came to him suddenly. "This time," as he wrote, "with a programme, but a programme of a kind which remains an enigma to all. Let them guess it who can." He even stipulated that the work should be entitled a programme symphony. After its first successful performance he selected the adjective "Pathetique" from among a list of descriptive terms suggested by his brother. The symphony is one of two Tschiakowsky selections chosen by vote. The "Dance of the Whistle Pipers," from the "Nut-Cracker Suite," is perhaps the most melodious of all its charming episodes.

The "Prelude" to Wagner's "Parsifal" was begun in the composer's 65th year, when his theory of the intimate relation between the dramatic poem and its musical expression had confirmed itself by long practice. A combination of alliteration, assonance and rhythm is employed with distinction in "Parsifal," as in "Tristan," with notation of all the points pertaining to execution, made by Wagner himself, with his usual extraordinary care and patience.

Grieg's charming suite, based on "Sigurd Jorsalfar," is the final choice upon a programme which will sum up in all its numbers the pleasure the Portland symphony orchestra has afforded a growing audience throughout the year.

MONDAY MUSICAL PLANS WORK.

The regular business meeting of the Monday Musical club will be held following the programme instead of before, since this affair will be the opening afternoon attraction of the assembly of musical clubs, called to meet in this city April 5, 6 and 7. At this time the president, Mrs. Anton Giebisch, will announce the nominating committee elected by the board of management at its last meeting. The programme, from 2 to 4 P. M., will be given by Lucien E. Becker, pianist, and the Monday Musical club, Mrs. Rose Coursen Reed directing. As part of the convention programme it will be open to members of the convention and the musically interested public generally.

The junior department of the Monday Musical club has presented the board of management with a large, beautifully framed picture of "St. Cecilia."

The community service organization of this city has the active support of many prominent members of the Monday Musical club and at the last meeting of the board of management this committee to handle an active membership campaign among the membership of the club was appointed: Mrs. R. L. Trestrail, chairman; Mrs. A. R. Mattingly, Mrs. Edith Stiles Miller, Mrs. Ada Losh Rose, Mrs. Anton Giebisch and Mrs. Jean Adkins.

The public school department reported that it had arranged in 15 schools lecture-recitals by prominent musicians of the city which had proved to be most enjoyable and instructive and that these events had been well attended by parents of the children.

Mrs. Hollister has arranged an evening programme for March 31, to be given at the Hill Military academy, when the public school committee will present Lucien E. Becker, pianist; Mrs. Dudley F. Clarke, soprano, and the Monday Musical club orchestra, Mrs. E. L. Knight, director.

Mrs. Knight plans to direct a sextet of strings in a short programme Saturday, March 27, at the Carrie Louise Dunning home, Milwaukie, assisting Miss Florence Grafle. Mrs. A. W. Claxon will be the soloist and these musicians will play: Violins, Mrs. Charles Keppel, Mrs. C. W. Hampton, Miss Elsie Zooks; 'cellos, Misses Prag and Knight; piano, Miss Harriet Bauthman.

APOLLO CLUB CONCERT, APRIL 1.

Now comes the third and final concert of the Apollo club's season, which is announced for Thursday night, April 1, in the public auditorium. Miss Florence Macbeth, the brilliant young prima donna soprano of the Chicago Grand Opera company, will at that time make her initial Portland appearance.

Portland music lovers will no doubt feel unusual delight in welcoming this petite and gifted coloratura to the Pacific northwest, especially as she is hailed as one of the greatest singers in this country. She is said to possess a voice of great sweetness, brilliance, flexibility and evenness, through three octaves.

Following a brilliant music premier in The Hague, Holland, where she appeared with the great Lamereaux orchestra of Paris, Miss Macbeth toured France, Belgium, Germany, Hungary and England. Her London appearance was responsible for the London Daily Citizen saying: "Her singing was a revelation. She will make history." After her return to this country she appeared with brilliant success in various eastern centers, the New York Herald stating after her concert: "Her pure, sweet, even lyric soprano is so facile that everything she sang was a pleasure, and artistically satisfying."

William H. Boyer will conduct the chorus and the Apollo club of male voice singers will contribute its quota of numbers to the programme. The choral selections have been made with greatest care and will include several old-time favorites in effective grouping.

As the associate membership list is now filled up and as the interest in the soloist is more than ordinary, a large and representative audience is hoped for.

TWO PORTLAND MUSIC PEOPLE ACTIVE IN CURRENT EVENTS.

H. A. Webber directs the newly organized all-string orchestra that meets each Wednesday night at rehearsal at 129 Fourth street, and desires new members.

Carl Denton, conductor of Portland Symphony orchestra, in concert, Heilig theater, March 24—what may be the last concert of the present symphony season.

CLUB PROGRAMME PLANNED.

April 6, before the MacDowell club, a short programme will be given before the cantata "The Sirens" (Herman) is sung by the Treble Clef club under Mrs. Rose Coursen-Reed's direction. The club will give Caesar Franck's "Processional," Grieg's "Autumn Storm," Brewer's "Fairy Pipers" and Neidlinger's "Sweet Miss Mary." Solos will be sung by Mrs. Ray M. Lansworth, Mrs. Paul Legler and Miss Nina Dressel. The members of the club this season are: Mrs. Sanderson Reed, Mrs. Frank M. Taylor, Mrs. L. E. Cable, Mrs. Helen Fromme-Scheller, Mrs. Beatrice Kimmons, Mrs. Allen Dunbar-Kellogg, Miss Helen Dekum, Miss Gertrude Porter, Mrs. O. B. Riddle, Mrs. Norris B. Gregg, Mrs. Raymond McKalson, Miss Gertrude Porter, Mrs. O. B. Riddle, Mrs. Norris B. Gregg, Mrs. Raymond McKalson, Miss Gertrude Hoeber, Mrs. Edward L. Reed, Mrs. Paul B. Legler, Miss Genevieve Butterfield, Miss Hermina Albers, Miss Gertrude Ost, Mrs. C. M. Brink, Mrs. Thornton A. Mills, Mrs. J. F. Daneke, Mrs. P. L. Fales, Miss Nina Dressel, Mrs. Donald Lamont, Mrs. Belle Sherman, Mrs. W. H. Chatten, Mrs. M. S. Kribs. The accompanist is Mrs. Geraldine Coursen-Barnes.

JUDGES TO BE HONORED.

The Society of Oregon Composers will tender a luncheon at the Benson hotel Wednesday noon, April 7, to honor the judges of the recent state song contest. The society will have as a special guest also, Mrs. F. A. Seiberlein, of Akron, Ohio, national president of the Federation of Music Clubs of the United States of America. The programme includes good things to eat, fine talks and splendid music. The committee in charge: Mrs. J. Harvey Johnson, Mrs. Lena W. Chambers, Mrs. Amelia Amacker, Miss Annabelle Wagstaff, Mrs. A. S. Kerry, Lucien E. Becker, Dent Mowry, E. O. Spitzner, Charles Swenson, George D. Ingram, Dr. Z. M. Parwin, Christian Poole, Jean McKercher and Mrs. Sarah A. Blackman.

GRAINGER PLAYS APRIL 7.

Of Percy Grainger, noted pianist-composer, who is to give a recital at the Heilig April 7, under direction of Steers & Coman, the North American of Philadelphia of recent date says: "An enthusiastic audience welcomed the New York Symphony orchestra at the Academy last night, when it gave the first concert here this season under the mellow and brilliant direction of Walter Damrosch. The soloist was the Australian pianist Percy Grainger. Mr. Grainger has been heard here before in the Grieg concerto, a work overflowing with melodic charm and rich in Norwegian folk-song coloring. His playing is clean-cut and delicate. The cadenza to the first movement was marked by brilliance of execution."

MISS AMES WINS REGARD.

Miss Margaret Ames, one of the talented Seattle students of Dent Mowrey who travels to Portland to continue study with Mr. Mowrey, was in this city during the last week and at a private musicale at the home of Mr. and Mrs. Mowrey last Sunday quite captivated her hearers with her beautiful piano playing and piquant personality. Miss Ames will give a concert in Seattle next month, and plans also are under way for a Portland appearance. She also is to play the Schumann concerto, which she is now working on, with the Seattle Symphony orchestra.

—Markham.

Miss Marie McGrath, dramatic render, is to be presented in recital March 25.

OREGON PIANIST WINS TRIUMPH.

Miss Winnifred Byrd, the Oregon girl who has won national American renown as a concert pianist—if not as a piano virtuoso—continues to win new victories in conquering and captivating concert audiences in large cities of the east.

When Miss Byrd was piano soloist with the New York Symphony orchestra concert at Utica, N. Y., March 20, the Utica (N. Y.) Daily Press said:

"The feature of the concert was the appearance of Winifred Byrd, pianist. It was a remarkable picture that she made, and one that will not be easily forgotten. Seated at the piano, waiting for the introduction by the orchestra to conclude, she seemed a fairy figure clothed in a unique shade of blue, with an air and profile delightfully child-like. And there was also an intensity that was strikingly like that of a willful child which gave a remarkable fire and passion to her playing. The selection was admirably suited to her temperament, being Liszt's 'Hungarian Fantasy,' with an exquisite orchestral accompaniment. She imparted to a most unusual degree the unrestrained gypsy passion which characterizes these selections by fairly throwing herself into the mood of the selection. Abrupt, capricious, melancholy, intense, sometimes poring over the keyboard like an interested child, Miss Byrd caught the admiration of the audience, and was called repeatedly to the footlights to acknowledge the applause."

When Miss Byrd was piano soloist with the Baltimore Symphony orchestra, at Baltimore, Md., February 15 last, the Baltimore American said:

"The first Baltimore appearace of Winifred Byrd, the young American pianist who has created a sensation in the world of music, as soloist at the sixth concert of the current season of the Baltimore Symphony orchestra, given at the Lyric, was one of two factors which combined to make the concert the most brilliant ever given by the municipal organization. With a touch of masculine in its vigor and decision, Miss Byrd, excellently supported by the orchestra, gave a masterly reading of Liszt's 'Hungarian Fantasy.' The gentler passages were interpreted with a power, feeling and delicacy which left the audience almost spell-bound with the magnetic charm of her art. With girlish simplicity, Miss Byrd followed the baton of Gustav Strub, a thing not to be found in all artists, many of whom give the impression of leading the orchestra a lively chase."

Miss Byrd's future concert dates in the east are: Richmond, Va., March 29; Norfolk, Va., March 31; New York City, Hippodrome, April 11; Fort Worth, Tex., April 15; Oklahoma, from April 18 to 27; Newark, N. J., music festival, May 1.

STRACCIARI REPERTOIRE LARGE

Riccardo Stracciari, the eminent Italian baritone, says that his favorite operatic role is the one he happens to be singing at the particular time. His repertoire is an unusually large one, containing, as it does, most of the baritone roles in the Italian operas done in the modern opera house.

Stracciari created in Italy the role of Napoleon in the operatic version of "Madame Sans-Gene." While, of course, Mr. Stracciari is too tall a man to be the ideal Napoleon, when made up he bore a striking resemblance to the many pictures seen of "The Little Corporal."

As a general thing, operatic artists do not like to sing on consecutive days—it seldom happens that an artist will sing two nights running, but last New Year's eve Mr. Stracciari gave two performances in one evening. At 8:15 P. M. the baritone gave a song recital at the huge convention hall in Rochester N. Y. The house was crowded, and the baritone gave many extra numbers. The concert finished at 10:30 P. M. and Stracciari stepped into a waiting automobile, and went to the home of George Eastman. There he donned the costume of Count Gil, and with Maggie Teyte sang the one-act opera, "The Secret of Suzanne," before the assembled guests. Notwithstanding the fact that Mr. Stracciari had already sung an exhausting programme, he was in fine voice, and made a tremendous success.

MUSICAL "PITCH" DISCUSSED.

It is to be regretted that a few concert goers in most of our large cities, when attending a concert, do not enjoy it unless they can in private gloat over the apparent fact that the music artist of the occasion sang or played, for a few notes, off the key. That is, a lack of musical "pitch" or exact tune.

Amelia Galli-Curci, the famous colorature soprano, thus deals with the subject of adherence to musical pitch, in a recent issue of the Musical Courier:

"I don't understand why I am taken to task so constantly for such a slight lapse. If I deviate from pitch it is only occasionally. For instance, in 'La Traviata,' I have never counted the number of notes I sing, but there must be several thousand. Perhaps I do sing a half dozen of them a bit flat. Why not speak of the thousands of notes I sing in strict tune? The public seems to derive great joy from my singing and does not lessen its applause because of the few tones that are a shade off-key. In the excitement of an operatic appearance any singer is liable to have slight lapses of the kind. When a singer is able to give her hearers several moments of extreme thrill and great pleasure during an opera that fact in itself should protect her from being hauled over the coals because every note is not scientifically correct."

EUROPE WAITS ON DAMROSCH.

The entire New York Symphony orchestra of 93 musicians, under the leadership of Walter Damrosch, plans to sail from New York April 22, on the Rochambeau of the French line for Paris—the first European tour ever made by an American symphonic organization.

While the tour has been undertaken primarily for artistic reasons, and as a cordial greeting from the musicians of America to their European brothers, it will not be without a social and political effect in testifying to the peoples of our allies, of the sympathy and brotherhood which exists and which will continue to exist between them and ourselves despite any temporary or political or economic entanglements.

In order to give further demonstration of the achievements of American art, Mr. Damrosch has invited two distinguished native musicians to appear with the orchestra as soloists on the entire tour: Albert Spalding, violinist, and John Powell, composer-pianist.

George Engles, manager of the New York Symphony orchestra, who has just returned from a visit to France, Belgium and England, has made final arrangements for the tour and speaks in enthusiastic terms of the interest shown by the allied governments and music lovers in the visit of the American orchestra.

For the opening concerts of the tour, May 4, 6 and 9, the French government has put at Mr. Damrosch's disposal the Paris opera house, while the Belgian government has given the Theater Royal de la Monnaie for the concert in Brussels.

Paris has formed a great committee of welcome, headed by the minister of fine arts, the American ambassador, every distinguished composer and conductor of France and numerous persons prominent in the artistic and social life of Paris.

In Belgium a similar committee, headed by the minister of fine arts and American ambassador also has been formed, while in Italy the entire tour will be under the patronage of the ministers deli istruzione and the Royal Accademia Musicale di S. Cecelia in Rome.

A reception to Mr. Damrosch and the members of the orchestra has been arranged in the great hall of the Paris Sorbonne, tendered by the minister of fine arts and to be attended by the chief musicians and dignitaries of France, headed by Camille Saint-Saens, Vincent d'Indy and Theodore Dubois. In London, a luncheon will be given at the Mansion house by the lord mayor, who has also accepted the presidency of the British committee which will have charge of the concerts in London.

At a meeting in London of the British committee February 9, a reception was tendered to Mr. Engles and at this meeting final plans were made for five London concerts, which will takes place June 14, 15, 16, 19 and 20, the first four at Queen's hall and the final one at the great Royal Albert hall. Present at the meeting were: Sir Ernest Palmer, chairman of the committee; Sir Ernest Cooper, lord mayor of London; Sir Edward Elgar, Sir Frederick Cowen, Sir Edward German, Sir Frederick Bridge, Earl Howe, Sir Homewood Crawford, Sir Alexander Mackenzie, Sir Walter Parrott, Sir Charles Villiers Stanford, Sir Henry Wood, Landon Ronald, Dr. H. P. Allen, Charles Sleath and Augustus Littleton, the honorary secretary of the committee.

Among the American members of the committee of welcome for London, the American ambassador, John Davis, heads the list.

THIBAUD IS "SPOILED PET."

Jacques Thibaud, the French violinist, is to appear in concert at the Heilig theater March 31, under management of the Ellson-White music bureau.

The latest comments of the European press on the violin playing of Thibaud bore out convincingly Loudon Charlton's confident assertion that America would have a treat in store when the French violinist visited this country. The tributes so freely paid Thibaud's art abroad are of unusual character. There is nothing of the perfunctory in the way his playing is dealt with, but, on the other hand, there seems to be general agreement that few violinists of the day deserve to be classed with him. It is natural that the French press should be enthusiastic, for in his native land Thibaud long has been regarded as without a peer; but cordial praise is equally in evidence elsewhere.

"In his three concerts," says Gil Blas of Paris, "Thibaud has performed masterpieces chosen from every period of violin literature, from the earliest days to Mendelssohn, Max Bruch and Saint-Saens. He again has proved himself an incomparable master with a style of classic purity. His art is noble and on the highest plane. At each concert his playing called forth storms of applause."

"The spoiled pet of Brussels," is what the Petit Bleu pf that Belgian city calls Thibaud.

NEW ORCHESTRA WANTS NAME.

Those earnest musicians who are back of the new all-stringed orchestra, directed by H. A. Webber of this city, hope by their co-operation and success won in this new orchestral venture, that they may impress upon members of larger orchestras in this city, more sympathy for such all-stringed instruments as guitar, mandolin, banjo, mandola, etc.

This new all-stringed orchestra does not have a name as yet, and it is the hope that something in this line will be thought of, including the names of Portland, Multnomah, Columbia or Oregon. All friends who wish to help the new society to choose a name are asked to mail suggestions addressed to W. A. Webber, 129 Fourth street, this city.

The new orchestra already has 40 members, and meets for rehearsal each Wednesday night at 8 o'clock, with Mr. Webber, 129 Fourth street, and new members are desired to make the organization representative of Portland. So far constituted, the orchestra has this instrumentation: Mandolins, guitars, banjos, mandolas, violins, 'cellos, Hawaiian guitars, piano, drums, etc.

Mr. Webber has gained national fame with his juvenile orchestra, which recently returned from a professional theatrical tour in different theaters in the country, particularly in the big cities of the east. Mr. Webber and his juvenile orchestra have again been invited to accept another engagement of 10 weeks on the road, en tour to the east, this summer, when the children's schools are closed.

Celebrated composers such as Beethoven and Mozart liked the mandolin and wrote "pieces" for it. For instance, the serenade in Mozart's "Don Giovanni," was written to be accompanied by mandolins, and also the serenade in Verdi's "Othello." Beethoven wrote a sonatina and an adagio for the mandolin, and an autograph is preserved in a volume of sketches kept in the British museum, London. Beethoven's friend, Krumphalz, was a mandolin expert, and it is supposed he influenced the master to write for that loved instrument.

The lute, an almost forgotten string instrument, lately has been revived in Italy. It is said to have the deep, resonant tone of a 'cello.

Paginini, the sensational violin virtuoso, also was an accomplished guitar player.

In the modern opera, "Jewels of the Madonna," mandolin and guitar music is called for.

So why not extend the list and hope that in the rendition of more modern overtures and symphonies, stringed instrument, such as have been indicated in this article, "will come into their own?"

Miss Florence Macbeth, soprano, sings at Apollo club's concert, public auditorium, April 1.

MUSICIANS INSIST ON PAY.

From now on, no member of the Musicians' club of this city—if he obeys the new laws of that organization—will play or sing without remuneration for any entertainment where admission is charged.

This agreement was read at the last meeting of the Musicians' club and it was stated that the members agree to abide by its terms:

We, the undersigned, in accordance with a gentlemen's understanding, agree to abide by the following rules as drawn up by the Musicians' club for the purpose of bettering the remuneration of musicians for services rendered:

It is understood that nothing in this agreement is intended to conflict with the laws or price lists of local No. 99, American Federation of Musicians, the purpose merely being to apply the principles of that body to a field of work and a constituency not reached by them.

1. No singer or instrumentalist shall give of his or her services gratis except in cases of purely charitable nature and then when every party connected with said affair donates his services.

2. That the minimum fee for solos shall be $5 when price of admission is 50 cents or less, and that it shall never be less than ten times the admission fee when latter exceeds 50 cents. Minimum fee for accompanists $2.50.

3. No teacher shall furnish an advanced student for any occasion unless said student receives at least $2.50.

4. Musicians may give their services to purely musical organizations gratis, when it is only a club meeting and no admission charged. Musicians who are bona-fide members of non-musical organizations may donate their services to such organizations.

5. Musicians singing or playing at funerals or weddings outside of the church, at which they are employed or are members, shall receive not less than $5.

6. Free service shall be allowed in the public schools for two years from January 1, 1920.

At the last club meeting A. C. Newill was the principal guest and the speaker of the day. Mr. Newill chose as his topic, "School Needs," and favored strongly new school buildings for Portland, one story in height, to take the place of some of the present temporary structures which are scattered all over the city. Mr. Newill was greatly in favor of more music in the public schools and favored the 3 mill tax rise in place of bonds as being the most economical way to raise money for necessary school buildings.

Eric V. Hauser was made an honorary member of the Musicians' club in recognition of his services in promoting the cause of good music in the city and for his good work as chairman of the outside board of directors of the Portland Symphony orchestra. Mr. Hauser has been chairman of the first body of business men and women who have undertaken the active management of the financial affairs of the symphony orchestra, and great things are looked for from this board in the future.

MUSIC BRIEFS.

The Orpheus Male Chorus, William Mansell Wilder, conductor, plans to appear in concert in the Masonic Temple auditorium, April 20, assisted by Eleanor Osborn Buckley, lyric soprano, this city.

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The directors of the Monday Musical club say that their club donated the services of its members at the recent benefit concert, public auditorium, in aid of funds for the Pisgah home, and that they provided the entertainment programmme, but that they did not manage the business details of the event.

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The White Temple choir, Harold Hurlbut director, has been rehearsing for some weeks past the cantata, "Resurrexit" (Adam Geibel). This is a work of marked beauty and well deserving of the thorough preparation which it is receiving from this excellent choir.

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Harold Hurlbut is busy drilling 12 men for the musical show which the Portland Rotary club will give at the northwestern conference of Rotary clubs in Victoria, B. C., the second week in April. The last rehearsal, which was held with a small orchestra, was quite successful.

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The young women of the First Methodist Episcopal church and choir will give the closing concert at the Men's Resort, 8 P. M., Saturday. These young women usually open and close the concert season at the resort. These concerts have been great events for the men at the resort, and Ross Desmond, on behalf of the men, thanks all singers and musicians for their support during the season.

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An English woman of this city writes: "I witnessed, with a number of English women, the recent splendid performance of the opera, 'Pinafore,' given by the students of Franklin high school. I should like to express our appreciation of the rendering of this English opera. Great praise is due to Robert B. Walsh, who trained both principals and chorus in music and acting. I have had considerable experience in choral work and fully understand what producing an opera means. I attended many of the rehearsals and wish to testify to Mr. Walsh's patience and tact."

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Florence Macbeth's first appearance with the Chicago Opera association this year was the occasion for an ovation such as is seldom seen in the Chicago auditorium. The Chicago Daily Tribune (W. L. Hubbard), in its issue of January 12 last, reported her triumph as follows: "In the afternoon "Rigoletto" had reahearing . . . every seat was sold. The performance was brilliant and took on especial interest and spirit because of Florence Macbeth singing the Gilda and scoring a pronounced success. The young soprano has been given no opportunity this season to show her worth, but when the chance came she carried all before her. The girlishness and winsomeness of her personality make her an ideal embodiment of Gilda, and her voice, with its ease of production, its clear ringing upper notes, its facile technic and its beauty of tone enables her to sing both the florid and the sustained music brilliantly and convincingly. While there may not be in the voice the unique tonal quality that distinguishes Mme. Galli-Curci's, technically Miss Macbeth's singing was superior to any that the eminent Italian soprano did here this season as Gilda."

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A venerable justice sat in the place of honor at a reotption-recital. As a young girl singer of dazzling charms walked past he exclaimed, almost involuntarily: "What a beautiful girl!" The young woman overheard the justice's compliment, turned and gave him a radiant smile. "What an excellent judge!" she said.—Exchange.

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Miss Marguerite Runyan was recently presented in piano recital by Mrs. Clifford Moore. Mrs. Rethea F. Miller, mezzo-soprano, assisted and sang several delightful songs. Miss Runyan's programme showed careful preparation and was played with fine taste and clean technique. She is fitting herself as a professional pianist, a career for which she shows marked ability.

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The recital of Miss Lucile D. Bradley, pianist of Tacoma, under auspices of the MacDowell club, Multnomah hotel auditorium, last Tuesday, was reviewed in The Oregonian of last Wednesday. Miss Bradley, who is a pianist of brilliant merit and recently returned from overseas entertainment war service, plans soon to go to New York City, to begin a career as professional pianist.

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Memorial services will be held at 11 A. M. today at Grace Memorial Episcopal church, East Seventeenth and Halsey streets, for the late Miss Dorothy Louise Bliss, once a member of that church choir. Miss Bliss was an esteemed soprano singer in this city, and not long ago was presented with much success in recital by the MacDowell club in Multnomah hotel auditorium. Miss Bliss died recently from a sudden attack of influenza while she was visiting in California.

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J. William Belcher, director, is preparing to give Dubois' "Seven Last Words of Christ" next Sunday night at Central Presbyterian church. This choir, which has been receiving so much praise for excellent singing each Sunday, will render the complete work without outside help. Each member of the 26 voices can sing solos. Mrs. McNary will play the pipe organ. Mrs. L. W. Waldorf will play the violin parts and Frank Douglas the piano.

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Madame Lucie Valair of the Valaire Conservatory de Musique et Art Dramatique, is to present in recital Miss Marie McGrath, dramatic reader, in the Little Theater, Twenty-third street, near Washington, March 25. Miss McGrath is a talented dramatic student and plans to leave for New York City March 27 to enter a big school of acting there to fit herself for the professional stage. Miss McGrath, who has been prepared for the March 25 recital by Miss Woodbury, will be assisted on that occasion by Miss Kathleen Jordan, a 17-year-old violinist of the Valair conservatory.

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Miss Goldie Peterson, one of the principal church choir and recital sopranos in this city, for five years solo soprano in the choir of the First Methodist Episcopal church, will be solo soprano next season in the choir of the First Congregational church. Miss Peterson, whose home formerly was in Forest Grove, Or., has emphatically made good as a singer in this city, where her big, lovely voice is much admired. Miss Peterson also sang one year in the choir of the First Presbyterian church. Fred A. Brainerd, at present organist in Trinity Episcopal church, will June 1 be organist at the First Congregational church.

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Rossini's "Stabat Mater" will be sung by the choir of St. Mary's Catholic church under the direction of Catherine Covach-Fredrich, 7:30 P. M., Palm Sunday. The soloists will be Miss Zita Manning, Miss Gertrude Kunz, Frank Thomlinson, Lenardo de Arristoforo, Stanley Bacon and E. Louis Fredrich, with Miss Florence Day as organist. The choir also is preparing a secular concert which will include scenes from the operas, to be given after Easter, among which will be featured the sextet from "Lucia" (Donizetti), and the quartet from "Rigoletto" (Verdi), and staged in the auditorium of the Columbus club, under the personal direction of Mrs. Fredrich.

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Soloists at the St. Patrick's day concert of the Ancient Order of Hibernians, which was held at the Lincoln high school auditorium last Wednesday night, were Miss Harriet Leach, soprano; Mrs. Rose Freidel Gianelli, soprano; Harold Hurlbut, tenor, and Dr. Stuart McGuire, baritone. Miss Leach's singing of "Killarney" and the powerful resonant voice of Mrs. Gianelli aroused the audience to enthusiasm. Mr. Hurlbut sang with fine spirit "The Minstrel Boy" and "An Irish Lullaby" (Sullivan), which have been request numbers for the last four appearances he has made before this audience. Dr. McGuire sang "The Heart Bowed Down," a song which he sings with grand effect, and which is invariably asked of him by the Hibernians. Miss Marie Chapman was piano accompanist, and also played an interesting medley of Irish songs on the violin.

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Misses Calbreath presented these students in an exceptionally successful programme, March 13, at a musical soiree: Piano, Jean Bruere, Mildred Perry, Helen Bender, Doris Gramm, Lois Thayer, Katherine Galbraith, Charlotte Dabney, Naome Mader, Katherine Moore, Beneta Buchtel; vocal, Jeannette Denler, Marion Fleming, Margaret Dunning, Hazel Bradbury, Elsa Reinhart and Homer Goehler.

Miss Evelene Calbreath, accompanied by her mother, Mrs. J. F. Calbreath, plans to return from San Diego next month at the completion of the Arens vocal course. Mr. Arens' health is reported much improved by the winter's rest. He will conduct a September vocal course in Portland and return to New York immediately after its completion. Miss Evelene Calbreath, Miss Florence Johnson of Portland, Miss Margaret Kennedy of Astoria and Miss Harriet Grifith of Salem are Oregon students taking advantage of the presence of Franz X. Arens at San Diego, Cal.

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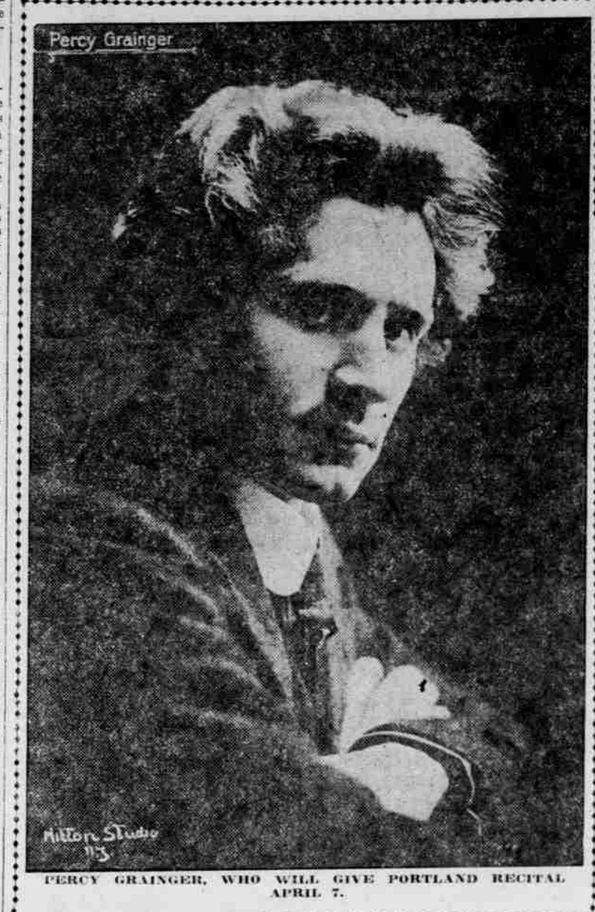
It seems strange that a singer so popular and well known as Nevada Van der Veer should never have given a New York recital, but such is the fact. It is true that the rich-voiced contralto has appeared many times in New York both as soloist with the New York Oratorio and other societies, as well as in joint recital with her husband, Reed Miller, the popular tenor, but she has never "hired a hall" and given an entire performance of her own. Where debut antes rush in, experienced artists fear to tread—is quite true of the attitude of many established artists about giving a New York recital. "I've dodged the ordeal for some time," says Madame Van der Veer, "and the more one dodges the less they feel like doing anything else. But when all of one's friends, including one's husband, constitute themselves a society for the purpose of pushing one on the platform of Aeolian hall—well, it's easier to say: 'Stop, I'll do it,' than to give them arguments." So the popular contralto will accede to the urge of the majority Friday afternoon, April 9, at Aeolian hall, New York City.

Five is considered a sacred number among the Chinese.

MASTERFUL PIANIST COMING TO PORTLAND DURING APRIL

Percy Grainger, Well-Known Musical Genius, Will Be Heard Here in Some of His Own Celebrated Compositions.



PERCY GRAINGER, WHO WILL GIVE PORTLAND RECITAL APRIL 7.

PERCY GRAINGER, noted pianist-composer, will give a recital at the Helig April 7 direction Steers & Coman. Grainger is one of the most masterful all-round composers of the day, and for those who are interested in that rare thing known as musical genius it will be a great treat.

The New York Evening Post of December 15 says: "Grainger Philharmonic thrills. The 'all seats sold' sign was up, as usual, at yesterday afternoon's Philharmonic at Carnegie hall, and no wonder. The public knows that the Philharmonic is the best orchestra in America, having had opportunities for comparison, and that it has a splendid conductor who makes the most alluring programmes. Yesterday there was in addition a soloist who is second to none in popularity—Percy Grainger. When Percy Grainger sat down to the piano to play the great Tschaikowsky Concerto, thrills did not wait on climaxes, they came at once, fast and furious, and did not let up till the piece was finished. There was tender feeling in the andantino, brilliancy and fire in the allegro con fuoco, but it was particularly in the opening allegro that Grainger rose to heights of grandeur seldom attained by any pianist. His power is truly Samsonian. There were moments when he seemed to overthrow the pillars, and he certainly brought down the house."

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(Signed) "VLADMIR DE PACHMANN."

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