MUSIC

EDITED BY JOSEPH MACQUEEN.

Arthur Middleton

Mitylene Fraker Stites

"A MAN'S Singer Singing Many Songs for Men," is the slogan which comes to the Ellwyn Concert bureau about the concerts en tour from other towns in this Pacific northwest concerning Arthur Middleton, baritone of the Metropolitan Opera company, to be heard in Concert in the Heilig, this city, December 29.

"Middleton concert last night greatest musical event ever given here in Spokane," wired Gus F. Ellers from Spokane last Tuesday following the concert given there by Mr. Middleton. There are undoubtedly few bass-baritone soloists of the present day who are so generally popular as is this genial singer, who is equally at home on the operatic, the oratoric or concert stage. Mr. Middleton possesses the happy faculty of programme building. Consequently his concerts appeal quite as much to the "tired business man" as to the so-called musical "high brow." "I am certainly glad Middleton is coming to Portland," remarked a Portland business man who came a couple of years ago from New York. "Believe me, I'll be there in the front row. I don't know of a singer whom I'd rather hear. There is something about Middleton's voice and the songs he sings that makes one forget there is such a thing as business worries. I've heard him sing a good many times and every time I enjoy him more."

TWO MUSIC PEOPLE ACTIVE IN CURRENT EVENTS.

Arthur Middleton, baritone of the Metropolitan Grand Opera company, sings in concert, public auditorium, December 29.

Mitylene Fraker Stites, contralto, recently returned from New York, sang in recital, First Unitarian church, December 9.

AUDITORIUM CONCERT, 3 P. M.

The chorus of the Monday Musical club, under the direction of Mrs. Rose Coursen Reed, will be featured in the popular concert in the public auditorium, 3 P. M. today. Among the numbers that will be used by the chorus will be Branscombe's "Roses of Madrid."

The Monday musical club harp and string ensemble, another feature attraction at this concert, is composed of Miss Jane Little, harpist, Mrs. H. A. Hampton, violinist, and Miss Virginia Knight, cellist.

Lucian A. Becker is organist and Mitylene Fraker Stites, contralto, vocal soloist.

The programme:

"The Farewell," "Leonore Symphony" (Raff); "Traumerei" (Schumann); "Christmas a Tone Poem" (Dotheir); "To the Spring" (Grief), "Fairy Pipers" (Brewer), Monday Musical club chorus; aria, "O Rest in the Lord" (Elijah), (Mendelssohn), Mitylene Fraker Stites; ensemble, "Melody" (Massenet), harp solos, "Impromptu" (Nazonm), "Music Box" (Schuecker); "Moment Musical" (Schubert), "The Swan" (St. Saens), Monday Musical club harp and string ensemble; "Roses of Madrid" (Branscombe), Monday Musical club chorus; "Wake Up!" (Phillips), "Homeward Bound" (Katherine A. Glen), "Lullaby" (Hurlstone), "The Velvet Darkness" (Reddick), Mitylene Fraker Stites; organ, "Scotch Fantasia" (Macfarlane), grand march from "Tannhauser" (Wagner), "Star-Spangled Banner."

MACDOWELL CLUB, DECEMBER 21.

The next MacDowell club musical programme will be an unusually interesting and attractive one, Tuesday afternoon, December 21, at the Hotel Multnomah, when Mrs. Henry W. Metzger, dramatic soprano, will be presented in recital, with Edgar E. Coursen at the piano.

Mrs. Metzger, who is quite popular in musical and society circles, is most generous in giving her voice and talents to all good causes and is always heard with pleasure. She will give an unusual programme Tuesday, singing several numbers new to Portland. One by Walter H. Rothwell, one of America's best musicians, will be of especial significance as Mrs. Metzger has coached with him for several seasons.

The programme is:

"Lascia chi is pianga" (Handel); "Ombra Mai Fu" (Handel); "O Mio Babbino Caro" (Puccini); "Beau Soir" (Debussy); "Chere Nuit" (Bachelet); "Ma Gazelle" (Moorish folk song); "Hymne au Soleil" (Georges); "Pierrot" (Rubner); "My Menagerie" (Fay Foster); "My Love Is a Muleteer" (Nogero); "Christ in Flanders" (Ward-Stephens); "The Look" (Rosalie Housman); "Hopak" (Moussorgsky); "Over the Steppe" (Gretchaninoff); "At the Well" (Hageman); "You Bloom Like the Rambler Roses" (Rothwell).

SALEM LIKES SYMPHONY.

John R. Sites, director of the Salem (Or.) Conservatory of Music, is doing admirable and educative work as director of the Symphony orchestra of that city, an organization consisting of 50 musicians. At a concert that took place December 6 compositions were played with fine success from the works of Mozart, Massenet, Haydn, Chopin, Offenbach, Tschaikowsky, Halvorsen, Bergere and Elgar. The symphony chosen for rendition was Haydn's "Symphony No. 2, D major." Advices from Salem state that the orchestra did splendid musical work and that Dr. Sites won much credit as conductor.

"POP" SYMPHONY IS OFFERED

A series of four popular concerts will be given by the Portland symphony orchestra at the public auditorium beginning Sunday afternoon, December 26. The remaining dates are as follows: January 23, February 27 and April 3.

To obtain the nucleus of a guaranty fund to insure the financial success of the popular concerts, season tickets have been placed on sale. Such tickets are inclosed in a handsome Christmas folder, making the tickets appropriate Christmas gifts.

All music lovers and those who are interested in the promotion of good music in Portland are urged to support the movement by purchasing one or more of such season tickets.

A coupon, which may be used, is presented herewith, and it should be clipped out and with a check attached mailed to the office of the Portland symphony orchestra, Sherman, Clay & Co.

NEW STATE SONG READY.

The new state song, "Oregon," words by J. A. Buchanan and music by Henry B. Murtagh, is now being distributed in a neat and inexpensive edition, in the hope that it may appeal as a Christmas souvenir. It is under the auspices of the Society of Oregon Music Composers.

This newly issued edition appears as a solo, with piano accompaniment, and also as a male quartet. The latter is arranged by W. R. Boone; other editions for mixed chorus, by Daniel H. Wilson; and as a woman's voice quartet by Dr. Emil Enna. Orchestral and band arrangements by George D. Ingram soon will appear. Both composer and poet have given the profit of the sale of the first edition to pay for the expense of these publications.

Immediately after the Christmas holidays a committee will take charge of the matter of publicity and popularizing the song throughout the state.

In this city W. R. Boone will organize a male quartet to aid the song sales and this committee has charge of publicity; Dr. Emil Enna, Mrs. J. Harvey Johnson, Lucien E. Becker, W. R. Boone, Mrs. Lena W. Chambers, Daniel H. Wilson, George D. Ingram, Charles Swenson, J. A. Churchill of Salem, William F. Gaskins of Corvallis, Dr. J. J. Landsbury of Eugene, Dr. Ruthyn Truney of Chemawa, Miss Alice Clement of Albany, Miss Schutie of Monmouth, Miss Nina Walker of Forest Grove.

COLLEGE CAROLS ARE SUNG.

With an attentive audience that filled the chapel to overflowing, Reed college chorus gave the most successful concert in its history last Thursday night. A spirit of Christmas pervaded the event from the time little 6-year-old Miss Frances Cheney lighted the candles, set at the back of the chapel stage, until the recessional.

The first number was "Holy Night" (traditional), sung by a quartet hidden from the audience. The effect gained threw a spirit of welcome over the audience. J. Erwin Mutch, accompanied by the chorus in "Three Kings Have Journeyed" (Cornelius), sang well in one of the feature numbers. Another, with Miss Goldie Peterson, who sang the recitative from "The Messiah" (Handel), was finely rendered. A men's chorus, a departure from previous concerts, sang a Christmas hymn (arranged by Jungst), in which an echo was obtained by placing a quartet in one of the large organ boxes.

Miss Lucille Murton played accompaniments on the pipe organ and also rendered "The Holy Night" (Dudley Buck) and "March of the Magi Kings" (Dubois).

Much credit must be given Miss Elizabeth Gore, a junior in the college, who is director of the chorus. Beginning with no previous choral experience, she was able to assemble a fine programme, several numbers of which were quite difficult in rendition. With a membership of 50 voices in the chorus, Miss Gore will be able to arrange a spring concert.

The programme December 16:

Part I—Carol, "Holy Night" (traditional); organ, "The Holy Night" (Dudley Buck); processional, "Adeste Fidelis"; Normandy carol, "Joseph and Mary" (arranged by Gaul); German carol, "Three Kings Have Journeyed" (Cornelius); Russian carols, "Legend" (Tschaikowsky) and "Carol of the Russian Children" (arranged by Gaul); "Christmas Morn" (Adams); "Sleep, Holy Babe," "First Noel" (traditional) and "Christmas Hymn," 17th century (arranged by Jungst); chorus of men's voices; organ, "March of the Magi Kings" (Dubois); chorus from "The Creation," "The Heavens Are Telling" (Haydn).

Part II—Numbers from "The Messiah" (Handel); organ, "Pastoral Symphony" (Handel); recitative for soprano, "Hallelujah" (Handel); recessional, "Hark, How the Angels Sing!" (Mendelssohn); postlude, "Hosannah" (Gaul).

SYMPHONY "POP" DECEMBER 26.

The programme for the Sunday popular concert to be rendered by the Portland Symphony orchestra at the public auditorium on the afternoon of December 26 calls upon the happiest impulses of varied racial temperaments for its numbers.

Von Weber's overture, "Euryanthe," Schumann's "Traumerei" and Burgmein's "Florindo" represent music in its gentlest and gayest moods. Herbert's "Irish Rhapsodie" and Massenet's "Scenes Pittoresque" picture life as the Gallic spirit sees it, joyous, graceful, full of the whimsical spirit that finds gaiety in the midst of serious hours.

In quite another mood the "Eighteenth Century Carols" give their sincere expression of childlike faith. Their simplicity and directness mirror the unquestioning attitude of mind of the folk out of whose homely daily life they found expression. They will be rendered, most fittingly, without accompaniment and by a well-balanced group of 12 selected voices of Portland.

The complete programme:

Overture "Euryanthe" (Von Weber); "Traumerei" (Schumann); "Florindo" (Burgmein), string orchestra); Eighteenth Century Carols—"The Magi Kings" (Gevaert), "The Sleep of the Child Jesus" (Gevaert), "A Joyful Christmas Song" (Gevaert), sung unaccompanied by the following representative Portland church singers: Soprano—Goldie Peterson, Blanche Williams Segerston, May Dearborn Schwab; altos—Alice Price Moore, Mitylene Fraker Stites, Mrs. Grant Thomas; tenors—John Treharne, J. Ross Fargo, Joseph F. Mulder; bass—Walter Hardwick, Dr. Stuart McGuire, Otto Wedemeyer. "Irish Rhapsodie" (Herbert); Eighteenth Century Carols—"Lo, How a Rose E'er Blooming" (Praetorius); "Noel of the 18th Century" (Gevaert); "Song of the Christ Child" (Osgood); "Scenes Pittoresque," "Marche," "Air de Ballet," "Angelus," "Fete Boheme" (Massenet).

CONCERT OF MERIT LIKED.

J. MacMillan Muir, tenor, whose home is in this city, and who is tenor soloist in the Methodist Episcopal church, Astoria, appeared in recital in that church last Thursday night, assisted by Robert Louis Barron, violinist. The piano accompanist was May Mitchell Muir and she played with fine taste and judgment.

Mr. Muir was in good voice and sang with commendable power and finished expression. He sang three songs of his own composition, songs marked by originality, beauty of melody and expression of sentiment. Mr. Barron played several violin solos, displaying a beautiful violin tone and mastery of presentation. Both soloists were cordially received by the audience and extra numbers demanded.

The programme:

"Questa o Quella," from "Rigoletto" (Verdi); three Elisabethan lyrics (Batison Haynes), "Her Hair the Net of Golden Wire," 1615, "Adieu, Sweet Amaryllis," 1598, "Fair Is My Love," 1604 (Haynes); "Legende" (Wieniawski); "Gavotte in G" (Mozart-Auer), Robert Louis Barron. Three modern French songs, "Romance" (Debussy); "Pour un Baiser" (Tosti) "J'ai Pleure en Reve" (Hue); three original songs, "Deep in the Heart of Me," "A Little Rock," "Thy Dear Eyes" (MacMillan Muir); "Romance" (Svendson); "Melody" (Dawes); "Mazurka" (Borowski); three Indian songs, "Starlight," "Just in the Hush Before Dawn," "This Passion Is but an Ember" (Lohr).

LOSES GOWN, FINDS CAROLS.

Nevada Van der Veer, just returned from a 32-recital tour of the west with her husband, Reed Miller, tenor, tells a near-hard-luck story, on account of her fast approaching recital at Aeolian hall, New York, December 29.

For this important concert appearance she had expended extra care and time in finding songs of more than passing interest, including a veritable "find" of some charming old French "Noels" that would be especially appropriate to the time of her recital.

On her western trip, Madame Van der Veer naturally took these precious songs with her, and to her consternation lost them en route by motor between concert dates in Kansas City and Lincoln. Not only did the songs disappear, but possibly what is of at least equal import to the feminine mind, a cloth of gold Bendel creation, which meant that instead of treating the good Lincoln people to "the latest from Fifth avenue," Nevada Van der Veer had to appear in her traveling suit, as her trunks did not appear until after the concert. But the real loss was the disappearance of her valued songs, many of which would be almost impossible to replace.

Back to New York came the Millers, Nevada Van der Veer planning a wild hunt for new copies of her songs, when back to New York came the lost songs—by parcel post—but the gold gown was not included in the package. Nevada Van der Veer is too happy to care much about the loss of the gown, as long as her songs have been recovered.

Reed Miller says he is going gunning next vacation time, for an "Indian" out Nebraska way, who may be startling "society" with a gold evening gown.

SCOTTI GIVES FIGURES.

It is difficult to make managers of grand opera companies furnish figures showing box office receipts for opera performances, and the plea is usually made that such figures are too sacred for public use.

But Antonio Scotti, manager of the opera company that bears his name, when he recently reached his New York home, lent attention to a correspondent of Musical America, and gave figures showing the financial results of the trip of his opera company to the far west, particularly in San Francisco. According to Scotti, he did not make any profits. He blames increased railroad expenses and the "big jumps" between cities visited by his company.

"In San Francisco," began Scotti, "we opened with 'La Boheme.' I am not the star. I sing Marcello. It is a huge house; more than $14,000. Next night we sing 'L'Oracolo' and 'Pagliacci'; I sing again; the box office statement shows more than $12,000. For the week we take in $92,186. Then we go to Los Angeles, and for eight performances there we get more than $54,000. The result, we finish the tour ahead. But it took courage to smile that day when we went into San Francisco.

In San Francisco—Monday, "La Boheme" (Scotti in cast), $14,426; Tuesday, "L'Oracolo" and "Pagliacci" (Scotti in cast), $12,449.50; Wednesday, "Faust," $8,062.50; Thursday, "La Tosca" (Scotti in cast) $26,061.50; Friday, "Il Trovatore," $8115.50; Saturday matinee, "Madame Butterfly," $8127; evening, "L'Oracolo" and "Cavalleria Rusticana" (Scotti in cast), $14,738.50; Sunday afternoon, additional and special performance of "La Boheme," $7173.50; specially arranged concert, $3032.50; total, $92,186.

Los Angeles—Monday, "La Boheme" (Scotti in cast), $7184.50; Tuesday, "L'Oracolo" and "Pagliacci" (Scotti in cast), $7241; Wednesday matinee, "Madame Butterfly," $4675.50; evening, "Trovatore," $5614; Thursday, "La Tosca" (Scotti in cast), $7251; Friday, "La Boheme," $7028; Saturday, matinee, "L'Oracolo" and "Cavalleria Rusticana" (Scotti in cast), $7573.50; evening, "Faust," $7457.50; total, $54,025."

Scotti wished the point made clear that on his tour he had no financial backers, and stood to win or loose himself.

DE RESZKE MAKES CHOICE.

Harold Hurlbut, the Portland tenor, continues to succeed vocally in Italy, where he is busy at advance studies with the famous coach, Jean de Reszke.

Mr. Hurlbut has had the honor of being intrusted by Jean de Reszke with one of his two favorite operatic roles, that of "Lohengrin." Of more than 300 applicants for study with the great tenor, only 15 were chosen, and Mr. Hurlbut was one of the 15. He is the only one to whom the famous artist has intrusted a Wagnerian role.

While en route to the Riviera Mr. and Mrs. Hurlbut were guests at Genoa of the Countess of Carlisle. The late earl of Carlisle was a well-known painter, and Lady Carlisle is an eminent critic of art and music, although a leader in politics in England, having been for 30 years president of the British Women's Liberal alliance, whose headquarters are in London.

Mr. and Mrs. Hurlbut are now at Nice, Italy.

There are a few, and only a few, music people in this city who seem to have a grudge because Mr. Hurlbut has made good in France and Italy as a tenor, and especially made good with Jean de Reszke, an artist whom surely no one can fool.

It would seem that those soured critics have the same chance to excel vocally as Mr. Hurlbut. There is nothing against them also proceeding to Italy, and trying their luck there with music.

It would also seem that the more genial climate of Italy is more suited to Mr. Hurlbut's tenor voice than this wet climate. It is recalled that an eminent vocal coach once advised the great John McCormack that the voice of the latter would not be at its best in America and that it was more suited to the balmier climate of sunny Italy.

MRS. JOSLYN CAST FOR OPERA

Mrs. Carlin DeWitt Joslyn, a soprano and music composer of this city, writes that after a summer tour through Minneapolis, Chicago, Baltimore, Washington, D. C., Philadelphia, Atlantic City, and now in New York City, that she is studying music in New York.

Her voice coach is Samuel Margolis of Spanish-Russian nationality who has his study rooms in the Metropolitan Opera house. He is well known as an opera coach for professionals of the Metropolitan opera, as well as professionals who come to New York to study vocally through the summer.

Mrs. Joslyn also is a student of the Oborn School of Operatic Training. In this school she takes two dramatic lessons, two opera coaching lessons, and three operatic lessons a week.

Mrs. Stuart Keller is the dramatic coach; Mr. Falk the opera coach, and the dean, Milton Aborn does the final stage directing and training.

The Aborn school has a theater where an opera is presented each month. "Faust," "Rigeletto," and "Carmen" are now under preparation. Mrs. Joslyn is cast for "Micala" in "Carmen." Mrs. Joslyn, who witnessed the performance of "The Tales of Hoffman," by the school, previous to her enrollment, is a member of the National Opera club of New York City, of which Van Klemmer is president. The club meetings are held at the Waldorf-Astoria. An opera performance is planned for December 21.

Mrs. Joslyn has attended several performances at the Metropolitan Grand opera house, and has heard Caruso sing in "The Force of Destiny."

MUSIC BRIEFS.

J. Grant McGinnis, a student with J. A. Hallingsworth, has been appointed tenor soloist in the choir of the First United Presbyterian church.

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Mrs. Petronella Connelly Peets, contralto, is substituting as soloist in the choir of the First Congregational church, in place of Miss Nina Dressel, who is ill.

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An appreciation of the singing of Mrs. Mitylene Fraker Stites, contralto—she was heard in recital in the First Unitarian church, December 9—was printed in The Oregonian of December 12.

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Madame Nina Koshetz, Russia's acknowledged liedersinger, is to appear twice as soloist with the Detroit symphony orchestra, with Gabrilowitsch, December 31 and January 1. Madame Koshetz will sing some of the Russian songs new to this country that her own countrymen have so much appreciated.

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Mrs. Arthur M. Prentiss presented these students in piano recital last Sunday afternoon: Leona Davis, Louise Davis, Gene Polwarth, Isabel Polwarth, Eleanor Look, Marion Look, Dorothy Shaw, Cornelia Perkins, Adelbert Davis and Russell Woodward, and also from her class at the Hill Military academy: Cadets Joseph Hill, Peter Connecher, Bill Coulsen, Charles Rice, Creighton Jones and George Hanson. This was the third recital of the present season, of a series held monthly at the Ellison-White Conservatory of Music.

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The Misses Helen and Evelene Calbreath will present a number of their students at a musical tea at 3:30 this afternoon at their home, 860 Belmont street.

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Master Harlow Mills, piano student, rendered the "Sextete From Lucia," left hand alone (Leschetizky), before the Schumann society last Tuesday night. He studies with Roy Marion Wheeler, and does good work.

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Dr. Emil Enna recently presented Miss Gertrude Lakefish in piano recital at the Benson hotel. Miss Lakefish proved herself to be quite talented, playing some 15 numbers entirely from memory. She was cordially applauded. Richard Montgomery assisted with several well-played cello solos.

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Alice Johnson, pianist; Margaret Laughton, flutist, and Alice Laughton, cornetist, will take part in the Christmas musical programme at the Men's Resort and singers will also assist. Young people from the First Presbyterian church will serve refreshments.

"Scotty" Desmond will tell of his travels in Spain, showing scenes in that country.

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Dr. Mattie Brown Shaw, in a recital at the Gillespie school last Tuesday night, gave an original cutting of Henry Van Dyke's "The House of Rimmon." A large, critical and attentive audience filled the room and was unanimous in its appreciation and approval of Dr. Shaw's interpretation of the author's thought and characterizations.

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Miss Marguerite Carney, the blind soprano, has returned from McMinnville, Or., where she sang at the annual reception given by the Kappa Alpha Phi sorority. She received much praise for her singing. After the Christmas holidays Miss Carney will be heard at the complimentary students' concert to be given at the public auditorium by Rose Coursen Reed.

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Miss Leah Leaska, the Portland-New York dramatic soprano, sang recently at several notable New York musical events, among them being the concert for the immigrants and employes at Staten island, and the concert and dance of the honor legion of the New York police department, held at the Commodore hotel, that city.

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P. A. Ten Haaf is fast becoming one of the most popular baritones in Portland. At the meeting of the Progressive Men's Business league last Thursday, his dramatic rendition of "Even Bravest Hearts May Swell," from Gounod's "Faust," was enthusiastically received. Miss Aleda May Ten Haaf, daughter of the vocalist, played efficient accompaniments. Mr. Ten Haaf will be the soloist at the joint meeting of the Rotary club and women friends, to be held Tuesday noon, at the Multnomah hotel.

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A student recital under direction of the Ellison-White Conservatory of Music, presenting Miss Madelene Cherry, soprano, and Miss Ruth Creed, mezzo-contralto, students of J. Erwin Mutch, and Miss Margaret Yost, violinist, student of Mrs. Susie Fennell Pipes, took place in the Little theater, December 10, and was largely attended. The three students showed growing musical proficiency and were cordially received by the audience. Miss Louise Huntley was accompanist.

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There was an enthusiastic attendance at the last meeting of the Cadman Musical club held with Mrs. W. P. Gibson, 375 East Sixteenth street North. Mrs. Carl Grissen was in charge of the programme which consisted of composition of Aylward, Sir Edgar Elgar, Teresa del Riego and Amy Woodford-Finden. Those who took part were: Mrs. Richard Mulholland, Mrs. Carl Grissen, Mrs. Ralph Doty, Mrs. Harry Freeman, Mrs. Charles Campbell, Mrs. D. Sandy Hunt, Mrs. C. F. Easter, Miss Reynolds, Mrs. Tucker, Mrs. M. D. Warren and Mrs. S. S. Bailey.

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The issue has been raised that it is a pity that American singers and foreign artists, either naturalized or making a protracted stay in this country and earning large amounts of money by their art, do not feature good American songs on their programmes. Stop to consider the nondescript songs in English of only mediocre worth that the average recitalist sings. Not that American composers, too, do not sometimes write "poor stuff." But there are many American composers who write songs that will compare favorably with the contemporary foreign product. Think of John Alden Carpenter, Winter Watts, H. T. Burleigh, Frank La Forge, Sydney Homer, Richard Hageman, Marion Bauer, Katherine Kerry and others. Of all noted current American singers, Schumann-Heink is loyal to the American composers and liberally uses their songs at her concerts.

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Members of the Portland Oratorio society are out to try to excel their record of last year in selling tickets for selections from Handel's "Messiah" and Cecil Fanning concert, which will take place in the public auditorium, Monday, January 3, 1921. The chorus will be assisted by the chorus of the First Congregational church choir and the complete chorus will number from 130 to 150 voices. The music is well in hand and the best work yet done by this fine singing society, is to be expected. The choruses selected will be those dealing directly with the Christmas spirit. The soloists, Goldie Peterson, soprano; Mitylene Fraker Stites, contralto; J. MacMillan Muir, tenor, and John Clare Monteith, baritone, have all previously appeared with this society and are well known to Portland music lovers. A selected orchestra, Miss Danae Livesay at the piano, and E. E. Coursen on the pipe organ, will play accompaniments. The recital programme following will be of much interest because Cecil Fanning is a concert baritone of international reputation.

J. Grant McGinnis, newly appointed tenor soloist, First United Presbyterian church.

—Bushnell.

J. MacMillan Muir, tenor, sang in concert at Astoria, Or., December 16.

SPECIAL CHRISTMAS MUSIC IS PLANNED IN CHURCHES

Choirmasters, Choirs and Organists Practically Ready to Face Expectant Congregations on December 24 and 25.

MUSICAL preparations are about completed for the rendition of Christmas music at this season, in Portland churches. Choirmasters, choirs and organists are practically ready to face expectant congregations.

Of course, the more elaborate Christmas musical services will be in Catholic and Episcopal churches, and these will begin late Christmas eve, December 24, at St. David's and Grace Memorial Episcopal churches, the principal services taking place Christmas day, December 25.

At the First Presbyterian church today at 10:30 A. M. and at the First Congregational church today at 11 A. M., Christmas music will be sung. Next Sunday morning, December 26, Christmas music also will be heard in churches in this city, other than Episcopal and Catholic. Until midnight, December 25, the ecclesiastical period in these two latter denominations is called "advent," with special reference to the coming or birth of Christ, and church altars are somber and in quiet colors. With Christmas, December 25, gladness comes, and joyous carols are sung.

The various Christmas time church services are:

CATHOLIC, DECEMBER 25.

St. Francis, East Twelfth and Pine, 5 A. M. and 11 A. M. mass: "Adeste Fideles" (Novello), Mrs. Jean Bollare, Miss Esther Hogan, Frank Thomlinson, E. Louis Fredrich and choir; "Messe Solennelle," "St. Cecelia" (Gounod); soloists, Mrs. George Jackson, Miss Catherine Galvin, Miss Esther Hogan, Secondo De Stefanis, Lenardo De Christoforo, Frank Thomlinson and E. Louis Fredrich; offertory, "Noel" (Adams), Catherine Covach-Fredrich, and choir; "O, Holy Night" (Buck), choir a capella; benediction of the most blessed sacrament, closing with "Glory to God" (Neidlinger). The organist is Miss Elsie Meyer; violinist, Miss Irene Sullivan, and director, Catherine Covach-Fredrich.

St. Lawrence's, Third and Sherman, 6 A. M., early mass, followed by masses at 7 A. M., 8 A. M. and 9 A. M. At 11 A. M., solemn high mass: Processional, "Adeste Fideles"; "Introit" (Gregorian); "Kyrie," "Gloria," "Credo" (Hammeral); offertory, "Mira Nox" (Adam); "Sanctus" and "Benedictus" (Hammeral); "Agnus Dei" (Cappocci); "Benediction," "O Salutaris," "Tantum Ergo," "Laudate" (Gregorian); Anthem (Crammer). This music will also be repeated at this church December 26. Soloists are: Miss Bertha Gardner, Miss Irene Martell, Miss Cecilia McLaughlin, A. F. Fleming and F. J. Riordan. Chorus, Daniel H. Wilson, Fred J. McKeown, Miss Elizabeth Cole, Miss Rose Wank, Miss Margaret Schoppe, Miss M. Gibson, Miss Katherine Lusich, Miss D. Ambrosia, Miss Esther Gardner, Miss Itryes Gardner. Violinist, Miss Bernice Brawley; organist, Miss Elsie Wank; director, Miss Bertha Gardner.

CONGREGATIONAL, DECEMBER 26.

First, Park and Madison, morning, quartet and chorus, "Sing, O Heavens" (Tours); quartet "The Birthday of a King" (Neidlinger) and May Dearborn Schwab, soprano, will sing a solo. The organ prelude, by Miss Ethel Lynn Ross, will include "Caravan of the Magi" (Maunder), "The Holy Night" (Buck) and postlude, Handel's "Hallelujah," from "Messiah." At 7:30 P. M. Miss Ross will begin her organ recital with "Variations on an Ancient Christmas Carol" (Dethier), and follow it with the "Messiah" number "Pastorale Symphony" (Handel), A "Messiah" programme by the choir of 40 voices; organ overture, "Comfort Ye" and "Every Valley," Warren E. Erwin; "And the Glory, chorus; "O Thou That Tellest," chorus; "The People That Walked in Darkness," W. E. Robinson; "For Unto Us a Child Is Born," chorus; recitatives, "There Were Shepherds," "And Lo, the Angel of the Lord," "And the Angel Said." "And Suddenly There Was," "He Shall Feed His Flock" and "Come Unto Him," Mrs. Peets and Mrs. Schwab; "Hallelujah," chorus.

Sunnyside, 7:30 P. M.—Chorus, "Sing, O Heavens" (Heyser); "A Song That Forever Will Ring" (Wilson); soprano solo and chorus, "O, Night of Holy Memory" (Wilson); soprano solo, "Birthday of the King" (Neidlinger). Miss Marion Bennett; tenor solo, "Little Town of Bethlehem" (Gaeners). Gordon Onstad; soprano solo and chorus, "O, Holy Night" (Adam). The choir director is J. A. Hollingsworth, and organist, Miss M. Reynolds.

METHODIST EPISCOPAL, DEC. 26.

First, Twelfth and Taylor, 7:30 P. M. selections from Handel's oratorio "Messiah," by the quartet and chorus.

Recitative: "Comfort Ye My People." Aria, "Every Valley"; chorus, "And the Glory of the Lord"; recitative, "For Behold Darkness Shall Come Over the Earth"; aria, "The People That Walked in Darkness"; chorus, "Glory to God"; aria, "He Shall Feed His Flock"; aria, "Come Unto Him"; chorus, "Behold the Lamb of God"; aria, "He Was Despised"; aria, "I Know That My Redeemer Liveth"; recitative, "Behold, I Tell You a Mystery"; aria, "The Trumpet Shall Sound"; chorus, "Worthy Is the Lamb."

The quartet: Soprano, Miss Goldie Peterson; contralto, Mrs. Esther Collins Chatten; tenor and director, P. A. Ten Haaf; baritone, E. Trevor Jones, and organist, Miss Ruth Jernquist.

Centenary, 11 A. M. — Anthem, "Brightest and Best" (Combs), with Mrs. Edward Drake organist; violin obligato by Miss Grace Blied; pianist, Mrs. Robert McDonald; solo, Mrs. Mountain; 7:30 P. M.—Anthem, "Hail the King" (Bartlett); solo, Miss McMaster. Robert Louis Barron is choir director.

EPISCOPAL, DECEMBER 24.

Grace Memorial, East Seventeenth, near Weidler, 11 P. M. Processional, "Adeste Fideles," choir; "O Holy Night" (Adam), with solo by Mrs. L. M. Price; anthem, "Angels from the Realms of Glory" (Decevee), with solo by Mrs. Kathryn Gabriel and quartet, Mrs. A. H. St. Clair, Mrs. Gabriel, E. R. C. Toyer and L. D. Roberts; quartet, "Sleep, Holy Babe" (Dykes), Mrs. A. H. St. Clair, Mrs. Richard Mulholland, E. C. R. Toyer and Frederick J. Glass; anthem, "Hark, the Herald Angels Sing" (Read), with solo by Mrs. Harold C. Bayley; "Sanctus," "Benedictus" and "Agnus Dei" (Cambridge); offertory, "Comfort Ye," (Messiah), Mr. Toyer; recessional, "It Came Upon the Midnight Clear," Mrs. H. C. Day, organist and choir director.

St. David's, East Twelfth and Belmont, 7:30 P. M., a service for the children of this church and branch schools, when the children's vested choir of 30 voices will be present. Among the carols to be sung are "Silent Night," "Good Christian Men Rejoice," "The First Noel," "We Three Kings of the Orient Are." At 11:30 P. M., choral celebration of the holy communion, when the vested choir will be present. The musical setting to the communion office will be Simper in E flat, and the offertory anthem "He Shall Reign Forever" (Simper). Tom G. Taylor is organist and choirmaster.

EPISCOPAL, DECEMBER 25.

St. David's, East Twelfth and Belmont: At 8 A. M., holy communion; 10 A. M., full choral celebration of the holy communion, with sermon. The musical setting will be "Cruickshank, in E Flat," and the offertory anthem, "O Come, Redeemer of Mankind" (West), when the vested choir will be present.

St. Stephen's Pro-Cathedral, 10:30 A. M.—Organ prelude; processional, "O, Come All Ye Faithful," "Kyrie," "Gloria Tibi," "Gratias Tibi," "Crodo," "Sanctus," "Benedictus qui Venit," "Angus Dei," from "Service in E" (Horatio Parker); offertory anthem, "Sing, O, Sing, This Blessed Morn" (Neidlinger); hymn, "O, Little Town of Bethlehem"; recessional, "Hark! the Herald Angels Sing"; postlude, Carl Denton is choir master and organist.

CONGREGATIONAL, DEC. 19.

First, Park and Madison, 11 A. M.—Oregan prelude, "O Little Town of Bethlehem" (Reynolds); Christmas pastorale, "Herald Angels" (Dinelli); quartet, "Angel Voices Ever Ringing" (Neidlinger); solo, "Cast Thy Burden on the Lord" (Hamblen), H. M. Whetsel; organ postlude, "Hallelujah" (Handel). 7:30 P. M.—Organ recital, "The Holy Virgin," "The Annunciation," "Mary Seeks Elizabeth and Praises God" and "The Holy Night," (Halling) quartet and chorus, "The Splendors of Thy Glory" (Woodward); quartet and chorus, "The Earth Is the Lord's" (Lob); male quartet, "Perfect Day" (Bond); organ postlude, "Nazareth" (Gounod). In the absence of Warren A. Erwin, tenor, from this church choir, tonight Harry M. Whetsel will be soloist.

PRESBYTERIAN, DECEMBER 19.

First, Twelfth and Alder, 10:30 A. M. The choir will sing these carols, alternating with the reading of verses of scripture, in the place of the regular lesson and anthem: "O Little Town of Bethlehem," "What Child Is This?" "We Three Kings of the Orient Are," "The First Noel," and "Holy Night." The offertory anthem, "It Came Upon the Midnight Clear" (Sullivan).

CATHOLIC, DECEMBER 26.

St. Francis, East Twelth and Pine, 7:45 P. M. "The Morning Star" Christmas cantata, for soli and chorus (John Spencer Camp), by the choir assisted by Miss Sullivan, violinist, Mrs. Josephine Wagner-Manning, cellist and Mrs. Elsie Meyer, organist.

PRESBYTERIAN, DECEMBER 26.

First, Twelfth and Alder—7:30 P. M., Christmas cantata, "The Coming of the King" (Dudley Buck).

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SCHOOL PLANS OFFERED

Institution for Feeble-Minded Is Wanted in Eastern Washington.

MONTESANO, Wash., Dec. 18.—(Special.)—County Superintendent of Schools Johnson will go before the county units of the Washington Education association with proposals she hopes to have brought to the attention of state legislators at the next session.

Included in the proposals is one for the establishment of a school for the feeble minded children in western Washington. The state school for this purpose in eastern Washington, she avers, is sadly overcrowded. Another project is the adoption of the county unit system of school taxation, which she holds will distribute taxes equally among the various school districts.

Her third suggestion is for a $30 tax for each child, the state raising $20 in a blanket assessment and the county assessing $10, allowing each district to tax in addition to that any number of mills up to 15 as the needs might require.

Masonic Body Holds Election.

ALBANY, Or., Dec. 18.—(Special.)—Adniram council of Royal and Select Masons, one of the local Masonic bodies, has elected the following officers to serve for the coming year: Illustrious master, George Taylor; deputy master, A. W. McGilvery; principal conductor of the work, R. K. Ohling; recorder, Edward Washburn; conductor of the work, F. M. Redfield; captain of the guard, D. P. Mason; steward, Dr. Walter R. Bilyeu; sentinel, W. E. Baker.

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