

MUSIC

EDITED BY JOSEPH MACQUEEN



Miss Sylvia Weinstein

Mrs. Mischa Pels

MADAME JENNIE NORELLI, the grand opera and concert soprano star, was at the Portland hotel, this city, for a few days last week on a visit to her relatives and left last night for Chicago to fulfill several concert engagements en route. She plans to return here about October 1 and hopes to remain in Portland throughout the winter.

Madame Norelli, previous to the world war, made her home in this city, with her husband, Dr. Ernest O. Barton. She had then made good in professional opera and concert, but preferred a period of rest. She left afterward for New York, where, at the Metropolitan grand opera house, she alternated as prima donna soprano with Smetana and sang Gilda in "Rigoletto" to Caruso's Duke of Mantua. In Covent garden opera house, London, Norelli sang in "Rigoletto," "Traviata" and "Lucia" and secured an engagement for five years as prima donna in opera at Dresden, Germany. Norelli accepted, and was making the necessary changes in the libretto from Italian to German—as called for in the contract—when the world war broke out, and Norelli returned to this country. Since then she has been singing in concerts in the east, and also busily engaged in vocal instruction work in New York and Chicago.

In the recent death of Caruso, Norelli has lost a personal friend. When Caruso passed on, Norelli wrote this letter to Dr. Barton: "It is an evening and I have finished another day and its work. There is sadness in my heart. Caruso has left this world today. He will leave behind him the memories not only as a wonderful singer, but one who had a heart of gold, a true comrade. I am sure Naples today, like the rest of the world, and more so, is in deep mourning—rich and poor alike—for he was beloved by all. This evening I recall my debut at the Metropolitan when I appeared for the first time as Gilda in "Rigoletto." Caruso was the tenor. He came knocking at my dressing room door, just as I was ready, and said: 'Let us go over the last stanzas of the duet, so that we are sure to get well together. We hummed it over and he said: "Everything will go all right." And everything did go off to perfection. After many recalls after our duet, Caruso finally took me by the hand and kissed me on the forehead. Then he retired and let me take the thunderous applause alone from the brilliant audience. It was the act of Antonio Scotti. From that moment I adored him with all my heart. And now he is gone."

OPERA SEASON DRAWS NEAR

It is announced that September 19, in the Civic auditorium, San Francisco, the Scotti opera company plan to open an opera season of two weeks, in which the principal roles will be sung by Geraldine Farrar, Marie Chamlee and Antonio Scotti. The repertoire for the season includes "Il Barbiere di Siviglia," "L'Oracolo," "La Navarraise," "Zaza," "Aida," "La Boheme," "Cavalleria Rusticana," "Pagliacci," "Carmen," "Lucia di Lammermoor," "Manon Lescaut," "Rigoletto" and "Madame Butterfly."

The engagement will close Sunday evening, October 2, with a gala performance, consisting of the first act of "Il Barbiere di Siviglia," the mad scene from "Lucia di Lammermoor," the third act of "La Boheme," the triumphal scene of "Aida" and "Il Segreto di Suzanne" complete.

The roster of principals includes these sopranos: Geraldine Farrar, Angeline Ottino, Olga Carrara, Queenie Mario, Anna Roselle and Mary Mellich. Also Gentle, Myrtle Schaf and Henrietta Wakefield will sing the mezzo and contralto parts.

The tenors are Marie Chamlee, Charles Hackett, Jose Palet, Morgan Kingston, Joseph H. Trip, Angelo Bada and Giacomo Patrignani. Earl tone roles will be taken by Riccardo Stracali, Antonio Scotti, Mario Laurenti and Greek Evans. The basso list is composed of Leon Rother, Paolo Ananiam, Louis d'Angelo, Giovanni Martino and Italo Picchi. Gennaro Papi and Fulgenzio Guerrieri will be the conductors, assisted by Wilfrid Pelletier and Giacomo Spadolini.

FARRAR'S VIEWS DISCUSSED

Geraldine Farrar's declaration that "no man has interested me for more than half an hour" has caused mingled concern and laughter in Paris and Milan and diverse centers of European musical life.

TWO MUSICAL PEOPLE ACTIVE IN CURRENT EVENTS

Miss Sylvia Weinstein, violinist, and newly returned from New York City, will play in concert, Multnomah hotel auditorium, September 29, assisted by Miss Susie Michael, piano.

Mrs. Mischa Pels is appointed solo soprano in the quartet of the Temple Beth Israel for the ensuing year.

PADEREWSKI AGAIN PLAYS

"It was one of the most delightful experiences I have ever had," said David Campbell, pianist, who returned last week from California, in recounting his recent visit with Paderewski at the Paso Robles ranch of the famous Polish musician and statesman. "I spent two hours with Paderewski, chatting of various interesting things," proceeded Mr. Campbell. "Then he asked me to play for him. He was kind in his criticism of my work and said that should he ever teach again I should be one of the favored few who would be his students. Before I left Paderewski played a number of compositions for me—delightful things, and played with all of his old abandon and fire. That was a treat, indeed, and a time which I shall remember with keen pleasure. My whole trip was enjoyable and I met many of California's big musical people. But naturally my visit with the brilliant Polish musician-statesman stands out as the climax of my summer."

MISS BYRD'S STAR SHINES

Miss Winifred Byrd, the Oregon-New York concert piano star, assisted by Mary Wells, soprano, and Walter Kiewit, accompanist, appeared in a recent concert at Monmouth hotel, Spring Lake, N. J., and the event was a brilliant success. The proceeds were for St. Uriel's church pipe organ fund.

SINGING CRACKS GLASS

LONDON, Sept. 8.—Dr. William Lloyd, throat specialist, who for many years treated Enrico Caruso, tenor, writes to the Daily Mail that, comparing Caruso with other great singers, he found the following characteristics of the tenor's perfect singing machine: "The most striking feature was the great length of Caruso's vocal tube—the distance from the teeth to the vocal cords in Caruso was at least half an inch more than in any other great tenor I have examined."

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Table with columns A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z listing various music-related organizations and individuals.

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