MUSIC

EDITED BY JOSEPH MACQUEEN.

JOSEPH A. FINLEY — MRS. MISCHA PELZ

WHEN one considers the various musical clubs of Portland, in which both men and women are active and associate members, it is apparent that these organizations are important factors in the social and cultural life of this city.

Such musical clubs stamp Portland's music with a spirit of mutual co-operation, helpfulness and live-and-let-live. In addition to buying tickets for the series of concerts by eastern artists, in the Heilig theater, public auditorium and elsewhere—these home musicians themselves sing and play at their own concerts and recitals, and pour additional money into channels of business. This trade in music bought at music houses, both instrumental and vocal; salaries paid to club conductors, piano accompanists, and solo-artists; rent of rehearsal and recital halls; club dues for membership, and other charges, pour away thousands of dollars yearly to help pay Portland's musical bills. The warm friendships formed by musical club members—because of the intimate ties of home music—last a lifetime, and must be experienced to be fully understood.

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The Portland Opera association, founded about eight years ago, is composed of Portland singers who are not professional opera people—that is, people who make their living exclusively from operatic appearances—but singers who are educated and trained in this their home town, to appear in productions of opera. The association has staged successful productions of such operas as "Romeo and Juliet," "Mignon," "Fra Diavolo," "The Elixir of Love," "The Masked Ball," and others. Principals, chorus, ballet, orchestra and conductor, all make their permanent homes in this city.

The association has ever paid its debts, with a surplus in the treasury. Its artistic successes have been flashed over the entire United States. Much of these artistic triumphs have been due to the musical genius and unusual business ability of Mrs. Edward L. Thompson, the president for several years, and Roberto Corruccini, the director and a former professional operatic baritone. Officers of this association for 1921-22 are: President, Mrs. E. L. Thompson; first vice-president, Iran Humason, second vice-president, Blaine D. Coles; secretary, Walter Hardwick; corresponding secretary, R. G. Quickenden; treasurer, Karl Herbeing. Directors, Mrs. Mitylene Fraker Stites, Judge Kanzler, John C. Boyer, Paul Petri, Silas Vann and Frederick T. Crowther.

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The Apollo club, male chorus, was organized in December, 1908. Prompted by a mutual desire to popularize the best in male chorus compositions and to afford a means of developing the musical and artistic capacity of themselves and friends, a small group of Portland men agreed on articles of association and the 20 charter members were: Dr. George Ainslie, Clyde B. Aitchison, Edward L. Bayly, M. L. Bowman, William H. Boyer, Louis P. Bruce, John D. Carson, Louis Dammasch, John Gill, Mark W. Gill, H. W. Hogue, Sidney G. Lathrop, John Claire Monteith, W. A. Montgomery, F. S. Peirce, Frank R. Riley, C. F. Swigert, Henry Teal, Paul Wessinger and Dom J. Zan.

William H. Boyer was selected as conductor of the club, and has ever since held that office. Since 1908 the Apollo club has given a total of 36 concerts, one of the first taking place May 5, 1909, in the former Masonic temple, West Park and Yamhill streets.

The associate list for this season numbers nearly 600 and includes many of Portland's most prominent business and professional musical patrons. The active membership list is maintained at the limit of 75 now fixed in the club's by-laws and which is felt to provide an easily controlled balance of parts.

William H. Boyer has had an important part in the success of the organization in these past 12 years. His inherent musical ability has been developed along with the work of the club members; and as he himself generously admits, he has drawn inspiration from the loyalty and enthusiasm of the club's rank and file.

Two more concerts are scheduled for this season—February 21, 1922, with the Zoellner quartet, strings, and the other April 11, 1922, with Herbert Gould, basso.

Officers for 1921-22 are: President, Joseph P. Mulder; vice-president, Charles J. Gray; secretary, Sidney G. Lathrop; who, with John B. Keefer and Walter E. Pearson, constitute the board of directors.

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The Orpheus Male Chorus, Inc. (a cappella or unaccompanied singing), was incorporated September, 1911, with the following as officers and directors: L. J. Hicks, William Mansell Wilder, Joseph Macqueen, W. K. Lowery, W. H. Downing, J. Letz, R. W. Marris, H. A. Henneman, F. S. Peirce, J. P. Wentz and an active membership of 56 others. Since its organization the chorus has never sung a number accompanied by any instrument whatever, being strictly an unaccompanied vocal chorus.

TWO MUSICAL PEOPLE ACTIVE IN CURRENT EVENTS.

Joseph A. Finley, director of the Portland Oratorio society, will present that society in selections from Handel's "Messiah," in the public auditorium January 15.

Mrs. Mischa Pelz, soprano soloist, Temple Beth Israel choir, has organized the Melodeans, a chorus of women's voices, and a first rehearsal is called for at 1 P. M. January 8.

Portland possesses in this American male chorus the only strictly a cappella organization on the Pacific coast and one of the few in America. Explanatory of this, the correspondent secretary of the Orpheus wrote to the musical editors of 53 of the leading newspapers in every state of the Union, and also to Canada and British Columbia. He received 14 communications saying the writers knew of no male chorus always singing a cappella in the United States or Cancappella in the United States or Canada.

The Orpheus chorus has given from two to four concerts each year and will give its first concert to its associate members of the season of 1921-22 in February, 1922. The second concert will take place in April, 1922. The chorus will also give two concerts outside the city. The present board of directors and officers are: William Mansell Wilder, musical director; president, E. D. Hussey; vice-president, F. L. Brace; treasurer, R. H. Bond; secretary, S. A. Patterson; corresponding secretary, G. W. Jorgeson; librarian, H. J. Hefty; directors, G. Hagerman, J. H. Anderson and W. E. Mack. The active members of the chorus number 50 men, with 300 associate members.

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The Multnomah Male chorus, formerly the Norwegian Singing society, was organized in this city in 1878 and several of the charter members of 1878 still are active singing members at the present time. On new members joining the society, the name of the latter became the Multnomah Male chorus, and John Hand, tenor, and Oscar Seigle, baritone, were secured as soloists.

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Fifty years ago the Portland Turn Verein, a German society with a singing society of male voices, was organized in this city, and met upstairs at the northeast corner of Fourth and Yamhill streets. About the year 1886 the singing section of male voices began to appear in concerts in Arion hall, northeast corner of Second and Oak streets. For many years this male chorus did great pioneer singing work in this section. Today the Portland Social Turn Verein, with headquarters at 255 Thirteenth street, is organized, with these officers: President, Felix Seidelbach; vice-president, Ernest Feustel; secretary, William Feustel, and treasurer, Dr. F. H. Dammasch. The singing section of the Portland Social Turn Verein today is called Turn Verein Philharmonic, composed of men and women singers, with a membership of 50 voices. The conductor is Frederick W. Hochscheid, and rehearsals are held Tuesday nights.

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The Columbia Male chorus was organized in 1905 as the Swedish Singing Society Columbia, and has done admirable work in unaccompanied singing. Charles Swenson is conductor. The officers are: President, J. E. Wallin; vice-president, D. Hanson; secretary, Jorgen Anderson, and W. Seleander, treasurer. Rehearsals are held Friday nights in Linnea hall, Twenty-first and Irving streets. The next concert of this society is planned to take place in the public auditorium February, 11, 1922, with Madame Swanson Var Haar, contralto, as soloist.

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The MacDowell club, an influential organization of women banded together for musical culture and other art activities, was organized in October, 1914, with these officers: President, Mrs. Thomas Carrick Burke, a concert pianist of wide reputation; and vice-president, Mrs. Warren E. Thomas, a woman of constructive musical achievement, who is called in all sincerity "the dean of musical women in Oregon." This club meets regularly throughout the season in the auditorium of the Multnomah hotel and its officers for 1921-22 are: President, Mrs. Warren E. Thomas; vice-president, Mrs. Julia Marquam; secretary, Mrs. Loring K. Adams; treasurer, Mrs. Donald Spencer; corresponding secretary, Mrs. Harry Beal Torrey; board members, Mrs. Charles Edwin Sears, Mrs. Fletcher Linn, Mrs. Ralph E. Moody, Mrs. John F. Logan, Mrs. A. S. Kerry, Mrs. J. W. Hill, Mrs. Maurice Seitz, Mrs. Walter E. Bliss, Mrs. Henry W. Metzger and Mrs. John R. Dickson.

This club has 350 members, active, associate and student. In its bimonthly meetings it uses the best available talent. It has supported the Portland Symphony orchestra, MacDowell Memorial association, Chamber Music trio and other activities. The club has a chorus of 45 voices, with William H. Boyer as director. The chorus will be heard in a second programme this season in May, 1922.

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The Monday Musical club is the senior of all woman's musical clubs in this section, and was organized about 18 years ago. It has had and has a busy and honorable record. Its membership is large and representative. It meets regularly in its own club rooms, on Thirteenth street near Morrison. Officers for 1921-22 are: President, Mrs. A. R. Mattingly; first vice-president, Mrs. William Braeger; second vice-president, Mrs. George Burt; recording secretary, Mrs. J. J. Overman; corresponding secretary, Mrs. B. B. Banning; financial secretary, Mrs. E. M. Ringer; federation secretary, Miss Elizabeth Johnston; treasurer, Mrs. E. M. Ringer; auditor, Mrs. R. Jamieson; librarian, Mrs. F. W. Youney. Chairmen of standing committees: Programme, Mrs. Walter R. May; social, Mrs. W. Franklyn Looker; membership, Mrs. E. G. Leighy; finance, Mrs. E. M. Ringer; house, Mrs. R. M. Robinson; public schools, Mrs. Herman Heppner; publicity, Mrs. Tracy Grove. Directors, Mrs. Thomas Leonard, Mrs. Alice McNaught, Mrs. Herman Heppner, Mrs. J. H. McLaughlin and Mrs. W. R. Feemster. Chairmen of departments: Chorus, Mrs. J. S. Stafford; musical analysis, Miss Martha Reynolds, and French, Mrs. Z. W. Whitney.

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The Swiss Singing club, Helvetia male chorus, was organized in 1897 and will celebrate its 25th anniversary in May, 1922. The musical director is Herman Hafner and the active membership is 50. Board of directors: President, Adolph Rieder; vice-president, Emanuel Zeller; secretary, John Richard; treasurer, John Kmath. The Eidelweiss Harmony club, or Swiss women's chorus, was organized in 1917, and the musical director is Herman Hafner, with an active membership of 30. Board of directors: President, Mrs. Christina Rittel; vice-president, Mrs. Lina Gehring; secretary, Miss Ella Bruening. These clubs have appeared recently in succcessful concerts and have made good.

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The Whitney Boys' chorus, Rev. H. E. K. Whitney, director, was organized in this city last season and gave one largely attended and successful concert in the public auditorium, this city, with about 700 boys in the chorus. The organization has sung in concerts in Salem and other towns in Oregon and has also sung in cities in California. It is Mr. Whitney's plan to organize a boys' chorus of about 15,000 voices from various towns in Oregon and to present the big chorus in concerts at the proposed 1925 exposition. The officers for 1921-1922 are: President, H. K. Miller; secretary, F. Short; treasurer, E. S. Miller. Three directors to serve with these officers, Rev. A. R. Evans, pastor of Arbor Lodge Presbyterian church; Mrs. Otto Ruedy and A. C. Alexander.

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Schumann-Heink, the great contralto, will sing Monday night, January 9, at the public auditorium, under the direction of Steers & Coman.

Her concert admirers say that it is a matter of indifference as to what Schumann-Heink sings. She could doubtless sing the scale in a manner that would move her audience to smiles or tears, as she willed. And here is the secret of her lasting charm. Vocal skill, musicianship, intellectuality, all that goes to make up the supreme artist are incorporated in her. The experience of the years, the joys and sorrows, the triumphs, and disappointments, have given her a taste of so much in life, that she is enabled to voice them in her art in such a manner as to find a response somewhere in the heart of every man, woman and child who hears her—and they are multitude.

To those who have heard Schumann-Heink elsewhere this season there seems to be a new note of sympathy in her voice; not that she has not always had this quality more than the majority of singers, but because now her art is at its ripest. Whatever may be her years, her soul will always be young. Her voice grows deeper, more wonderful with the years, like the deep, rich tones of a violin made by a master, and the thrusts of life temper it until it is tuned to the throbbing, pulsing heart of humanity. For 42 years Schumann-Heink has been singing.

AUDITORIUM CONCERT, 3 P. M.

The city's popular concerts after a short interval will be resumed at 3 o'clock this afternoon in the public auditorium with Webber's Juvenile orchestra, an organization composed of young instrumentalists as the feature attraction. Webber's aggregation of musicians have always been one of the most popular attractions that the city has presented at its popular concerts, and for that reason it is expected that a large crowd will be on hand to greet the young musicians.

Miss Evelyn Drewery, soprano, will assist. In addition to a programme of well known selections, the orchestra will present several novelty numbers. As an added attraction, Francis Richter, blind organist, will play several selections on the pipe organ.

The programme is:

Organ, overture to "Maritana" (Wallace); "March La Juvenile" (Webber); waltz, "Dreamily Drifting" (Rolfe); "Those Endearing Young Charms" (Moore-Webber), Weber juvenile orchestra; soprano solo, "Serenade" (Greig-Webber), Evelyn Drewery; medley, "Old Songs" (Webber), Weber juvenile orchestra; organ selection "La Boheme" (Puccini); "Fountain Reverie" (Fletcher); coronation march from "The Prophet" (Meyerbeer), Mr. Richter; descriptive, "The Forge in the Forest" (Michels-Webber); "Don't Be Cross" (Zeller-Webber), Webber juvenile orchestra; soprano solo, "A Father's Lullaby" (Elliott-Webber), Evelyn Drewery; "Hong Kong Injun" (Sawyer-Webber); "America."

CHILDREN SHOW TRAINING.

That the children of this city are receiving training as concert goers and critics, through the popular concerts of the Portland Symphony orchestra, is attested by the following reports of the concert of December 2, sent to the office of the orchestra by two little girls whose music teacher took them to the public auditorium that evening.

The children were not prepared in advance for the programme, and wrote their reactions, impromptu, five days later, without consulting the programme books during the writing.

The story of Betty, who is 12 years of age, is remarkable for the vividness of the pictures she got from "The Symphony Orchestra":

"The first piece they played was 'William Tell.' I just saw the cool Alps, snow-topped mountains. It felt like a summer morning, a very lazy morning, and then big clouds were coming and a storm. I was breathless to see what was going to happen next. The piccolo played the lightening part. I was very amazed, for I never thought that instruments could make you see pictures as that piece did. The next was the 'Wand of Youth.' It has four parts to it. The second part was 'Little Bells.' It sounded like a little schoolhouse bell calling the children for studying, but I suppose that swimming pools were calling some of the boys. 'Wild Bears' was different. It was just the opposite from 'Tame Bears.' They scampered around, chased up trees, played tag, and jumped from bough to bough. 'Pizzicato' was the best. I just loved it, but I didn't get any picture out of it. But it was charming. 'Molly on the Shore' was too soft. It didn't burst out, but just dragged along like the hand on the clock drags along the time. 'Valse Triste' had some life to it. Just as I became excited it stopped."

June, who is 11 years old, entitled her account "At the Concert," and her story shows a unusual appreciation of such technical matters as phrasing, rubato and instrumentation. She wrote: "I noticed that the instruments all phrased. I could not see how they did it, but I could just hear it. In the overture 'William Tell' the flute warbled as birds do, and the triangle sounded just as cowbells do in the country. In 'Pizzicato' they all kept together, but to make expression they did not count evenly. The orchestra played this very rubato. In 'Tame and Wild Bears' the tambourine was shaken for the music that bears dance by, and I could almost hear bears dancing. The church bells could be heard in 'Kamenoi-Ostrow' as though it were Sunday morning."

MacDOWELL CONCERT JAN. 3.

The MacDowell club announces an interesting programme for 3 P. M. Tuesday, January 3, at the Hotel Multnomah. So many requests have been received for a repetition of some of the chorus numbers sung December 20 that the chorus will appear again Tuesday. W. H. Boyer is director and May Van Dyke Harwick accompanist.

The first half of the programme will be given by Mrs. William Burghardt Jr. of Salem, who is an accomplished pianist and who will play several interesting numbers, some of them new to Portland. The Harrison group is from the Worchester suite and will prove especially interesting. Of the chorus numbers to be repeated, "By the Waters of Babylon" and the old French carol—were especially spoken of on the former programme as most splendidly sung.

The programme will be:

"Legend" (Campbell-Tipton); "Pershire Plumbs" and "Ledbury Parson" (Harrison), and "David's Bundler Dances" (Schumann), Mrs. Burghardt; "A Wild Rose" (MacDowe); "Murmuring Zephyre" (Jensen); "By the Waters of Babylon" (Neidlinger); "Sleep, Holy Child," old French Noel; "The Sailor's Christmas" (Chaminade), MacDowell club chorus.

CAMPBELL RECITAL JANUARY 10.

An event of notable musical interest will be the recital by David Campbell, pianist, to be given in the ballroom of the Multnomah hotel on the night of Tuesday, January 10. The programme will be interesting and full of variety, making heavy technical demands and calling for highly developed powers of interpretation.

Numbers of special interest will be the rarely heard but lovely "Barcarolle" of Chopin, and one of the transcendent etudes of Liszt, "Mazeppa." The latter, inspired by Victor Hugo's poem of the same name, is an excellent example of programme music. The rapid hoof-beats are clearly pictured in the rhythmical repetition of brilliant ascending double-note figures, and the melodic theme is powerful and striking, leading to a splendid, triumphant close. This etude is considered a "tour de force" for pianists.

Prior to the recent world war Mr. Campbell studied piano for a number of years in Europe, making a successful debut at Beckstein hall in Berlin in 1914. Returning to America at the outbreak of hostilities, he was active in musical affairs in the west until enlisting in the A. E. F. After two years' service abroad he returned to Portland and is now head of the piano department and director of the Ellison-White conservatory of music. During the past summer Mr. Campbell had the pleasure and privilege of meeting and playing for Paderewski in California and received cordial commendation from the great Polish musician and patriot.

This is Mr. Campbell's first recital appearance in Portland since 1917.

POPULAR SYMPHONY JANUARY 13.

The third of the popular concerts of the Portland Symphony orchestra will take place January 13, at the public auditorium. The selections chosen include Bizet, Sibelius and Saint Saens, in compositions that have already established themselves in public approval. It is obvious from the growing response to the work of the best composers that the now popular must in no sense be confused with second rate. The best work of the best minds, whether in music or any other form of art, will become popular if it can obtain a hearing. The directors of the symphony orchestra have been much interested in the demonstration given to this fact by popular interest in popular musical programmes which have in no sense been selected from inferior compositions or inferior composers. The programme of January 13 is another recognition on their part that the Portland public loves good music.

ALTHOUSE-PARLOW, JAN. 16.

Paul Althouse, tenor, and Kathleen Parlow, violinist, will be heard in joint recital in the public auditorium January 16, under the auspices of the Elwyn artist series.

By right of voice and personality and musical abilities, Paul Althouse seems to have come into the musical position destined by nature to be his and fill. At 21 years old, this American was chosen by Gatti-Casazza, general-manager of New York's Metropolitan Opera company to sing his first roles in that distinguished institution. Since that day—nine years ago—Mr. Althouse has steadily progressed. Last season he sang at 81 concerts.

There are few large cities in this country where this young Pennsylvanian has not lifted his dramatic tenor voice for the pleasure of the public. His popularity rests not alone upon his possession of the singing gift, and that the "story" of the song is something to be imparted to his listeners. So, when Paul Althouse sings, the message of the poet as well as that of the composer reaches the hearts of his auditors. It has been so in the Metropolitan, and it is so when this American tenor appears in recital or in any of the big music festivals where he is annually in demand.

FROM MILLINER TO SOLOIST.

To rise in ten years from a milliner to be a concert soloist—for surely anyone who appears in New York as soloist with the New York Symphony orchestra under Walter Damrosch may be called a concert soloist—is the story of Frieda Klink, who is making her name known far and wide as an outstanding artist among the younger contraltos.

"There is only one thing for any woman to do who wants to succeed as a singer," Miss Klink recently declared to a reporter who interviewed her while she was on tour with the New York Symphony orchestra, singing Flosshilde in excerpts in concert form from Wagner's "Das Rheingold." "She must forget all feminine fads and foibles like short skirts and bobbed hair—these never made an artist—and work, work, work.

"I was the youngest of a family of nine children," Miss Klink continued. "My father died when we were young and mother had to open a small hat shop to make a living. In that shop I worked day and night and with the little pin money I had I learned a few things about the piano. All the time I was also trying to cultivate my voice, which early in my career showed signs of amounting to something.

"When mother died I took my career in my own hands and started for New York. I was lucky from the start and immediately got a place in a church choir at a rather decent salary for a novice. With this income I began to study in earnest. It was an uphill job, but at last I was ready to test my mettle in a debut recital before the most critical audience in the world—a New York audience. And I went over. Yes, the critics were good enough to commend my efforts to become a concert artist, and this year, when I gave my second recital at Aeolian hall, they were even more encouraging. After my first recital my work came to the attention of Walter Damrosch, with the result that I was engaged to sing at the big festival of the New York Oratorio society at the Manhattan Opera-house, New York. It was my first real chance, and I made good."

To what extent Miss Klink made good may best be judged by the fact that since her appearance at that important festival, this season, among other engagements, she has sung in Indianapolis, Washington, D. C.; Baltimore, Philadelphia, New York and Boston, and always with the same unvarying mounting success.

Miss Klink was questioned further about her rules to succeed.

"A woman of ambition in one certain line should devote all her time to the attainment of that one thing," she declared. "This possibly cannot be better illustrated than by the women who went after the vote and got it."

SONGS ARE REVIEWED.

Thirty-five songs for vocal work, high class and excellent as concert attractions, have been received for review from Boosey & Co., 9 East Seventeenth street, New York city, and the titles and musical composers' names are:

"Bogies," by Wilfred Sanderson, an amusing, daintily written encore song and also meant for children; "The World Can't Go Round Without You," by Dorothy Jordon, Arthur J. Lamb and Alfred Solman, a pretty love song, teaching the value of absence; "In Faith I Shall Abide," by Vernon Eville, a sacred song; "When My Dear Lady Sleeps," by F. S. Breville-Smith, a love ode; "Little Son of Mine," by Ethel Angless, a dainty and exquisite Chinese lullaby; "Autumn," by C. Allson-Crompton, an engaging nature song; "You Brought Me Love," by Gladys Ross, a romantic love song; "Take Me to Dreamland," by Alvin S. Wiggers, a charming song of childhood; "Little Boy Moses He Got Lost," by Alvin S. Wiggers, a meritorious negro pastoral, told in negro dialect; "If You Were Here," by W. H. Squire, a passionate love song; "Nightingale of June," by Wilfrid Sanderson, a dainty love message; "The End of the Road," by Wilfrid Sanderson, a cheerful song of brotherhood; "How Long Will Thou Forget Me?" by Vernon Eville, a splendid sacred song, with words taken from Psalm XIII; "O, Let No Star Compare With Thee," by Michael Head, a short, charming nature and love ode; "A Purer Soul," by Monk Gould, a magnificent song of thanksgiving for mercies received; "He Passed By," by A. Losi Orsini, a heart-searching message; "Clarchel," by Michael Head, a serious, spiritual song; "The Fairies Have Never a Penny to Spend," by A. Herbert Brewer, a charming, cheerful ode, and sung with success by Madame Clara Butt; "The West Wind," by C. Allson-Crompton, a good nature song.

"A Wee Brown Maid," by Alvin S. Wiggers, a pretty love song of days of childhood; "Hush a Bye, Baby Mine," by Charles Bertrand, a charming lullaby; "The Road That Leads to You," by W. H. Squire, a charming song of devotion to a loved one; "Vale," by Kennedy Russell, a strong, finely written song of farewell; "Love's Garland," by T. Wilkinson Stephenson, a charming ode of love; "Theology," by A. M. Hardcastle, a daring song and sung by Reinald Werrewrath; "When Love Is Done," by Charles T. Ferry, a short, pleasant encore song; "The Dream Canoe," by W. H. Squire, a romantic love song; "A Bird in Arcadia," by Alvin S. Wiggers, a pretty song about a bird, a garden and love, and sung by Madame Galli-Curci; "The Sea Gypsy," by Michael Head, a brave song of the sea rover and wanderer; "A Lake and a Fairy Boat," by Berta Josephine Hecker, a love song, expressing pretty sentiment; "My Destiny," by Marie Walters Kennedy, a love song of merit and fine taste, expressing devotion; "For Every Day," by Kennedy Russell, a splendid, helpful song of faith and trust; "With Love Pills Your Heart With a Song," by Kennedy Russell, a glad, happy love ode; "Ah, My Beloved," by William Stickler, a passionate love ode; and "The Stars Have Eyes," by Wilfrid Sanderson, a love song of passion, expressing the thought that pure love is all.

These songs are for voices of moderate compass and are clearly printed on good paper. Many of the songs are in four diferent keys for high and low voices.

MUSICAL BRIEFS.

The young women of the First Methodist Episcopal church Ergathae class will give the first concert of the new year at the Men's Résort at 8 P. M. Saturday.

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Mattia Battistini, the great Italian baritone, now 64 years old, has been the star of the recent operatic season in the Staatsoper, Berlin, Germany.

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It is related that at half-time during a recent game of football between teams representing Pennsylvania and Lafayette, the Pennsylvania men sang a college song to the old tune of the Russian anthem that was used in the days of the empire.

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Marie Jeritza, a prima donna from Austria, recently won such a big success in the opera "Tosca," in the New York Metropolitan that she is acclaimed there as a new Geraldine Farrar.

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It is announced that "due to pressure" Madame Johanna Gadski, the prima donna soprano, will not appear, as had been anticipated, with the Chicago Opera company in two performances of "Tristan und Isolde." She was said to be engaged for that opera at a salary of $1500 per performance.

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An appreciative notice appears in the New York Musical Courier of December 8 of Harold Vincent Milligan of this city and now of New York city, stating that he has published collections of the songs of Francis Hopkinson and Stephen Foster, two early American composers. These song collections of Mr. Milligan were recently reviewed in The Oregonian.

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Students of Arthur L. and Nita B. Clifford assisted at several affairs last week. Misses Glenwood Watson and Mary Sullivan played solo numbers for the New Church children's party, for the George Wright Women's Relief Corps and for the Realization league children's party. Will and Mae Demme played duets at the George Wright meeting and for the Maccabees' Christmas party. Miss Gladys Kinnear played piano numbers. Clifford's juntor orchestra played for the Realization league and George Wright Women's Relief corps.

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Christmas was celebrated at the Portland open air sanitarium, Milwaukie, last Monday. The Christmas trees and decorations of cedar garlands and poinsettias were cheery. About 10 o'clock the patients were delighted with an hour of music planned by Mrs. E. L. Knight. There were orchestral numbers with Mrs. Knight, violinist, Miss Hazel Babbidge, cello, and Miss Flora Mae Ross at the piano. Mrs. Mae E. Feldman was soloist. The programme was planned by the young women's Bible class of the First Presbyterian church, who have taken two hospitals as their special feature of work this year.

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Mrs. L. Josephine Hewitt entertained a number of little folks at her Rose City Park home last Wednesday afternoon. After several piano numbers were played by the children there were games and contests. Those who attended were: Dorothy Howell, Louise Howell, Marie Livingston, John Talbot, Philip Huemmer, Jack Huemmer, Ruth Loeb, Elizabeth Stypes, Maldwyn Evans Jr., Emrys Evans, Herbert Chambosses, Halsey Chambosses, Elfred Blackmore, Weldon Blackmore, Anna Kirwan, Daniel Clark, Lee Clark, Robert Foott, Robert Fontana, Claire Marie Bodly, Jean Macleiner, Jean Dana, Marjorie Dana, Imogene Billings, Doris Hilton, Mildred Coleman, Margaret Barnett, Charlotte Wright, Margaret Martin, Doris Bailey and Dorothy Beeman.

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The quartet of Westminster Presbyterian church will sing at 7:30 o'clock tonight the following programme, the second of the series of "Great Musical Interpretations": Solo baritone, "Ring Out, Wild Bells" (Gounod); "Magnificat in C" (Gadsby); carols, "The Sleep of the Child Jesus," "The Holly and the Ivy," "The Son of God, the Eternal King," "A Child Is Born"; two songs for contralto from "The Christmas Pastoral" (Cornelius); Motet, "The Shepherd's Farewell to the Holy Family" (Berlioz); aria for soprano, "Rejoice Greatly, O Daughter of Zion" (Handel); anthem, "Glory to God in the Highest" (Pergolesi). The quartet: Mrs. Jane Burns Albert, Mrs. Palmer L. Fales, Joseph P. Mulder and Dom J. Zan, organist and director, J. R. Hutchison.

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Miss Helen Harper, violinist, has been engaged as soloist for the annual Burns concert to be given January 27 in the Pythian temple. This is the sixth year that Miss Harper has been soloist for this occasion. She is now attending the University of Oregon, where she is a member of Alpha Delta Phi and Mu Phi Epsilon and also prominent in other college and musical affairs.

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Miss Helen Levoff, soprano, and Paul Gelvin, tenor, were recent soloists before the Kiwanis club of this city.

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Misses Marjory Myers and Alice Stowell, sopranos, were soloists at the Fifty-Fifty club's Christmas programme at the Multnomah hotel last Tuesday. Both singers are to be presented in recital this winter by George Hotchkiss Street.

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The last students' recital of the year, given by Mr. and Mrs. G. H. Street, took place last Thursday night, and those taking part were: Mrs. M. G. Everett, Miss Helen Friedman, Arthur Strickland and Lloyd Miller. A social hour followed.

* * *

Mr. and Mrs. George Hotchkiss Street and a party of their students passed last Monday forenoon at Multnomah Lodge on the Columbia highway, enjoying first a country breakfast and later a musical programme and dancing. About 40 were in attendance.

* * *

Miss Pauline Alderman, head of the theory department of the Ellison-White conservatory of music, addressed the music section of the State Teachers' association in Lincoln high school auditorium last Thursday afternoon, choosing as her subject: "Teaching Harmony and Ear Training in the Public Schools."

* * *

Miss Helen Barell, mezzo-soprano; Miss Florence McInnis, dramatic reader, and Miss Margaret Notz, pianist, gave a delightful Christmas programme at the Mann home last Tuesday night. They presented numbers of variety and interest and were enthusiastically received. The young soloists are advanced students of the Boone conservatory of music.

* * *

The members of the Realization league held its annual Christmas social last Friday night and a musical programme was rendered by Clifford's junior orchestra. Violin solos, Mrs. Glenwood Watson; piano solos, Mary Sullivan; duets, Mae and Willie Demme, recitations by members of the Sunday school.

* * *

The Eurydice club woman's voice chorus of about 50 members, under the musical direction of E. Bruce Knowlton, a recent arrival in this city from the middle west, will appear in its first concert here in the ballroom of the Multnomah hotel, Thursday, January 19. The club will sing Bendel's cantata, 'The Lady of Shalott," and a number of lighter works.

* * *

Christmas morning was made pleasant for service boys and other patients at the Pierce sanitarium by an orchestral concert under the leadership of Clifford Moore. Those participating were Mr. Moore, violinist; R. E. Hurd, cello; Albert Spencer, flute; Mrs. Moore, pianist; Mrs. Morgan Fowle, soloist. The music was greatly enjoyed by all.

* * *

Mrs. Mischa Pelz was soloist at the annual luncheon given by the Daughters of the Covenant last Tuesday noon at the Benson hotel. The chairman of this meeting, Mrs. M. Davidson, presented Mrs. Pelz with a bouquet of flowers, saying: "We are proud indeed to claim this charming singer as a sister of this organization. She has always graciously given her services. It is with great appreciation that we laud her beautiful voice."

* * *

The first of a series of organ recitals planned by the trustees will be given at Sunnyside Congregational church at 3 P. M. today. The recital will be played by Lucien E. Becker. Admission is free and the public is cordially invited. The programme will be: "Thanksgiving March" Lemaro), "Evensong" (Johnston), "Toccata and Fugue D Minor" (Bach), "Largo," from "New World Symphony" (Dvorak), "The Holy Night" (Dudley Buck), "Romance sans Paroles" (Bonnett), "Sherso-Fanfare" (Lorat).

* * *

Little Betty Ruth Jones, a singer at the age of 4 years, and a daughter of Mr. and Mrs. Wallace Jones, 757 East 65th street North, sang with pronounced success at Neustadter Bro's. employes' Christmas dinner party, and she also took part in a recent musical programme at Rose City Park Methodist Episcopal church. She made her first appearance in public as a singer, her mother says, when she was only 2 years old. Little Betty Ruth won recent honors in a child beauty contest, and in eugenic test she scored 99 per cent.

* * *

Reminders of opera days at the Manhattan when Oscar Hammerstein was at the peak of his success are seen in loving cups presented to the late impresario and which by the odd turns of fortune now are to come under the hammer to be sold to the highest bidder, says Musical Digest. When the Manhattan company closed its season of 1906-7 the stars of the organization joined in presenting to Mr. Hammerstein a large silver cup, inscribed with their names. Again at the close of the season of 1907-8 all the members of the company joined in giving him a cup of still greater size, with sculptural handles.

* * *

The chorus choir of the Sunnyside Methodist Episcopal church will give a programme of Christmas music at 7:45 o'clock tonight, in the church, East Thirty-fifth and Yamhill streets. The choir will be assisted by Miss Genevieve Gilbert, dramatic soprano, and Robert T. Blair, a concert violinist who is visiting Portland for a few weeks' rest. P. A. Ten Haaf is the director and Mrs. S. F. Grover, organist. The programme: "Venite Adoremus" (Buck); "Glory to God in Highest Heaven" (Galbraith); meditation from "Thais" (Massenet), Robert T. Blair; "In Old Judea" (Geibel), Mr. Ten Haaf; violin obligato, Mr. Blair; "The March of the Magi" (Du Bois), Mrs. Grover; cantata, "Hope of the World" (Schuecker); "Minuet" (Beethoven), Mr. Blair "The Child Christ" (Coombs), Miss Gilbert, violin obligato, Mr. Blair; 'Hallelujah Chorus" (Handel.)

* * *

Brahms, the great composer, was an inveterate smoker. He loved good cigarettes, but did not turn up his nose at bad ones. Wolff, the composer, used to tell a story about Brahms' cigarettes, says London Tid-Bits. He had only just emerged from the Academy of Music at Vienna when he ventured to submit one of his first compositions to Brahms, and played it in his house on the piano. Brahms was in a cheerful mood and showed his approbation of Wolff's compositions. As Wolff rose to go, Brahms asked him whether he smoked; and, on Wolff's confessing that he did, the master said: "Then you shall have something really choice." Brahms

(Concluded on Page 8.)

—Perry Evans.

Miss Eileen McIntyre, who was recently presented in a piano recital.

Little Betty Ruth Jones, 4 years old, of 751 East Sixty-fifth street North, sang at a recent Christmas dinner party.

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