MUSIC

EDITED BY JOSEPH MACQUEEN.

Paul Petri —Grove.

Frederick W. Goodrich. —Bushnell.

THE San Carlo Grand Opera company, which comes to the public auditorium for eight performances during the week of February 13, is, it is stated, considerably stronger in cast and equipment this year than on any of its four annual Portland trips, according to advice received from Fortune Gallo, well-known impresario of the company. The organization has been strengthened by several new singers who have made wonderful hits in the east, and improvement has been made in the orchestra, choruses, ballets and in the scenery.

The repertoire of operas this season varies considerably from the performances usually given by the company. Of especial interest will be the two performances of "Madame Butterfly" with the famous Japanese prima donna soprano, Miura, in the leading role. This will be the opening performance and the perfotmance for the Saturday matinee. Miura previously has been heard here, and made a wonderful impression on music lovers. In "Madame Butterfly," two years ago, the public auditorium lacked accommodation for the crowds that attended, and for this reason two performances will be given this year.

Anna Fitziu, who was with the company last year, and who since has been heard in concert, will sing at two performances—February 14, in "Pagliacci," and February 17, in "La Boheme." Other prominent singers with the company this season are Saroya, Klinova, Agostini, Valle, DeBiasi, Certi, Royer, Tommasini, Frascani, Charlsbois, Linova, Boscacci and D'Amico.

The repertoire announced is: February 13, "Butterfly"; February 14, "Cavalleria" and "Pagliacci"; matinee, February 15, "Faust"; night February 15, "Rigoletto"; February 16, "Jewels"; February 17, "Boheme"; matinee, February 18, "Butterfly"; night, February 18, "Trovatore."

The mail order ticket sale which is on indicates a big season for the company. The attraction undoubtedly will bring people here from many parts of the state, as well as those who live in the city.

SACRED CONCERT TONIGHT.

A concert of sacred music will take place in St. Patrick's Catholic church, Nineteenth and Savier streets, at 7:45 o'clock tonight.

The programme: "Dixit Dominus" (Marzo), soloists, Miss Irma Mann, soprano, and Rev. Charles Raymond, baritone; "Birthday of the King" (carol), boys' vested choir, soloist, Master Orrin Waud; "Sitio" (Dubois), soloists, Michael P. Brenan, tenor, and Emile Hebert, bass; "Salve Regina" (Crawford Dana), soprano solo, Miss Irma Mann; "Magnificat" (Gregorian), boys' vested choir; harp solo, Miss Alice Genevieve Smith; "Sanctus" (Gounod), soloists, Miss Amelia Ullman, soprano, and Michael P. Brennan, tenor; "I Come to Thee" (Caro Roma), contralto solo, Rose Friedle Gianelli; "Adeste Fidelis," chorus and boys' vested choir; "Unfold Ye Portals" (Gounod), chorus; "O, Salutaris" (Hennessey), boys' vested choir, soloist, Master Rhinehart Neugebauer; "Tantum Ergo" (Donizetti), sopranos, Misses Irma Mann and Amelia Ullman; tenors, Clarence Hebert and C. Van Perre; baritones, Louis Dubois and Rev. Charles Raymond; bass, Emile Hebert and J. Regan. Instrumental accompaniment, Van Perre's orchestra; boys' vested choir, George C. Hennessey, director and organist; pianist, Miss Marie Stryker; organist, Sister M. Cassimir; director, Rev. Charles Raymond.

GLUCK-ZIMBALIST, FEBRUARY 2.

The joint concert of Alma Gluck and Efrem Zimbalist at the public auditorium Thursday night, February 2, direction Steers & Coman, will undoubtedly draw many hundreds of music lovers, as it will be these artists' only appearance here this season. Of the tone drawn from the strings of a violin, none is more famous for its beauty than that of Efrem Zimbalist. "Rich and luscious in its ingratiating beauty, his tone was divinely beautiful," said the New York Herald after one of his recitals in that city. "Despite the cold," it continued, "which usually plays havoc with stringed instruments, his intonation was perfect. Straightforward and serious, virile yet tender, his playing was always wholesome in sentiment and delicately restrained in poetic feeling."

TRIO OF ARTISTES, FEBRUARY 3.

Olga Steeb, the piano star who formerly made her home in this city; Edna Thomas, mezzo-soprano, and Jacobinoff, the violinist, are the three principal artistes of the Griffes group that will appear in concert in the public auditorium Friday night, February 3, as one of the attractions of the regular concerts of the Elwyn artist series.

The Griffes group does not devote its programmes exclusively to American compositions, but it always includes one group and always at least one number by Charles T. Griffes.

Olga Steeb, the pianist, is on the high road to that sort of recognition which is given to few women pianists. In Berlin, before the recent war, she was the furore of musical circles for her astonishing feat of playing with the leading orchestras nine different concertos in ten days. She has a repertoire of 42 concerts by memory.

Edna Thomas has been told by the critics of New York and other large cities that hers is one of the most exceptional mezzo voices before the public—that, together with her stately beauty, makes her an interesting figure. Added to her regular repertoire, she sings in an old hoop-skirt costume inherited from an old Creole aristocrat, the charming old Creole songs of New Orleans, of which she has made an exhaustive study.

Jacobinoff, violinist, began life in the Jewish Ghetto of Philadelphia, and his history reads like Fannie Hurst's famous story "Humoresque." Since his return to America, after brilliant concert triumphs abroad, he has played with almost all of our leading American orchestras.

TWO PORTLAND MUSICAL PEOPLE ACTIVE IN CURRENT EVENTS.

Paul Petri, dramatic tenor, sang at recital January 23, of the Monday Musical club.

Frederick W. Goodrich, organist and choirmaster of St. Mary's pro-cathedral, asked by New York publishers to write a book of organ accompaniment for hymns to processions in Catholic worship, completes that work and the book is just published.

AUDITORIUM CONCERT FEB. 5.

The Eichenlaub Ensemble chorus of 25 violinists will be the feature attraction at the popular concert to be held by the city in the public auditorium next Sunday, February 5, at 3 P. M. In addition to this organization, Hal M. White, manager of the auditorium, announces that Miss Phyllis Wolfe, soprano-soloist, will sing several numbers and that Frederick W. Goodrich will play several selections on the pipe organ.

The Eichenlaub Ensemble chorus was organized eight years ago, and although its personnel has changed from time to time, membership in this organization is restricted to advanced players, all of whom have appeared as soloists. The purpose of the organization is the advancement of music in Portland, and for that reason the chorus readily agreed to join the city in its effort to bring good music within the reach of all.

The programme which Franck Eichenlaub, director of the chorus, is preparing will consist of popular numbers, and featuring well-known selections that are adapted to the violin.

PANTOMIME CONCERT FEB. 6.

A presentation by masked actors of John Henry Coleman's pantomime, "The Rose of Bagdad," in four acts, will take place in St. David's Episcopal church parish house, East Morrison, near Twelfth street, at 8:15 P. M. Monday, February 6, to be immediately followed by a concert in which Scotch specialties will be featured, including clever imitations of Harry Lauder's songs. The entire proceeds will be used to buy new equipment for the Sunday schools of St. David's parish.

One notable state of affairs in connection with this offering of Coleman's "The Rose of Bagdad" is, that while all participants in the pantomime are parishioners of St. David's, yet they desire to remain without identity. They refuse to give their names and take refuge in fictitious ones. The Calif of Bagdad is Marie Salvatori; the grand vizier, Carlotta Gloria; Shahrazad, Constance Mario; Karon, Marie Garlica; Mohammed Ali, a passionate poet, Marguerite Angelica; Suleyman Aghi, the judge, Carlos Angelotti; Abdul Ali, Murphy O'Kelly; a composed of futurist music, Giuseppe Spaghetti; the chocolate drop, a major domo, Christopher Colombo; the story teller, Adelini Carista, and the prologue, Maginnis Macaroni. It is promised that the pantomime will be interpreted by a toy orchestra.

So far all is fun. The concert will be begun on completion of the pantomime. At this concert solos will be sung by Dr. Stuart McGuire, baritone; Harvey Hudson, tenor; George C. Graham, Scotch comedian, who will sing amusing Harry Lauder songs; two girls will dance Scotch dances, and Pipe Major Macdonald will play bagpipe solos. Miss Elizabeth Hoben is piano accompanist.

—Saxony.

Miss Elizabeth Hoben, pianist, takes part in pantomime concert, St. David's church parish house, February 6.

SYMPHONY CONCERT FEB. 8.

The Portland Symphony orchestra has in preparation for its next concert at the Heilig theater, February 8, a programme of modern music in which is included the "Second Indian Suite" (MacDowell).

The guest artist for this concert will be Madam Helen Stanley, who will make her first appearance before a Portland audience. Other Pacific coast cities have already heard Madam Stanley, both in company with orchestras and in concert. She has been an operatic star of wide experience, who has won laurels in difficult and varied roles. Her "Michaela" in Bizet's "Carmen" has been pronounced one of the finest ever heard on any stage.

Comment on Madame Stanley's public concert and operatic appearance always dwells upon her personal beauty and charm, the depth and range of her really great soprano voice, the purity of her diction, her command of phrasing, and such technical difficulties as meet the colorature soprano. She is compared with Nordica and regarded as one of the few present-day sopranos who dare essay Mozart and on the same programme challenge comparison by singing the famous "Dich, Theure Halle," from Wagner's "Tannhauser."

Madame Stanley will give in Portland two arias which have won her unstinted praise, even where praise is sometimes grudgingly given. The aria of "Micaela," from "Carmen," and the aria "Lia," from Debussy's "D'Enfant Prodigue," which she will give here, have won delighted approval in many American cities. The assertion that Madame Stanley is equally effective on the recital platform and in opera has been tested in many places. It will be a matter of great interest to verify here the praise that audiences elsewhere have always said fell short of the truth concerning this artist's extraordinary charm.

MOWREY CONCERT, FEB. 9.

The recitals of Dent Mowrey, pianist composer, well known for their perfection of detail, makes his forthcoming concert of Thursday night, February 9, in the Multnomah hotel ballroom an anticipated event. The programme then to be presented includes new compositions which will be given their first public hearing, and an additional feature of interest will be the appearance of Jane Burns Albert, soprano, in songs composed by Mr. Mowrey. The songs recently published by leading New York publishers are reaping a harvest of recognition, and the interpretation of them by this popular singer is being looked forward to. Characteristic of Dent Mowrey's creations they vary in mood and color from the poignantly beautiful "Tears of God," which won immediate acclaim, to the "Four Mirthful Songs" full of subtle humor of which Musical America writes: "That Dent Mowrey is one of our composers who knows how to smile is proved in his set of 'Four Mirthful Songs.' Mr. Mowrey long has been known to us as a serious composer of marked gifts. These songs demonstrate his skill in lighter vein, and that skill is very great."

Mr. Mowrey's concert promises to be one of the outstanding musical treats of the season.

C. W. CADMAN IS HONORED.

A reception was given by the members of the Cadman Musical club last Tuesday, at the home of Mrs. D. Tandy Hunt, 488 East Eighteenth street North, in honor of Charles Wakefield Cadman, who had appeared in a successful lecture-recital January 23, under the auspices of the Cadman Musical club. A number of musicians were present at the reception, and piano numbers were contributed by Francis Richter, Mrs. E. Frankie Walker and Miss Mary Evelene Calbreath, who played their own compositions. Mr. Cadman delighted those present by rendering several of the splendid numbers that he had played at his recital the previous evening. Mr. Cadman is vitally interested in music in the public schools and during his present tour he is collecting data pertaining to the advancement of the subject of music in the public schools in the different cities that he visits. He thinks that we Americans never will really become a musical nation until the younger children in the public schools are given a more serious course and education in music.

HARD WORK WINS IN OPERA.

In making plans for attendance at the forthcoming opera season of the Chicago Opera company in the public auditorium, March 22-25, one naturally speculates as to one's favorite in the operatic stars who are to appear on that occasion.

Nearly all those stars have reached their present prominence through hard and faithful work and persistent study.

There is Mary Garden, the peerless Melisande and matchless Thais, the directing general of the Chicago opera forces, who has won her way to this position of duty and trust even as she forged her way to the front rank of interpretative artists—by sheer pluck and persistency. With her, enjoying the fruits of years of privation and intensive study, is Rosa Raisa, one of the most brilliant of dramatic sopranos of our day, and Edith Mason, who excels in lyric roles. Miss Maxwell and Miss Falco, too, have their storm and stress periods well conquered, for the American singer has to face the same "you show me" audiences that the foreigners do. But each has won out in her own way, and each stands unexcelled now in the respective domains of the lyric, the dramatic, the coloratura in song.

On the other side, the same strenuous work, the same invigorating routine, which youth so often rebels at, marks the stages of the successful careers of Muratore, prince of living tenors, of the Americans—Martin, Johnson and Lamont, and the renowned baritones Baklanoff and Rimini.

TWO SOLOISTS COMPLIMENTED.

When Mrs. Susie Fennell Pipes, joint honor guest with Madame Schumann-Heink last week at an elaborate luncheon in Walla Walla, Wash., discovered that her violin concert would be given the same evening with the charming diva, Mrs. Pipes thought of a co-operative plan whereby music lovers of the college town could attend both concerts. Mrs. Pipes obtained permission from President Smith of Walla Walla college to start her programme promptly at 7:30 P. M. Madame Schumann-Heink, delighted with this suggestion, held back the opening of her concert until 9 P. M. Both artists played to capacity houses. Both Mrs. Pipes and Madame Schumann-Heink are honorary members of Mu Phi Epsilon, national musical sorority and were jointly entertained by the sorority girls at Whitman college.

A Walla Walla correspondent says, concerning Mrs. Pipes' concert: "Mrs. Pipes played her Vieuxtemps number with spirit and abandon as well as perfect intonation. Her last group called for varied styles of interpretation, in all of which she displayed splendid musicianship and much emotional versatility. Particularly appealing was the 'Souvenir Poetique' (Fibich), which held the audience breathless with its perfection. In addition to her musical gifts Mrs. Pipes is possessed of a gracious and easy stage presence and has a vivid personality which at once attracts and interests her hearers."

When Mrs. Pipes recently played in concert in Bend, Or., a Bend correspondent wrote:

"Mrs. Pipes is a violinist of rare attainments, and in her second group gave a rendition of the 'Andante' and 'Rondo' of Vieuxtemps' 'Concerto in F Sharp Minor,' that proved her a master of the instrument. Again in the closing group, when the fascinating strains of the ballet music from 'Resamunde' (Schubert-Kreisler), greeted the silent audience, they knew that the Amati in her hands could laugh as well as weep, and when Cyril Scott's 'Lullaby' stole from the muted instrument, her audience was convinced that the true power of expression of human emotion lay in her caressing touch. In David Campbell as piano accompanist the audience found a delight that almost eclipsed the popularity of the violinist."

SOLOS CHARM AUDIENCE.

Paul Petri, dramatic tenor, and Lillian Jeffries Petri, piano accompanist, delighted a large audience with their lecture-recital on "Folk Music in America" before the Monday Musical club last Monday. It was explained that there really is no American folk music in the literal sense. The negro and the American Indian usually supply that want.

Mr. Petri was most generous in his programme, using the negro melodies and inspirations to develop his topic. Mr. Petri's voice was particularly effective in the spirituals. Mrs. Petri told of the composers chosen for discussion and the development of the songs as sung, besides playing interesting accompaniments.

The programme follows: "Swing Low, Sweet Chariot," "Peter, Go Ring-a Dem Bells," "Bye and Bye," "Sometimes I Feel Like a Motherless Child," "The Gospel Train" (Burleigh); "Now My Little Soul's Gwine Shine Alone," "John the Baptist," "Some of These Days" (Guion); "Mighty Like a Rose" (Nevin); "Banjo Song," "Two Lovers and Lizette," "Uncle Rowe" (Homer); "My Lindy Lou" (Strickland); "Mammy's Song" (Harriett Ware).

SORORITY MUSIC LIKED.

The annual musicale given by the members of Mu Phi Epsilon, honorary musical sorority at the University of Oregon, to the whole student body was given recently in Villard hall. A large audience listened with keen appreciation and responded with spontaneous applause to the following programme: Quintet, "Waltzing Doll" (Poldini), "Salut d'Amour" (Elgar), violins, Alberta Potter, Margaret Phelps; flute, Beulah Clark, and cello, Lora Teschner; piano, Imogene Letcher; soprano solo, "Visi d'Arte, 'La Tosca," Esther Wilson, Imogene Letcher at the piano; cello solo, "Tarantelli" (Squire), Lora Teschner, Annabelle Denn at the piano; piano solo, "Scherzo B Flat Minor" (Chopin), Dorothy Dickey; violin trio, "Ballada" (Papina), Alberta Potter, Margaret Phelps and Helen Harper, Imogene Letcher at the piano; double quartet, "Shoogy-Shoo" (Mayhew), "Ol' Mammy Coon" (Lynes), Mu Phi Epsilon "Triangle," by the singers, Florence Garrett, Marion Linn, Esther Wilson, Eloise McPherson, Mildred Smith, Mrs. C. Whitton, Mrs. A. C. Dixon, Mrs. William Case, Mildred Brown at the piano.

PORTLAND TENOR SUCCEEDS.

The people of Baker, Or., are looking forward to a musical treat on the afternoon of March 5 and night of March 6, when Handel's Messiah will be sung by a local chorus of 125 voices, with the soloists, Mrs. C. C. Fisher, soprano, recently of Boise, Idaho; Mrs. A. L. Denny (Evelyn Hurley, formerly of this city) contralto; Carl Castle, tenor, and John Claire Monteith, baritone. The chorus is doing excellent work under the able directorship of Clare Milo Godfrey, vocal instructor, of this city. Mr. Godfrey, who has an excellent tenor voice, will also sing several of the solo numbers. Miss Florence French and Miss Caroline Foster will be accompanists. The Kiwanas, Commercial, MacDowell and Alpha clubs, also the churches, Y. W. C. A. and Y. M. C. A. of Baker are backing this oratorio production.

Mr. Godfrey is well known and esteemed in this city, both as a tenor soloist, choir master and vocal instructor. He has sung with success the tenor solos of oratorios, especially the "Messiah," for the Portland Oratorio association.

—Peterson.

Claire Milo Godfrey, tenor, of of this city, directs approaching rendition in Baker, Or., of Handel's "Messiah."

PORTLAND MUSICIAN HONORED.

Frederick W. Goodrich, organist and choirmaster of St. Mary's pro-cathedral, Fifteenth and Davis, and one of the most expert and highly-educated musical authorities of the Pacific northwest, recently received the honor of an inquiry from J. Fischer & Bro., music publishers, New York city. They invited Mr. Goodrich to write the harmonies for the old, venerable hymns of the Catholic church, and to place them in condition for publication, so that organists in churches and religious communities could play the hymns in public worship. Heretofore, these Gregorian tunes practically have existed in melody only, without the softening or wedding of modern musical harmony.

After months of labor and widespread research, Mr. Goodrich has just finished his labors on the book in question. It is just issued, in 166 pages, including index, by J. Fischer & Bro., and is entitled "Organ Accompaniment to Cantus ad Processiones et Benedictiones SSmi Sacramenti, Juxta Editionem Vaticanam." A free translation of this phrase into English means that the book contains hymns sung to processions and benedictions at the celebration of the blessed sacrament, according to the usage of the vatican at Rome.

Mr. Goodrich has approached his task with reverence and respect for these old hymns of the church—several of them more than 1000 years old—and has written his harmonies to conform to the established mode, also within the spirit of the text.

After more than one dozen of these venerable hymns were selected at random from this collection and played upon the piano—loved old friends of tunes were recognized and appreciated, tunes which now appear in agreeable modern dress.

The whole work is one of educational difficulty, one that demanded expert musical knowledge and a thorough education in the knowledge and application of the laws of harmony. One professional musician who examined the book stated that there are only about one dozen harmony experts in this country who could do the kind of work of which this book is made up—and that, in his opinion, Frederick W. Goodrich of this city, is one of these 12 men.

The letter press work is clear and distinct, and the words under the music are in Latin.

MUSICAL BRIEFS.

ciass, First Methodist Episcopal church, will give the concert at the Men's Resort at 8 P. M. next Saturday.

* * *

The Paulist choristers of New York, Father Finn, conductor, have sung at 11 recitals in Greater New York since last October.

* * *

Virgil Isham, pianist, will present his students in recital in the parlors of Hotel Portland next Tuesday night. Margaret Williamson, dramatic reader, will assist.

* * *

H. A. Webber of the Webber Academy of Music will present his juvenile orchestra in a complimentary concert at the Lincoln high school auditorium the latter part of February.

* * *

In one San Francisco newspaper, in commenting on difference between Mary Garden and Muratore, the tenor, the head of the article read, "Mary, Mary, Too Contrary for Muratore."

* * *

It is estimated that Richard Strauss, the noted German orchestra conductor and composer, recently paid the United States government $8000 income tax on his concert earnings in this country, estimated to be $50,000.

* * *

Robert Bright Walsh, a student at Franklin high school, will present his Indian operetta, "The Wooing and Death of Minnehaha," in Lincoln high school, on the nights of February 3 and 4, as a thesis for his graduation from the music department of Franklin high school. The music in the operetta is highly lauded.

* * *

Miss Gertrude Porter has been engaged as soprano of the Forbes Presbyterian church choir. Miss Porter was presented in recital last May by Mrs. Rose Coursen-Reed, and has come repidly to the front as one of Portland's best-known young singers. She is a member of the Trebel Clef club, also of the Women's Ad club octet.

* * *

Piano students of Irene H. Reynolds were presented in piano recital January 21. The life of Rubenstein was read by Cora Allen and a paper on Tschaikowsky was read by Harold Leonard. Other students taking part were Gilbert Klipack, Evangeline Miller, Rosemary Hanning, Marian Perusse, Elizabeth Gabler, Eunice Force, Alling Goss, Marjorie and Marian Bass and Virginia Prudhomme.

* * *

At the First Presbyterian church tonight at 7:30 o'clock, the choir and chorus, under the direction of Otto Wedemeyer, will present Mendelssohn's "Hymn of Praise." There will be solos and duets by Blanche Williams Segersten, Mary Wylie and Halfred Young. A special feature of the cantata is the instrumental introduction which will be played by Edgar E. Courgen. This work, which is considered by many to be Mendelssohn's masterpiece, was rendered by the same choir last year.

* * *

Susie Fennell Pipes will appear in violin concert with Miss Henriette Michaelson, Russian pianist, in Eugene, Or., February 15. Their programme will be a concentrated echo, so to speak, of the trio of classical concerts devoted to the music of Bach, Beethoven and Brahms, which delighted Portland music lovers during the recent fall season. Arrangements for this concert are in charge of Mrs. Margaret Mansfield Sims, former Portland girl, now residing in Eugene, who is a member of Mu Phi Epsilon, national musical sorority, of which organization Mrs. Pipes is an honorary member. Mu Phis in Portland interested themselves actively in Mrs. Pipe's trio of concerts here.

* * *

Mrs. Lillian Jeffreys Petri presents Franklin B. Launer in piano recital tomorrow night at the Lincoln high school auditorium. Mr. Launer has spent 2½ years under Mrs. Petri's instruction, during which time he has also become a much-sought pianist. Mr. Launer has had large classes in Salem, Oregon City and Canby, and he is now giving up his Salem work to become more active in the musical life of Portland. Mr. Launer has directed the High School Glee club at Canby for two seasons. Mrs. Petri invites all who are interested to attend the recital. Mr. Launer's numbers on that occasion will be: Schumann's "Carnival of Vienna," of which there are five movements; the Chopin group of two etudes, a minor and a minor, the "G Major Prelude" and the great "C Minor Nocturne." On account of the extreme difficulty of these numbers this is the test group. The final group will contain four "modern" numbers, closing with the Taussig arrangement of the Schubert "March-Militaire" as a fifth number. Mr. Petri will assist with two short groups of songs.

* * *

Fritz Kreisler, the star violinist, is back to this country for another concert tour and says that in Vienna, Austria, 500,000 people are starving, while another 5,500,000 people are barely alive in other parts of Austria.

* * *

Queena Mario, soprano of the Scotti grand opera company, and who has sung in this city with the San Carlo grand opera company, lately sang in concert with big success in Cleveland, Ohio, as soloist with the Cleveland symphony orchestra.

* * *

The Stallery hotel will present Robert Louis Barron in violin recital Tuesday night, February 7. This will be Mr. Barron's second Portland recital this season. Miss Ida May Cook will be Mr. Barron's accompanist.

* * *

Emma Calve, the great contralto, is in New York city after an absence of seven years and is preparing to engage in a concert tour soon. She plans to write her memoirs and thinks of calling the book "Ou Chante Son Mal, Enchante."

* * *

Pietro Yon, organist and choirmaster of St. Francis Xavier's church, New York city, has been elected honorary organist of the Vatican, Rome. Yon was born in Piedmont, Italy, in 1886, is now an American citizen and a member of the American Legion.

* * *

A new book that is causing a stir in Berlin, Germany, is "My Complete Works," by Leo Slezak, the famous tenor. He speaks with the utmost frankness about his many musical experiences and, it is also stated, his memoirs "are brimming over with fun and humor."

* * *

Orville Harrold, the grand opera tenor star, who has sung in opera in this city, admits that he now weighs 200 pounds. Recently when he weighed 200 he reduced to 180, because he thought he was too fat, but critics said his singing was not so good at 180. Now he is back again at 200, and says that his singing is as much lauded as ever.

* * *

In a late number of Musical America of New York this notice appears: "A world's fair is set for Portland, Or., in 1925. There have been advance reports that plans are in contemplation to outdo all that has been done in music at the great expositions of the past. Here, apparently, is an opportunity for the Pacific west to prove its mettle. The entire Pacific coast should be eager to uphold the hands of the Portlanders."

* * *

Dr. Stuart McGuire, baritone soloist, and Miss Ida May Cook, pianist, have just received their third reappointment to these respective musical positions at the Sixth Church of Christ, Scientist. Dr. McGuire is among the principal baritones and Miss Cook is among the principal piano accompanists of this city.

* * *

The Columbia male chorus will give a concert in the public auditorium on the night of Saturday, February 11, and will have for soloist Madame Edna Swanson Ver Haar, mezzo-contralto, who was soloist for this club last year. Charles Swenson is the conductor of the chorus.

* * *

Students with J. William Belcher who have been doing public singing the past two weeks are: Mrs. Arthur I. Moulton, Mrs. Dr. H. L. Sumption, Mrs. Maude Belcher-Pritchard, Mrs. Arthur Harbaugh, Miss Hazel Hardie, Miss Ann T. McGivern, Arthur G. Harbaugh and Lee A. Dillon.

* * *

A benefit concert for the First African Methodist Episcopal Zion church, Rev. T. Albert Moore, pastor, and Mount Tabor Methodist-Episcopal church, Rev. D. Lester Fields, pastor, took place recently, was largely attended and quite a pleasant success. The participants were: Miss Violet Hooker, soprano; Miss Gwendolyn Hooker and Mrs. Cornelia Harris, readers; Mrs. L. M. Strawder, whistler; Mrs. L. D. Cannady, soprano, and Miss Olga Ruff, pianist and accompanist. All the soloists sang, played and read well, and were cordially complimented. Mrs. Cannady and Miss Gwendolyn Hooker are vocal students with Mrs. Fred L. Olson.

* * *

Mrs. Fred L. Olson, soprano, of this city, was an admired soloist at the recent automobile show held in Roseburg, Or., and the music committee said she was "the outstanding feature of the whole show." The event was held in the Roseburg armory and the building was crowded to overflowing. A Roseburg correspondent writes: "Mrs. Olson not only possesses a magnificent voice, but also a pleasant personality which immediately wins the audience. One of her most admired songs was the Arditi 'Il Bacio,' and she had to sing several encore songs twice over before the audience would stop applauding. Mrs. Charles Heinline was the capable piano accompanist."

* * *

Harold Hurlbut, tenor, is building a solid musical reputation in New York. The backing of Jean de Reszka, the indorsement of Clement Galli-Curci and Ballester (whom Portland "discovered" and later New York acclaimed) is being followed by the success of the Hurlbut students. Detmar Poppen, who is remembered as the excellent basso of the Alcazar Light Opera company of this city, has been studying with Mr. Hurlbut, and following his successful tour with the Gollo English Opera company has been engaged for the magnificent revival of the "Chocolate Soldier" at the Century theater, New York city. The critics give Mr. Poppen much praise.

* * *

Katherine Ruth Heyman, the California pianist, who has introduced American composers in Germany and Russia, and Russian composers in America, is the author of "The Relation of Ultra-Modern to Archaic Music." The book is a collection of five lectures, technical discussions for the most part, but of interest to readers other than musicians because of the author's wide background of experience, and her knowledge not only of the music but of the civilizations of east and west. As she herself says, "It is from other studies that I have learned most about the essence of music; quaint books on the human race in other phases of expression and aspiration, books on ethnology, architecture, transcendentalism and literature." Of particular interest to the general reader are her estimates of Debussy and Scriabine, and the lecture of "Parallels between ultra-modern poetry and ultra-modern music." Miss Heyman's book is in the public library.

* * *

An enjoyable, sociable affair of last Wednesday night was the dinner given to the members of the Eurydice club in the assembly hall of the Young Women's Christian association, about 40 members and guests being present. Features of the occasion were the musical oddities presented by George Ingram, supervisor of music in Washington high school. A baritone solo by William Frazier Robertson; a soprano solo by Miss Georgia Baldwin; a violin solo by Miss Marion Mustee; a contralto solo by Miss Vera Shaver, and selections by the Portland Exposition quartet. Mrs. J. S. Moltzner, president of the club, presided as toastmaster, and presented, on behalf of the club, gifts to F. Bruce Knowlton, under whose baton the chorus is making such splendid progress, and Mrs. Alvina Eckes Knowlton, the able accompanist. Plans are in progress for a repetition of the programme recently given at the Multnomah hotel, the time and place to be announced later. The Eurydice club is rapidly increasing in number and is accepting those desiring membership on application.

* * *

The Harriet Ware lyric tone poem "Ebudine," in one scene, with soprano and tenor solo for women's voices, will be featured by the Monday Musical club chorus, Mrs. Rose Cowsen Reed conducting, at its February 6 programme. The soprano is Undine, a water nymph, exiled to a fisher's cot. Hildebrand, the tenor, is her lover. The chorus which is

(Concluded on Page 16.)

In every sick room there should be a

Victrola

Victrola XVII, $350
Convenient terms

Nothing gives more pleasure, turns tedious hours to more profit, or proves more soothing to the pain-racked body.

Get a Victrola today. All the family will enjoy it, in or out of health.

This trademark appears on every true Victrola, whether $25 or $1500.

Sherman Clay & Co.

Sixth and Morrison Streets
PORTLAND
Opposite Postoffice
SEATTLE · TACOMA · SPOKANE

ANOTHER CONCERT for the Musically Discriminating

The Griffes Group

Olga Steeb, Pianist
Edna Thomas, Mezzo
Sascha Jacobinoff, Violinist

Auditorium

Friday Eve., February 3, 1922

Seat sale, Sherman, Clay & Co.
January 31, February 1-2

Prices: $2.20, $1.50, $1.00
Including Tax

Elwyn Concert Bureau
505 Platt Bldg.

rag jazz blues

Taught in 10 Lessons

IF YOU have failed elsewhere we will teach you free until convinced.
Popular music guaranteed in 3 lessons or money back.
Practice rooms; free booklet; open evenings.
Call or Phone Bdwy. 5639.
PARKER PIANO SCHOOL, 513-14-15-16 Ellers Bldg. 4th and Washington Sts.

LOTA STONE
WHISTLING!
Studio 300 Rivoli Theater Bldg.
Marshall 2032
Wednesday P. M.—Saturday 10-2
Residence Phone Woodlawn 1111

PIANO JAZZ

Un-musical beginners who have never taken a lesson, are taught in 12 lessons how to play all the latest popular songs. Take one lesson each week and practice one hour each day. Advanced course for players. Demonstration free. Open evenings.
WATERMAN PIANO SCHOOL,
313 Columbia Bldg., over Rivoli Theater.

Special De Luxe Piano Recital Tomorrow at 9 P. M.

FRANCIS RICHTER and SALVATORE SANTAELLA

will give a return engagement at the request of the hundreds who failed to obtain admission last Monday.

Come Early!
No increase in admission.

RIVOLI

SCHOOL OF DRAMA AND EXPRESSION
MARIE B. VAN VELSOR
Art and Science of Extemporaneous Speaking, Stage, Moving Picture, Elocution. Especial attention given to acquiring a vocabulary.
Bush & Lane Bldg.,
Main 2239. Broadway and Alder

John Claire Monteith
Studio Suite, 507-8 Columbia Building
Washington St., at West Park
New Phone Bdwy. 7609

REPAIR DIRECTORY

TUNING
AND REPAIRING
Pianos and Player Pianos
Talking Machines
Prices reasonable for expert work.
Sherman, Clay & Co
Corner Sixth and Morrison.

WE CAN FIX IT FOR YOU
Band and orchestral instruments, pianos.
PHONOGRAPHS REPAIRED.
Seiberling-Lucas Music Co.
125 FOURTH STREET.