

MUSIC



Henriette Michelsen

PROMINENT FIGURES IN PORTLAND MUSIC EVENTS.

Miss Henriette Michelsen will open her series of piano recitals next Sunday at the Portland art museum.

Madame Johanna Gadske, prima donna soprano, will sing in Portland at the municipal auditorium November 20.

Lawrence Franklin of Portland is composer of the new fox trot ballad which is being introduced here.

BY C. HILTON-TURVEY.

IT is pleasant for Portland people to know that some have gone out from their ranks into the wide-world and "made good." Harold Hurlbut, in Portland for a few days en route to his New York studio, told of some of these ex-residents. "I am happy," he said when interviewed, "to bring good reports of the fine constructive work and high standing of Portland musicians now in New York city. One is the esteemed critic, Eddy Francis Bauer, and her sister Marion Bauer, the well-known composer; Mrs. Thomas Carrik Burke, the pianist, who has appeared in recital with the great "cellist," Van Vleet; Mrs. Burke has a splendid following in New York and is very active in the New York Macdonald club. Kathleen Lawless, whose beautiful studio—just round the corner from Charles Schwab's mansion—is the rendezvous for many of the social artists in the country, and whose work is meeting with steadily increasing appreciation from discriminating critics; and Arthur Alexander, head of the voice department, and symphony conductor, whose abilities enable him to command a salary equal to that of a bank president. This is all delightful to be able to say to their Portland friends and acquaintances."

Mr. Hurlbut, who has a number of discriminating friends were present. Mr. Hurlbut is a pupil of M. Jean de Reszke, the eminent Polish-French voice teacher, who has an isolated record of 30 years ago. That this man in his 70s still sings is proof of the soundness of his method. If any more were needed, Mr. Hurlbut's exposition of this method by the singing of a few French chansons was listened to with the most interest. The characteristic anecdotes to relate about his famous teacher, for whom his sincere devotion is very evident.

Mr. Hurlbut, whose vocal studio is in New York city, has been in the northwest during the summer months holding a number of vocal instruction. In Seattle Mr. Hurlbut had a remarkable experience. He entered the city one Sunday a total stranger. At the end of four days his entire daytime was filled with appointments, auditions and lessons. Mr. Hurlbut has 23 weeks solidly booked throughout the northwest for his master classes next season in the latest technique of Jean de Reszke. He plans to finish each season with a short stay in Portland, but not to teach, his entire musical activities being engaged for his New York studio and his northwest master classes.

The Seattle Daily Times says: "Before a large crowd of representative vocal teachers and singers of the city, Harold Hurlbut sang a programme of French, Italian and English songs. His voice expressed a variety of colors eminently suited to the texts and he was equally successful in robust and in lyric passages. The facility with which he took his top notes, his high C and upper pianissimo, was remarkable. Mr. Hurlbut's recital was one to reflect credit to the training of the great singing master, Jean de Reszke."

Mr. Hurlbut bids fair to become an international tenor. His art is the art of the night at the cosmopolitan Devies, brother of the eminent critic, declares this ex-Portlander to be an artist of the true French school.

All this is agreeable to record. Portland's artistic standards are high, and the musical contingent of the city will no doubt be gratified to know of the success attendant upon these, their ex-conferes and associates.

YOUNG ARTIST PRAISED.

Among recent recitals, one—that of Stephen Whitford, pianist—invites further comment than that given it the day following. This talented young player will no doubt be heard of in wider horizons than his "home town" if he continues to advance.

His performance had marked musical value—the beauty of his tone, the grace and deliberation of his phrasing, the sensitive response to the varying tone color demanded in all that he played—these marked the artist as distinguished from the

coolly technical musician. In addition, Stephen Whitford appeared to experience real pleasure in the creation of musical pictures for his listeners, quite apart from the personal craving for praise which all human nature knows in achievement.

Another young man has the sense of absolute pitch and grasps harmonic relations intuitively. He has played in a desultory fashion ever since he is not content to make a stand upon his present achievement, highly creditable though it is.

All this speaks well for the young artist's future.

POPULAR CONCERTS BEGIN.

Portland's popular concert series will open next Sunday with a programme of grand opera arias given under the direction of Signor Roberto Corruccini. This concert will serve to open Portland's Music week and for that reason city officials in charge have arranged a programme that is far more elaborate than is usual.

Among the artists who will appear are Mrs. Mae O'Neill Feldmann, dramatic soprano; Miss Genevieve Gilbert, lyric soprano; Mrs. Katherine Corruccini, contralto; Neal H. Begley and Edward G. Moschinsky.

Mr. Begley is a resident of Seattle and will come down to Portland to take part in this concert. Auditing in the programme will be Luolen E. Becker on the auditorium pipe organ and Fred Brainerd on the piano.

Some of the most tuneful numbers from operas such as "Pagliacci," "Aida," "Tosca," "La Boheme," "Romeo and Juliet," and "Tales of Hoffman" will be on the programme. One of the features will be a duet heard in the finale of act 4 of the opera "Aida."

MISS HAWKINS PLAYS.

Miss Dorothy Hawkins, whose pianistic debut took place last Tuesday night under the auspices of her instructor, Marie A. S. Soule, completely won her audience. A well-chosen programme of contrasting numbers gave strong evidence of easy versatility. The daintiness and playful humor of Sinding's "Marche Grottesque" and Saint-Saens' "Marche"

were particularly well rendered.

Mr. Hurlbut bids fair to become an international tenor. His art is the art of the night at the cosmopolitan Devies, brother of the eminent critic, declares this ex-Portlander to be an artist of the true French school.

All this is agreeable to record. Portland's artistic standards are high, and the musical contingent of the city will no doubt be gratified to know of the success attendant upon these, their ex-conferes and associates.

YOUNG ARTIST PRAISED.

Among recent recitals, one—that of Stephen Whitford, pianist—invites further comment than that given it the day following. This talented young player will no doubt be heard of in wider horizons than his "home town" if he continues to advance.

His performance had marked musical value—the beauty of his tone, the grace and deliberation of his phrasing, the sensitive response to the varying tone color demanded in all that he played—these marked the artist as distinguished from the

GADSKI TO SING HERE.

Johanna Gadske, the famous Wagnerian soprano and operatic prima donna, who has been in retirement during the period of the war, is again making a concert tour and will be heard in Portland November 20 at the municipal auditorium. Last winter she gave a recital in Carnegie hall, New York, to a capacity house and was awarded a rousing reception by press and public alike. She will devote the season of 1922-23 exclusively to concert appearances.

Although she has been five years since they had heard Madame Gadske, New York critics declared her a great success when she sang there last winter.

Madame Gadske has come back in full possession of her powers. Indeed, if one may judge from her achievements, she is a more mature artist in better form than when she was heard here last.

Madame Gadske was born in Stettin, Pomerania, the daughter of an officer of the German civil service, and neither of her parents, and as far as the records show, her immediate relatives or ancestors manifested more than a layman's interest in music and musical activities. Her love for music evidenced itself when she was but a child, and it was only through the accidental interest of a flute player that her parents were advised of the latent talent of their child.

POSSIBLES GOOD VOICE.

Royal Daddman, who is announced to appear here in concert with the Portland Symphony orchestra on November 10, is considered one of the foremost baritone voices of the country. He has toured with the Philharmonic society of New York, the Minneapolis orchestra, and has appeared with the Cincinnati orchestra. His voice is a lyric baritone and this voice has a wide range of tonal color and is capable of great power. The greatest songs it is possible for a man to sing.

RECIPE SERIES TO BEGIN.

Musicals of interest are those to be given by Miss Henriette Michelsen, Russian pianist, who will appear at the Portland art museum November 5, November 19 and December 3. She came to Portland from New York about two years ago for rest and was heard in recital at that time. She has just returned from Canada, where she gave four summer concerts. Her first programme will include numbers from Debussy, Bach and Ravel.

MUSIC TEMPLE COMPLETE.

SALEM, OR., Oct. 28.—(Special).—Professor T. S. Roberts, Salem musician, is moving into his new music temple, at 505 North Summer street, which has been under construction for several months. Professor Roberts has been organizing for the first Methodist church here for 15 years and is a music teacher. He has held so varied a number of roles, will be heard later in Portland on the Stearns & Co. series of concerts.

PORTLAND BOY COMPOSED.

A new fox trot ballad which is making more than a passing impression is "The Love Thief," written by Lawrence Franklin, a Portland boy, and published by Tobin Rittenberg, Co., of this city and Chicago. The song was sung last week at the Orpheum theater and has been the basis of several other programmes on several occasions.

CHAMBER TRIO CONCERT.

The first concert by the Chamber Music trio, formerly known as the Pipes-Konrad-Hutchinson trio, will be given tomorrow night at 8:30 o'clock at the Portland Women's club building. This building is quite an acquisition to Portland musical circles as the acoustics of the auditorium are said to be excellent. The programme for the opening concert promises to exceed the high standards of delightful chamber music established by these artists in former years.

MUSIC CLUB MEETS.

The Monday Musical club trio made its debut appearance as part of the programme at the musical given on Monday for members of the Monday Musical club by Mrs. Victor Brandt, Mrs. J. H. McCaughlin was an associate hostess and she and Mrs. Brandt were assisted by Mrs. J. Coulson Hare, Mrs. I. J. Overman,

Mrs. Gordon Lennox and Mrs. Phillip Blumauer.

Members of the trio are Mrs. Gabriel Pullin, soprano; Miss Mary E. Mullen, mezzo, and Mrs. Katherine Gabriel, contralto. The musical programme for the day was arranged by Mrs. W. I. Swank. Miss Ruth Agnew, soprano, sang and was accompanied by Mrs. Mary Holder Williamson. Mrs. W. I. Swank, Van Horn gave several selections.

It is announced that French classes of the club will meet each Monday and the club chorus will rehearse each week on the same day.

The juniors will also meet on Monday under the direction of Miss Flora Mae Ross. The next concert of the club will be held Monday, November 5, at the Women's club building. An interesting programme is being planned.

NEW YORK HEARS ELMAN.

After an absence of more than two years, during which period he won fresh laurels in the orient and Europe, Mischa Elman made his reappearance before a New York audience at the Metropolitan opera house, September 29, in Carnegie hall, says a New York exchange. It continues:

"Long before the scheduled time to begin, friends and admirers had almost filled the hall, which eventually was filled to capacity. It was necessary to place several hundred on the stage, so great was the demand for seats."

"Mr. Elman received an ovation upon entering. The applause was so sincere that several minutes elapsed before quiet was restored and he was permitted to play. The outstanding features of his performance were, as heretofore, a luscious, appealing, vibrant and carrying tone; absolutely reliable technique; and an unimpeachable command of the instrument."

"The audience's enthusiasm knew no bounds. After each number, and several instances before a select group of friends, the listeners broke forth in enthusiastic applause, calling 'Bravo,' and otherwise regarding the continuance of the programme."

"Mr. Elman chose as his opening number Handel's sonata in D major, which he followed with Bach's 'Chaconne.' Then came the brilliant concerto No. 2 in A minor by Vieuxtemps. Much interest centered on the more intellectual portion of the programme, in the suite in G minor, Korngold, based on Shakespeare's 'Much Ado About Nothing.' This interesting suite, although scheduled for the first time, was given before by Fritz Kreisler, in 1920, and for small orchestra under Artur Bodansky's baton by the Friends of Music. As the final group, Mr. Elman offered two of his own compositions—'Nocturne,' Grieg, and 'Contra Dances,' by Beethoven—as well as the brilliant 'Jota,' by Sarasate. He then came to the finale, the violinist gave as encores the nocturne in D, by Chopin; 'Waltz,' 'Spanish Dance,' by Sarasate, and 'Valse,' by Elton John. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was given with the greatest of skill, somewhat marred by treatment of selections. Everything that he did was to the liking of his listeners, even down to the last, when he played the 'Jota' in D, by Chopin. The latter was heard with great interest by the audience, and was