Dramatic and Musical Events From a Woman's Standpoint

Edited by MRS. WARREN THOMAS NAMES OF THE OWNERS OF THE OWNER OWNERS OF THE OWNERS OF THE OWNER OWNERS OF THE OWNER OWNERS OF THE OWNER OWNERS OWNERS OF THE OWNERS OWNERS OF THE OWNERS O

IN looking back over the musical season and forward to what is to come, we must propounce it good. Planisis have been helped and inspired by the ntelligent musicianship of Harold Bauer, and lovers of the human voice have listened with delight to the charming vocal-sm of Lillian Biauvelt and with uncounded enthusiasm to the wonderful art of Behumann-Heink. To have had this writer alone would have given us somealone would have given us some-to hold in remembrance for many

a day.

And new we are to have the added joy of hearing one of the most delightful artists of the day, Marcella Sembrich. The charm of her personality added to her marvelous art has brought New York audiences to her feet. She has been known to respond to as many as 15 recalls, after a concert number, so great is their love for her and appreciation of her. One of the most pleasant memories of a One of the most pleasant memories of a recent New York opera season enjoyed by the writer is of this delightful artist.

AW ADAREA INDIAN'S PINE VOICE In the quartet which sang behind the scenes in "The Ameer" last week was a deep bass voice which caused many to wonder as to whom it might belong. wonder as to whom it might belong. Few knew that it was the voice of Charles Cutter, a full-blooded Indian of an Alaska tribe. His story is an interesting one. Born at Shaken on the southern coast, he lived for years the roving life of his people. He finally entered a mission school at Sitka, where he acquired the foundation of an English education. He learned enough to spoil him forever for the camp life and to give him a thirst for more knowledge. A Chemawa student came to the Sitka school and organised a small band, teaching the boys the uses of the different instruments. It was in this different instruments. It was in this way that Charlie received his first mueducation, learning the notes and to play the cornet a little. Even this small attempt at band music aroused his unbounded enthusiasm. He wanted to hear a real band. Even yet his eyes glisten when he speaks of it. So this desire, coupled with his ambition for future education, brought him to Chemawa, where he remained three years.

In speaking of Chemawa, he refers with enthusiasm to the debating society, which he says he enjoyed the best of all his work there. It was during the Chautauqua session of 1902 that Mr.

MADAME SEMBRICH.

Bover discovered his voice and immedi-

member of Mr. Beyer's choir and chorus

singing the most difficult music with

est, he commands the respect of all who

MISS STRAUSS.

A Cincinnati girl has achieved one

of the successes of the musical season of 1904. She is Miss Jessie Straus, who

on April 3, made her appearance with

Souse's band at the Metropolitan opera house in New York. There were a num-

Miss Straus captured the prize. Since

Miss Straus captured the prize. Since taking up the violin, Miss Straus has studied during the past 12 years with but one teacher, Mr. Adolph Hahn, first violinist in the Cincinnati Symphony orchestra. She is a protege of Louis Ballenberg, who, when he heard Sousa was casting around for a violin soloist, arranged for Miss Straus to play before

ranged for Miss Straus to play before the "March King" when he was in Cin-

cinnati last October during the fall fes-tival. Sousa was delighted with her

work, and at once engaged her for the season of 1904. The photograph is loaned by a member of the Woman's club, to whom the young lady's father, Mr. John Straus, sent the same.

MISS LOIS STEERS.



Richard Mansfield, with his company numbering 106, is one of the splendid attractions promised by Mr. Hellig of the Marquam Grand before the season's close. Mr. Mansfield will be seen for the first time here in the role of the Tear Ivan time here in the role of the Tear Ivan time here in the role of the Tear Ivan time here in the role of the Tear Ivan time here in the role of the Tear Ivan time here in the role of the Tear Ivan time here in the role of the Tear Ivan time here in the role of the Tear Ivan time here in the role of the Tear Ivan time here in the role of the Tear Ivan time here in the role of the Tear Ivan time here as the Prince Kari Heinrich time here as in Tolstol's historical tragedy, "Ivan York engagement at the New Amsterdam the Terrible," a massive production. At theatre. A special train of 11 cars, inthe matines will be presented a revival of his celebrated "Beau Brummel," and the tour.

Schumann-Heink at the May festival in took the advice of my friends and gave

"How do I come to be so musical?"
is a question that I hear constantly
during my travels. It always provokes
a smile, because I can never answer it
quite satisfactorily. I think in my case
it must be hereditary. I can explain it
in no other way. I might possibly have
studied quite as long as I did and quite
as hard without results, if I had not inwell, too, although he had never had a music lesson from anybody in his life. His name was Kochanska, which was my family name. But I took Sembrich, my mother's maiden name, when I went on the stage. There were too many "k's" in Kochanska for a prima many "k's" in Kechanska for a prima donna. For the same reason I took my middle name, Marceline, in place of Paxede, which would not have been so Paxede, which would not have been say for people outside of my own easy for people outside of my own studies as a singer. I still practice one hour every day at the piano and devote the same amount of time to singa long time after I began to study music.

"Indeed, I can scarcely remember the four parts, and sing for only 15 minutes."

At four parts, and sing for only 15 minutes. up the violin. I never thought of singing. Ours was a musical family, but it had never produced singers. All our talents seemed to be instrumental.

ately made plans for him to come to piano. After a family consultation it Portland, securing a position for him as cabinetmaker, which trade he had was decided that I should go to Lem-burg and study there under a well known teacher of the plane. He was a young he has pursued his musical studies and man named Wilhelm Stengel. Nobody ever thought that he would afterward has made remarkable progress. He is a become my husband. But I was too ease and intelligence. He sang in the chorus of "Fatinitza" and "The Ameer," and enjoyed these experiences immense-ly. A student, serious-minded and earn-



Miss Lois Steers, the successful imtalks entertainingly of her young then to think of husbands of any es. One of the most pleasant kind. I was a child that had to be sent feathers of her work is the opportunity for knowing the personal side of the artists she represents. She has traveled over the concert route of the northwest managing the business matters of the suppeared under her management, in the contract route with most of the artists who have appeared under her management, in the suppeared under her management, in the suppeared

Schumann-Heink at the May festival in cook the advice of my friends and gave Cincinnati and then to accompany her to the Maine festival in June.

BENERATOR IS A MUSICAL GREAUS.

"How do I come to be so musical?" is a question that I hear constantly during my travels. It always provokes perti, and then came the question of a debut. I wanted to sing in Italian, of course, and that was impossible for an unknown singer in Germany. The im-presario of the Italian opera at Athens was in Milan at the time that I thought as hard without results, if I had not in-herited a talent for music from my perti's studio, and we decided that father. He was a music teacher in Athens would be the place for my debut. Wisniowcysk. He taught the piane, vio- So I made a tentative first appearance gagement, much against the wish of as Elvira in "I Puritani." I sang for a short time, and among my other roles was Lucia. But I retired for nearly two stock work, except for a short engageyears after that time. I was still so ment with Faversham at the beginning complete my education in a way that "How do you should be satisfactory to me and my was asked her. teacher. So I went to Dresden and when

"But for years I have continued my was playing the plane. At 6 I took at a time. That is the history of my musical studies. It is almost impossible to say when they began. My fingers were on the piano keys long before I could stretch an octave. My "When I was 11 years old my father had taught me all he knew about the not tell when they will. The person music must always struggle to improve. It is not enough to keep up to one's ewn standard. There must be constant effort at something better.

me about this country is that the ma-

I sang again it was in the Royal opera

jority of people here beem to know of only two opers houses in Europe. Those are Covent Garden and Bayreuth. As the Covent Garden season only continues for a month or two in the summer, I have wondered what became of the European singers during the rest of the time. And at Bayreuth the performances are not even given every year. Only the Wagner singers go there as a general rule. Yet several persons have never seemed worth the while for the ly give there. The singers rarely appear is splendid." oftener than three or four times and

that is not worth a trip from Dresden to London and back again. "It is in Russia that the purely Italian opera is kept up in better fashion months' duration. The best of the Ital-ian singers are brought there, and the to undergo an operation for her knee.

they want to be amused, and musical comedy fills the want. Going to the other extreme the demand is for the serious play, the inclination being even toward the religious play. Shakespeare they won't have at all, and any of the lighter plays, in a class between these extremes, hat have succeeded have done so through he personality of some star, "Harriet's foneymoon" being a case in point. "How does a manager select attrac-

"He doesn't select. The longer a man is in the managerial business the more he learns that he knows nothing after all of his public. It is too fickle. What the people want one season they won't have the next, and so the manager books all classes of attractions and is often surprised at the ones that do the biggest box office business. Of course, here in the northwest it is largely a question of taking what he can get."

In discussing the success of some of the

taking what he can get."

In discussing the success of some of the big managers of the country, Mr. Heilig waxed eloquent in an earnest dissertation on the changes waought in the theatrical profession during the last ten years, particularly the change of attitude toward the theatrical manager, both on the part of the profession and the public. "Why, when I was a boy, I wasn't allowed to speak to the manager of the theatre in our town, but now it is quite a 'respectable' calling! Men of brains and education, and more than this, of business ability, like Belasco and Frohman, took up the work and gradually, the brute manager has been crowded out."

Locally, Mr. Heilig had little to say, except to predict all good things for Port-land and the coast. He has gone to St. Louis, where he will be on the lookout for attractions for 1905.

POPULAR MISS GARDNER. We are being particularly favored by the presence in our midst of a more than ordinarily good stock company. Has Portland realised this fact? There are several members of this Neill-Mo-rosco company who are real "electric" lights, but just now our interest centers in the leading woman, Miss Amelia Gardner, who has made more friends here than she knows of, not only by the charm and spontaneity of her art, but by the genuine wholesomeness and mag-netism of her mere presence. There is netism of her mere presence. There is a something radiating from her that establishes a bond of good fellowship be-tween her and each listener.
Off the stage, Miss Gardner makes a

direct appeal to one's affections by the some qualities that make her stage work so successful. Everything she does and says has the ring of genuine-ness. She is full of health and vigor and the joy of living; and she loves her work. And how she does work! Everything in the way of social pleasure must be sacrificed, if it interfere in the least with her work—that is first, always; and after hearing her talk of rising at 6 o'clock to study a part one has to regard the old story of the "butterfly life" of the actress as a myth of older

days.

She is a Pennsylvanian, her home being Pittsburg. She tells the story of her call to the stage very simply: "I had never thought of the stage as a profession-in fact, knew very little of the theatre, having not been allowed to go to the theatre, as a child. My father was a merchant, and when he failed, Lil-lian Burkhardt, an elecution teacher in Pittsburg, persuaded me to study elo-cution, though I insisted I had no talent in that direction. I went out with a New York, where I secured a stage enmy family.

of this season. "How do you make a part yours?"
vas asked her. "Well, I study the play, first of all, to find the author's con-



- AMELIA GARDNER.

asked me. Where have you been ception of the character; then I try to bellishments of life as much as they do.

Madame, for the past 10 years? I say fit my personality to the part. If I The women especially, through the maniin Petersburg, which is, of course, a long distance away from New York, at the Imperial opera house in Vienna, in Berlin and in Madrid. Yet of those places, Americans say nothing, and rarely seem to have heard of them. I have not sang in London for three years. After my long seasons on the continent I was neverly so tired that the trip. It is as Glory Quayle says: To feel that I was usually so tired that the trip It is as Glory Quayle says: To feel that experience for themselves, they fre-from my home in Dresden to London all these people are yours. To make quently have not the time or the means them laugh or weep, or to throb with few performances that the artists usual-few performances that the artists usual-ly give there. The singers rarely appear is splendid."

Oh, it they have been so engrossed by material things as not to know about it theoret-

One of Miss Gardner's greatest suc-cesses was in "Sowing the Wind," which she played on this coast six years ago She is also fond of the part of Renie d' Cochefort, in "Under the Red Robe." than in other places. The impresario Miss Gardner will not appear again gives yearly a season of about two during the Portland engagement, with productions are the most elaborate made productions are the most elaborate made which has given ner so much trouble anywhere in Europe. Wagner's works during the past three weeks. She extrip back home. Perhaps, too, by the have not taken the same hold there with pects to rejoin the company for the time the money is accomplished, the have not taken the same hold there with same francisco engagement, and the corrections are the most elaborate made which has given ner so much trouble trip back home. Perhaps, too, by the pects to rejoin the company for the charm of the west has them in its grasp.

Willamettan" and Buck's "The Golden Legend."
One of the pleasant features of the recent production of "Mary of Magdala" in this city was the artistic attention to detail. The music between the acts was of a serious nature, in keeping with the dramatic action, and for the incidental music several themes of "Parsifal" were most appropriately used.

PACIFIC COAST AS MUSIC LOVERS

Mrs. Raymond Brown of New York writes her impressions of Pacific coast

Giving one's impression of musica conditions on the Pacific coast after a brief concert trip there, reminds one of the impressions of America which so many foreigners feel impelled to write after a first visit to this country when they have spent a few weeks here, mostly in New York. Yet these impressions are often read with interest we always are curious to hear what people say of us, both individually and as a nation—and there is a freshness of viewpoint in a first impression, a keen eagerness of vision which gives

We often say that people are the say the world over, but are they? Certainly audiences are not. There is as much Ifference between a New York audience and one in Boston as between a pea-cock and a hen. The New York audi-ence is disposed to be friendly, easily won and exceedingly enthusiastic, even ridiculously so. Nowhere is the encore fiend so prevalent and so unbearable. She—the predominance is usually feminine at a concert in New York as else-where—is not content with one encore or even two or three, but an idol will be called on for seven or eight, even more, and woe to the artist that refuses the encore. This is quite sufficient to arouse the stubbornness of the gentle sex, and then fresh does she clap with forcing its wishes to be carried out. The New York public is capricious, willful, uncertain to predict, but warm and en-thusiastic, and, above all, it has a certain background of genuine knowledge and critical power, that many years of the finest musical seasons of America has judgment worth striving for. I am speaking now of the real musical public There is a large public in the metropohe an immense one—waiting for a sen sation in any line, and let a musical artist or event the sufficiently heralded and the press agent sufficiently imagin-ative and they will flock to hear the novelty and rave over it or him if it be the fashion. This is true of every city in the country with the possible excep-tion of Boston, but it is more flagrant in New York because the city is so enormous and therefore this class so

Boston is very different, and as it is, so in fine imitation are the other cities of New England. This is a serious public. Not idly or lightly or even joyously do they approach the temple of art, but seriously, soberly, with many self-communings and much preparation. Their judgment is weighty, not only to themselves, but to others. Not easily is this public stirred to enthusiasm, their praise not lightly given, but one quality small concert company and drifted to they have which is unique among audiences throughout the country, and a most admirable one, sufficient to cover of sins, that is, the power talent to the fulle of concentration. They give their undi-vided attention—they listen. There are no rustling of silken petticoats (by the way, why do not the Woman's clubs make it a misdemeanor to wear silk petticoats at their meetings?) there are not the distracted attention and multitude of twitchings and uneasy restlessness, the nervous coughs that are so disturbing in an audience. They have the habit of study, they are trained to give thoughtful, undivided attention, listen. Once an artist or speaker

has the undivided attention of an audi-

ence, it is his own fault if he cannot

ores or wave handkerchiefs or faint in token of enjoyment, but when you once win their friendship it can be depended on. There are not the ones to the public the same in the far west. Art planted in him, his student years leave is the product of leisure. When en- it stupidly alone. grossed in a struggle for bread and butter have but little thought for Brahms and Beethoven. In the west men and women both are developing a new country, and it is to their everlasting credit ear to listen to it and a study of some that they find time to cultivate the embellishments of life as much as they do. to give to an art, but it is rare that feally, and especially, they are inter-

ested in it. The Pacific coast has a singular advantage over the middle west in that it holds more artists permanently. artist class is not famous for providence, and once stranded so far from New York, the Mecca for most of them, it takes a tremendous effort to earn the means necessary for the long, expe

California, and the pleasant memories of this delightful artist are not effaced even by the more recent experience of a trip to Salt Lake with Schumann-Heink as the teacher. Wilhelm wrote to my though Miss Steers is more than enturing the seed of the seed of

Club Women Use

Gas Ranges

Seventy-five per cent of the Portland Club Women use a GAS RANGE for cooking. We are after the other twentyfive per cent.

Women who use Gas have plenty of time to attend to club duties.

Gas as a Fuel is Cheap, Clean, Cool, Quick and Convenient

Portland Gas Company

The Hobart-Curtis

FOURTEENTH AND JEFFERSON STREETS - STRICTLY FIRST

Residence Hotel

Direct car service from Union Depot. Take Portland Heights car. Special family rates. Transient rates from \$2 per day and upward. Mrs. A. B. Wheeldon, Mgr.

MACHINE—the cheapest and most brilliant light on earth. Will do your cooking at half the cost of any other fuel. For prices and information, call on Domestic Light & Manufacturing Company, 280 Second Street, Portland, Or

the many really accomplished artists

Portland stands unique in the far west. Whether it is older than its sister cities, or whether it has a larger number of people of leisure and wealth, able to travel and hear more, and to devote more time themselves to art, for some reason it seems more musical than any city of the coast, reminding one of Boston in its earnestness and discrimination. The work of the Musical club has 'ndoubtedly been a large factor in educating its public. A club which cultivates musical activity on the part of its own members, developing amateur same time brings the best in music available to the city, plays a large part in educating the public of that city. suing music seriously as a study and supporting artists' recitals, both are a necessary part of the life of a musical club which would be a vital factor in the lives of its members and their city. Music and the higher education as found in the university training is

divorced on the Pacific coast as in the astern states. We are just awakening to the fact that our college and university training takes no cognizance of the importance of music in education. Men and women come out from our uni-And what a delightful thing their apversities by the thousand so ignorant of proval is! They do not insist on 11 en-music and musical literature that it would be laughable were it not lamentable. The man often marries a woman who has had the advantage of a musical education and she either gives up her say in excuse for not going to a concert: "Oh. I've already heard so and way alone, without the joy and sympathy of her mate, while all his life he misses their sanction. their sanction, they go over and over one of the greatest pleasures given to a again. It is the newcomers whom they weary mortal. The man engressed in are indifferent to, and without any regard for the verdict of the rest of the needs this uplifting, joy-giving art. Even world. He must first win his laurels in more than the woman, he needs it as a Boston before he can get a public there. leaven in his materialistic life. The Naturally one would not expect to find years when the love for it should be im-

It is not technical musical knowledge that is necessary, nor five-finger exer-cises, but music is an art which beautifies and ennobles life, the training of the of the best that there is in musical literature (compositions) belongs to a college course, as does a course in any natural science or the study of French, German or Latin literature. Music plays a very insignificant part

would like to make this an even more sweeping statement, especially since the resignation of Mr. Macdonnell from Columbia university), none at all usually in its regular course, and almost as little in the life of the university. The professors, even the men at the head of the institutions, rarely know anything of the art, or even consider it. They would be ashamed to know as little of the literature of any modern tongue.

A story was told me on the Pacific coast which could easily find many coun-

terparts, of a woman, a planist, at a din-ner of university professors. The conversation touched on literature, both English and foreign. She was expected to give up her end of the discussion, a knowledge of both German and French being taken for granted, but when in a pause in the conversation her profession was spoken of, one of the men asked her to play 'Old Black Joe," with variations and gravely it was urged by the entire circle. Imagine, if she had asked them if they knew the latest Laura Jean Libby novel or "Nick the Detective." This utter ignorance of one of the vital arts, this ignoring of one of the greatest gifts of God to man, should not be quietly accepted as inevitable. The women of the country must make com-mon cause and see that their sons at least are educated to enjoy music with the women of the next generation. The high schools, above all our colleges and

WASHINGTON Bet. Sixth and Seventh Sts.

TELEPHONE, MAIN 2264. S. Morton Cohn, Prop. & Mgr.

Evenings, 7:30 to 10:30. Daily Matinees, 2:30 to 4:30 p.m. Sundays:

Continuous Performances, 2:00 to 10:30 p. m. **WEEK BEGINNING**

Monday Matinee, MAY

THE VOLKYRAS

VOL and MAUDE

Refined and Scientific Gymnasts.

MELEY and MULLERY Comedy Acrobats and Sketch Ar-

HERBERT CARLTON Illustrated Barltone Vocalist.

GARVIN and **SEARC** Twentieth Century Comedians.

ALICE WARBURTON Premiere Denseuse.

LATEST NOVELTY BY BIOSCOPE

Moving Pictures framed in gold. Picture that No Artist Can Paint. Artistic, Comic, Sensational.

The Vitagraph in the Lobby

Presenting new and latest life motion pictures taken from the topics of the day.