THE REALM of MUSIC

By GAETA IVORDA WOLD.

THESE columns have before delivered themselves of opinions on programmatical annotations and elaborations that preclude all possibility of individuality in interpreting music. Think what an automatic thing music would be if every one were forced to exactly the same picture in playing a master's composition.

Music is perhaps the most elusive of all the arts. Literature is tangible. The ideas that the author means to give are conveyed in unmistakable terms and you immediately recognize the picture he intends to draw because he talks in the language of words. But even then his picture may convey a different meaning to different readers.

Painting and sculpture are a little less tangible because the artist's meaning is not told in plain language. The meaning is there, but it may be different to different people and it is only in allowing each to derive his own meaning that it reaches its greatest good. The more lofty messages a work brings the greater good is it.

Music is less tangible, however, than even painting. It does not even speak through the eyes, but only through the ear, and sounds have no absolute meaning except where it has been assigned, as in the case of words. When men try, then, to transfer their emotions to music, whether they attempt to reproduce happenings by realistic imitation or by, let us say, code, in which certain combinations of sounds stand for certain emotions, they must depend largely upon the hearer's imaginative power to read meaning into their efforts.

But there are no absolute rules to follow and with the same tune you may play upon many emotions in different subjects. But it is only in the spontaneous response of the hearer that the composer has reached his aim, has succeeded in transmitting his message to the world. If he must use programmatical explanations it is not only a reflection on the intelligence and imagination of his hearers, but upon the truth and convincingness of his own message.

And similarly the pianist errs along the same line. It is supposed that in the first place a pianist will select to play a composition that carries a real message. The fact that he has chosen to play it is supposedly evidence that the music is good and has a reason for being played. Now, if he cannot transmit that message to his audience without the aid of verbal explanations he has not reached the height of pianistic art.

Of course you may say that those who have imagination and understanding are in the minority and that the annotations are for the benefit of those who know nothing of the meaning of music. But will a person who cannot read some meaning into what he hears, even though a simple reading, be likely to find in music the elaborate pictures painted by some one else. No; the picture given by the composer or the pianistic interpreter is the result of imagination, too, and its comprehension will far surpass the ability of the unimaginative person who cannot find even a simple story of his own in it.

As well look at a picture of a mountain stream and ask a bystander if he can see in that picture the companions of your childhood with whom you used to paddle about in that little stream. At your hint he may see little companions, but they are not your companions; and, if not, they are not at all. He will say, "I see only a little water." And so some hear only a noise, and the notes do not separate themselves into intelligent sounds.

To be sure, there is the class whose imagination merely compasses a big noise, and the bigger the better. But they probably would also like to hear a whole wilderness of lions roar, because it would be a bigger noise than one lion could make. The mere bigness overwhelms them, and the lion that can roar the loudest must be the most commendable of the lot.

But to hark back to elaborately explained programs. At the Paderewski concert the other night programs were given at the door which served to explain to the audience enough of the evening's work. In the aisles were sold before the program and during the intermission elaborate pamphlets with the whole program made simple—a sort of "chemistry-in-ten-weeks" course, or a "twenty-question in philosophy" proposition, resembling the get-rich-quick schemes and patent-cure-all remedies. Let us say nothing of the bad taste of selling these things with a "hollering" up and down the aisles in the midst of an artist's performance. Many pianists and singers would not have allowed it, but perhaps they want to preserve the artistic atmosphere and they have not already done so by means of a "religiously-lighted" stage, a somber and impressive manner, and countless other little art manufactures.

But what did these keys or guides do? If the pianist felt that he really must have intelligent response, why did he not have them distributed freely that many of the untrained who maybe needed them most might get them? Those who bought them for the most part, it seemed, were so engrossed in reading the guide that they didn't have time to listen to the music. It was like the loquacious guide in travel, who talks so much and so rapidly and so persistently that one has no chance to look at anything for trying to listen, and much less a chance to ask a question that would start off his own independent views. Of course, there may have been the expectation that the hearers would be so lost in the labyrinth of alternating poundings and sentimental glidings over the keys that even the intelligent would need a guide.

★ ★

The following program was given last week at a concert given by Piedmont Presbyterian church, which was crowded to the doors: (a) "Sancta Maria" (Faure); (b) "Rockin' in de Wind" (Neidlinger), double quartet from Treble Clef club, Mrs. Sanderson Reed, Miss Grace Campbell, Miss Catharine Covach, Miss Hilda Hegele, Mrs. J. Ernest Laidlaw, Mrs. Virginia Spencer-Hutchinson, Miss Clara Howell, Miss Alice Juston, Mrs. Phillip Pollock, accompanist; "Slave Song" (Riego), Miss Clara Howell; "The Hills of Skye" (Harris), Miss Catharine Covach; "Jean" (Burleigh), Mrs. Virginia Spencer-Hutchinson; "Because" (D'Hardelot), Miss Grace Campbell; "My Rose of Yesterever" (Rich), Miss Alice Juston; (a) "The Blue Bells of Scotland" (Arr. by Schilling), (b) "The Dusk Witch" (Ambrose), double quartet; "Douglas Tender and True" (Bartlett), Mrs. J. Ernest Laidlaw; "You and Love" (D'Hardelot), Miss Beulah Cadwell; "An Island of Dreams" (Herbert), Mrs. Walter Reed; "The Miller's Wooing" (Fanning), double quartet.

★ ★

It was gratifying to hear from L. G. Sharpe, the London manager, that he counts his newly acquired attraction, Arthur Alexander, one of the most promising musicians he has taken up. Mr. Sharpe by the way, was pronounced by an Englishman who knows him the most honest of all the English managers and impresarios. His commendation of and enthusiasm over Arthur Alexander straightway gain weight. Mr. Alexander, so Mr. Sharpe says, is endowed with real genius and is remarkably talented and versatile. He hopes to keep the young tenor with him for serious work and expects him to create a real sensation when he is launched on the public sea on a broader plan. His work through England has been most successful and he has in the short time he has been there made an enviable name for himself.

★ ★

The music program for today at Taylor Street Methodist church will be as follows: Morning—Organ, "Molto Adagio" (B. Tours); anthem, "The Heavenly Message" (Coombs), violin obligato, Miss Barker; offertory, trio, "Sweet Is the Work" (Weigand), Mrs. Muller, Mr. Boyer and Mr. Yates; organ, march, "Sollemnelle" (Westbrook). Evening—Organ, "Serenade" (Chwatal); anthem, "O for a Closer Walk With God" (Foster); offertory, bass solo, "It Is Enough," from "Elijah" (Mendelssohn); organ, "March" (Hofman). The choir: Soprano, Mrs. E. S. Miller; contralto, Miss Evelyn Hurley; tenor and director, W. H. Boyer; bass, Charles Cutter; organist, Mrs. Warren Thomas; chorus of 30 voices.

★ ★

The farewell concert of J. P. Robertson at Arion hall, March 27, will be of unusual interest to music lovers. The following artists will be heard in Scottish song and story: Mrs. Walter Reed, Miss Kathleen Lawler, Miss Barston, Mrs. Gibb, Mr. Crowther, Mr. Murray, Mr. Coleman and the Welsh chorus. Mr. Robertson will present a sextet of juvenile kilted dancers in reels, strathspeys, fling, sword dance and sailor's hornpipe to bagpipe music. The accompanists for the evening will be Carl Denton and Stiles' orchestra. Dancing will follow the concert.

★ ★

Mrs. Olga Bartsch-Lange's B-Sharp club had its open meeting last Monday evening. J. M. Michael, the soloist, was enthusiastically received by the club. His numbers were: "Plantation Song" (Clutsam), "A Bowl of Roses" (Clark); "The Night Has a Thousand Eyes" (Metcalf), "Serenade" (Dressler). The aim of the club is the study of light singing. The members are now able to sing any music written in the key of C. The next meeting takes up the study of the key of G and so on till they are able to read all keys at sight. The last Monday in the month will be open night, the members will bring their friends and solos will be sung by the pupils and choruses by the club.

★ ★

The Webber String orchestra will give the following program at St. Vincent's hospital this afternoon from 1 to 3:

Overture, "Lustspiel" Op. 73.Keler-Bela
"Serenade" ..... Schubert
"O, Promise Me"....De Koven-Webber
Contralto solo, Miss McIntosh.
Selection from "La Boheme"..... .....Nevin-Webber
"Traumerie" ..... Schumann
Contralto solo, Miss Rosina McIntosh.
Grand selection from "Martha"..... .....Flotow-Odell
"Medley of Southern Melodies"..Webber
"The Boston Ideal March".....Siegel

★ ★

Mrs. William K. Vanderbilt Sr. recently bought out the entire seating capacity of the New Amsterdam theatre, where Henry W. Savage's production of "The Merry Widow" is playing, and gave an extra matinee performance, disposing of the 1,800 seats in the playhouse to New York's "400." Mrs. Vanderbilt bought the seats at the usual prices and sold them at a premium. Her transaction netted $6,000 for the Nassau hospital, in aid of which the performance was given.

★ ★

Mrs. Walter Reed will sing a solo, "Nearer My God to Thee" (Neidlinger), at the First Presbyterian church at the morning sermon today.

★ ★

What can you expect of an audience when one of its members whispers excitedly, "Ain't he grand? I just think his variations and Fugey were lovely!" And we look for independent judgment and expect people to stop parasiting their opinions!

★ ★

It is said that Ellen Beach Yaw may be heard in opera at the Metropolitan next season. There are many out west here who wish her that advancement. Miss Yaw has a remarkably clear high voice of much sweetness. When heard in concert here she was far from being a success but that was largely due to her amateurishness and to the handicap of a poor accompanist. The concert itself was distressing because it moved so slowly and with such effort, but still one cannot deny that Miss Yaw has a pretty voice of much promise. She seemed then to need development of force and individuality; seemed in short to require a personality, which doubtless years and more experience will bring her if she has not already attained them.

★ ★

An indirect slap at Paderewski comes from Leonard Liebling in the Musical Courier in the remark, "Alexander Lambert says that Chopin-hauers are not necessarily philosophical pianists." 'Hauers' in Germany are choppers or hewers, and over there Paderewski is termed a "hauer."

★ ★

Louis Blumenberg's definition of an "advance agent" is "a man who generally leaves the company behind."—Leonard Liebling in the Musical Courier.

Madame Lillian Blauvelt, Operatic Singer Who Will Be at the Heilig This Month.

ANOTHER HERETIC
Shows His Ignorance

A music critic—English graduate—writes from Denver, on the occasion of Paderewski's stock program performance: "His fugue and variations, advertised as the first hearing, was not even a well-conceived extemporaneous performance. It had a head, but no body or tail; tidbits from Bach, Liszt, and several other composers. Really, I cannot believe the thing was ever written out; if so, he had better not write any more, for it will never add much to musical literature."

"What sort of first hearing was that advertised in Denver?" remarks the severe critic of the Musical Courier. "Was it the first hearing of the work anywhere, was it the first hearing in Denver, or was it the first hearing in America after Paderewski has played his precious opus in about 20 or 30 other cities of this country before reaching Denver? Two things are sure; the first is, that Paderewski played the fugue and variations in New York; the second is that the Musical Courier wrote as follows about the work after its premiere here: 'Paderewski's variations consist simply of a series of conventional external embellishments on a theme of unmelodious and singularly unaesthetic character.

"Paderewski does a series of grand and lofty tumblings in an improvisational way about the theme, and displays the special technics in which he excels. Of the true variation form, as expounded by Beethoven, Schumann and Brahms, this pianist-composer seems to have no idea, for his theme never gets away from its bald self and suggests no side lines of imaginative construction. All in all, the variations are worthless and as futile and empty as the same composer's long forgotten opera, 'Manru.'"

ENGLISH PUNSTER
Plays on American Events

The London Punch has grown funny at America's expense and after London's own mad rage for Tetrazzini has caricatured New York's fit of madness over the Italian prima donna who recently made her debut at the Manhattan with such startling success. The article is interesting from the standpoint of English humor and English lights on American subjects. It follows here:

TETRAZZINI'S NEW TRIUMPH.
(By Marconigraph.)

New York, true to its reputation as the capital of boss ideas, is going characteristically wild over Tetrazzini.

There has been nothing like it since Harry Lauder and interest in the Thaw case is now practically non-existent. People talk Tetrazzini from morning to night, and in their sleep.

The queue at the Manhattan opera house begins at daybreak and by breakfast time there are enough people to fill every seat three times. The cheapest seats are $5 each; first lap seats are $10 with second lap $30. There is, however, likelihood that the sale of laps will be stopped by Anthony Comstock, even if the inability of the original seatholder to see anything does not bring the habit of sitting in laps into disrepute.

The rush for the high priced seats is equally phenomenal. Failing to get them, strong men weep and strong women shriek; weaker vessels become as mad as Thaw's relatives.

A clerk who embezzled $50 last week was acquitted when he pointed out that he wanted the money to buy a back seat for "Traviata."

Mrs Stuyvesant Kipper has named her pet chow, for which she gave $20,000, Tet, in honor of the prima donna.

A well known fancy store on Broadway is doing enormous business with a lacquer article known as the Zini tea-tray, which sells readily for $10, although it is worth, perhaps, only as many cents.

Tetrazzini teas, at which these trays are used, are now all the rage. The guests have to sing the highest note they can between each mouthful or sip.

The papers have nothing but praise for the great singer. The World heads its article, "Better Than the Best," while the Tribune, more staid but equally enthusiastic, begins its praises with the words, "Nightingales are now back numbers."

On Wall street such is the rage for opera and the great singer that men converse and carry on their business solely in recitative.

Chauncey Depew has given up making after dinner speeches.

Mr. Cortelyou, who began life as a professional musician, has resigned politics in order to study for the operatic stage.

Booker T. Washington was in the stalls the other night with a view to appearing as Othello to Tetrazzini's Desdemona.

Thaw, denied the opportunity of hearing Tetrazzini, has asked to be transferred from the Tombs prison to Sing Sing.

Wagner's Tetralogy is to be renamed the Tetrazziniology in the hope of inducing the diva to study the roles of Brunnhilde and Sieglinde, which she has hitherto neglected.

Upton Sinclair is writing a new novel called "The Larynx," which he has dedicated to Madame Tetrazzini.

President Roosevelt is taking singing lessons.

INTERESTING FACTS
Of Wagner and the Hoodoo

The following interesting article from the Musical World refers to Wagner's well known superstition regarding the number 13:—

"To begin with, the composer was born in 1813, and died February 13. The inauguration of the Bayreuth theatre was on the 13th and the two famous representations of 'Tannhauser' at the Paris opera were on March 13 and May 13, 1861 and 1895. There are 13 letters in the name of Richard Wagner. The total of the figures in the year of his birth, 1813, equals 13. He wrote 13 music dramas. His determining impression in favor of a dramatic career was made on the 13th of the month, after hearing Devrient in 'Der Freischutz' on October 13, 1819. Weber died in Wagner's 13th year. Wagner's public debut as a musical personage was in 1831 (added, 13.) He completed 'Rienzi' in Paris in 1840 (added, 13.) 'Tannhauser' was completed on April 13, 1844. Wagner's exile from Saxony lasted 13 years. September 13 was his last day at Bayreuth. Liszt saw him for the last time in Venice, January 13, 1883, and the year in which he died was the 13th of the German confederation."

The events connected with the number 13 in this case seem to lean more toward the good than the bad. Another journal suggests that there may be some errors in these numbers, as for instance Wagner published only 11 instead of 13 music dramas. But it is to be hoped, after all the racking of mind and memory and history the compiler must have gone through to stretch out these facts far fetched as some of them are, that his efforts will not be greeted with any "incorrect" exclamations."

ASSISTING SOLOISTS
Of Rank With Blauvelt

The next musical attraction to be offered by the Heilig management will be one of interest. Madame Lillian Blauvelt, as was announced here last Sunday, will sing Wednesday evening, March 18. An additional announcement of interest lies in the news that with her will come Albert Rosenthal, violincellist, and Miss Kellogg, pianiste.

Those who follow the musical annals closely so as to know the records of young musicians before they are hailed great by the world at large know of Albert Rosenthal's standing in Europe where he has been studying for some years past and where his work has aroused the critics to surprised praise of the young westerner. This, I believe, is his first American tour since he returned from Europe and all the criticisms I have seen of his work have been most commending. Miss Kellogg is a young American pianiste whose work has attracted favorable attention in many places.

Madame Blauvelt is well enough known to need no further introduction than her name. She sang here in concert several years ago, five or six, I believe, under Lois Steers' management, and was voted charming and delightful at that time. Since then she has been in grand opera and light opera and has made a success in both. She is one of the younger prima donnas and her soprano voice is full of youth and enthusiasm. It is said that her voice has grown much since her last appearance here. Her personality is not the least of her assets, for she has beauty and grace and a delightfully friendly air.

ENGLISH OPERA TO
Invade Holy of Holies

A report that English opera will be given stress next season at the Metropolitan has caused a good deal of excitement and not a little triumph in the camps of those who have long been fighting for this end. The fight has been a long hard one and this is one of the first signs of a yielding, which it is held, will be complete surrender soon.

The fight has been going on within the papers for a long time and musicians have talked about it among themselves with no visible result. Henry W. Savage made the first practical effort and he has been successful in producing very good opera in English for several years past. The same conditions prevail in England and only within the last few years has a single company, the Carl Rosa, given opera in English there, and done practically the same work as Savage has done here. It has met with so much success there that Hans Richter contemplates giving the entire Ring cycle of Wagner in English.

Of course there are those who will hold up their artistic hands in horror and talk of the sacrifice of art and give the usual arguments that have been floating around for the past century. But the fact remains that in France opera is given in French, in Germany, in German, in Italy, in Italian, no matter in what language the opera may have been written formerly, and they do not think the translation a sacrifice.

Otto H. Kahn is the new director at the Metropolitan who is championing this change. Herr Mahler and Mr. Dippel have expressed themselves in favor of the change. In an interview with the New York Evening Post Mr. Kahn says:

"While we have done nothing definite as yet, we fully intend to carry out the idea. It is our ambition to make the opera house more of an educational institutioon than it is—as it should be. A great institution like the Metropolitan opera house should be as much a national educational project as the American Museum of Natural History or the Metropolitan Museum of Art.

"We realize that it cannot fully claim such a place until it is in a position to assist native American talent. As a matter of fact, there is no doubt of America's ability to support grand opera of its own. Mr. Mahler, the director, has been much struck with the artistic appreciation and good musical taste of the American people. He is very optimistic of the success of such a plan. The singers are ready—the female singers, at any rate, and male singers will be found, once there is a strong call for them. They have never really had a chance to be developed yet.

"As to what we shall try to produce, I cannot say. It is too early; we have not yet looked around the available field. There are probably few native American operas, but there is at least one of Paine's which I think is good, and there is another by a German composer, Weber, which was originally composed to an English libretto. That fact is not generally known. It has been sung abroad and in German in this country. "Oberon," as it is called, would make a good initial offering in English operas.

"It is not to be supposed that we shall do away with the old regime. English opera will simply be an addition, not a substitute for the old repertoire. The old singers will remain, as well. We are only trying to give the opera house a truly national aspect. In that connection we are eliminating the financial features of its operation as much as possible, and developing the artistic features."

SPLENDID PROGRAM
For Five Days' Festival

The interest in the appearance of the Chicago Symphony orchestra is rapidly growing as work for the chorus progresses. Rehearsals are being held every week at Eilers and the chorus is growing. It is expected to have a chorus of 300 in good singing form by April, when the orchestra arrives.

The dates for the festival are from Friday to Sunday, April 10, 11 and 12, with four concerts. There will doubtless be a large attendance from out of town for this festival, and it will be one of the most important musical events ever recorded in Portland's history. Von Fielitz, the regular conductor, will not accompany the orchestra, for he has gone abroad, but Rosenbecker will have the direction. With the orchestra of 65 will be 10 instrumental soloists, and six vocal soloists to sing with the chorus.

The program arranged is an interesting and varied one, offering entertainment for all tastes. Friday night at the opening concert "Fair Ellen," by Max Bruch, will be given. The cantata is well known, with its pretty story of the siege of Lucknow, and its pretty airs. Saturday afternoon there will be a popular concert by the orchestra with solos. Saturday evening "The Swan and the Skylark," by A. Goring Thomas, will be given by the chorus, assisted by the orchestra. Sunday afternoon will be given "The Messiah" (Handel), and Sunday night a grand orchestral concert with the soloists.

The soloists' names have not yet been published as the entire list has not been arranged, but it is promised that some well known singers will be numbered among them.

SANE PIANIST HAS
Many Outside Interests

Here is a really interesting article which treats of the human side of a human pianist:

"It is difficult to make a hero out of Bauer," writes Ethelyn Middleton. "All the elements are there and to spare, but he will not have them put together and consent to stand on a pedestal. Just as he lets you know at once that he is not a "wunderkind," but reached his excellence as a pianist through perseverance and hard work, so now that he ranks among the most proficient virtuosos of the age he discusses his and other people's music with the calm good sense so often lacking in many great artists who seem to feel that part of their capital is pose.

"Mr. Bauer is a worker. When he is not giving recitals and lessons to a few favored pupils he is always on a tour in some part of Europe. Or he is busy with his books, or else out on an excursion among the antiquary shops of Paris looking for old woodwork, for which he has a particular penchant and of which he has a number of excellent specimens in his house.

"I dabble in lots of things,' he said to me smilingly, 'but I'm not a bit of a savant.'

"I took a look about his charming rooms, whose walls are covered with good pictures and engravings signed by the artists themselves. He also has one or two superb Japanese prints and no end of bits of bronze signed with famous names. There are photographs of many musicians, all autographed, and other photographs representing jovial scenes in the two Americas where Mr. Bauer appears in quite a different light than that of pianist. Best of all there is a finely stocked bookcase. Mr. Bauer's room, like himself, suggests that if he is a pianist first of all, he has interest in many other things besides and is trained to put into his interpretation of great piano literature the culture and aesthetic sense of a well-stored brain."

PATRON SAINTS' DAY
Occasion for Good Music

Today is the patron saint's day at St. David's church, East Twelfth and Belmont streets. The day will be observed with special music at the regular morning and evening services, and a special musical service will be given at 3:30 in the afternoon.

The music at the choral celebration at 11 this morning will be Tours in C. At the evensong at 7:30 will be given Magnificat and Nunc Dimittis, Gadsby in C. (Cornets, J. B. C. Lockwood and John Lockhart.) A solemn Te Deum will be sung at the close of evensong. (Music by Sir Villiers Stanford.)

The program of the afternoon recital is of special interest and presents some beautiful numbers not generally given. The song numbers are of special merit, some of the most dignified and beautiful music that can be found for this work. The program follows:

Organ prelude, Sehr langsam (Kreislerlana) ..... Schumann
Aria, "O God Have Mercy" (St. Paul) ..... Mendelssohn
D. B. Mackie.
Aria, "O mes soeurs" ..... Massenet
Miss Suza Jones.
Violin solo, Adagio pathetique...Godard
Henry L. Bettman.
Lessons in Charity—
(1) "The Requital" .....Blumenthal
C. E. Patterson.
(2) "Magdalen" .....Constance Maude
J. B. W. Lawson.
Organ symphony No. 5 (first movement) ..... Widor

MUSICIANS MAKE
Debut With Success

The recital at the Heilig Wednesday evening introducing Frank G. Eichenlaub, violinist, and Miss Beatrice C. M. Hidden, pianiste, was largely attended and both artists, who were making their initial bows to the Portland public, met with enthusiasm.

Mr. Eichenlaub has just returned from Europe, where he has passed the last six years in study, part of the time with Sevcik and part with Musin. His first number, a Beethoven romance, was below the grade of his other work. In "Paroles du Coeur" (Radoux-Musin) his work was a little more confident and developed individuality. But in the Bruch concerto he arose to his real abilities and did the difficult work in a most commendable manner. His bow was free, his fingering easy and certain and his tone good. Perhaps he played best, however, the Wieniawski "Airs Russe," into which he succeeded in putting contrasting emotions, bringing out the different folk melodies with their quaint setting effectively. His first encore was the "Surprise Song" from the "Meistersinger," and of course he had to play the inevitable "Traumerei" at the close in response to the insistent applause.

Miss Hidden, too, has recently returned from study abroad. Nervousness detracted a good deal from the beauty of her first number, Liszt's "Liebestraum," into which she may, perhaps, have read a little too much sentimentality for some. A Chopin prelude was given in encore. But she left little to be desired in her playing of the lovely, tuneful Liszt concerto. It is a large undertaking to play this concerto, but Miss Hidden was fully equal to it. She developed a strength, a power and a confidence quite unheralded by her other numbers. Her wrist was flexible and her attack forceful and clean. The concerto is a brilliant composition and she preserved the brilliancy in her reading. E. E. Coursen played the orchestral parts with precision and accuracy. Miss Hidden's encore was a pretty little Grieg number.

Both musicians will readily find a place in Portland for their work. The patronesses for their concert were Mrs. A. E. Rockey, Mrs. Rose Bloch Bauer, Mrs. P. J. Mann, Mrs. Frederick Eggert, Mrs. Harvey W. Scott and Mrs. H. C. Phillips.

Miss Kathleen Lawler presented a number of her pupils in recital at Eilers' hall yesterday afternoon.

Belt Made of 225 Steer Hides.

From the Seattle Post-Intelligencer.

Washington state boasts the largest leather belt ever made in the world. The hides of a herd of 225 steers were required to furnish the material from which the big endless belt was built. Only the centers of the hides were used, and each of these was stretched for weeks to insure perfectly even strength in all parts of the proposed belt. The belt is 114 feet long 8 feet wide and three-ply thick. The weight of the belt is something more than 2,500 pounds.

Not a peg, rivet or fastening of any kind was used to weld the pieces of hide together. The best quality of cement was used and the places where the hides overlap welded by the weight of a hydraulic press bearing 250 pounds pressure to the square foot. The big belt has just been installed in the new Dempster sawmill at Tacoma, Washington.

MAIL ORDERS
Will Be Received
MONDAY, MARCH 9
For the Famous
LYRIC SOPRANO
MADAME
LILLIAN
BLAUVELT
SONG RECITAL
Heilig Theatre
WEDNESDAY EVENING ..... MARCH 18
Assisted by
ALFRED ROSENTHAL, Cellist.
MISS EDITH KELLOGG, Pianist.
PRICES:
Entire lower floor.....$2.00
Balcony, first 9 rows....$1.50
Balcony, last 5 rows....$1.00
Entire gallery, no reserve $1.00
HOW TO ORDER SEATS.
Address letters and make checks and money orders payable to W. T. Pangle, manager Heilig Theatre. Inclose self-addressed envelope to help insure safe return.
Phone Heilig Theatre for any information desired.

WIDELY-KNOWN VOCALIST WITH SYMPHONY ORCHESTRA

Mrs. Genevieve Clark Wilson, Who Will Be Heard With Chicago Symphony Orchestra Which Comes Next Month.

As soloist for this year the Chicago Symphony orchestra which is soon to be heard in Portland has secured Mrs. Genevieve Clark Wilson whose soprano voice has for the past nine years been recognized as one of the best to be heard in oratorios, recitals and concerts in the country. She has made a decided advancement in her work since she was last heard in Portland and she is now regarded as the sweetest voiced and most intelligent singer in oratorio and concert work.

Everywhere, under varied conditions, from single solo numbers to long and sustained oratorio roles and recitals, she has met with unbounded success. There is not a prominent orchestra in the country with which Mrs. Wilson has not appeared and her career is significant in the many rearrangements made by various clubs with which she has sung.

The Chicago Symphony orchestra has long been at the head of all western musical organizations. It was organized by Charles Beach in 1899 and Adolph Rosenbecker was chosen conductor. The first season the orchestra gave 60 concerts, confining itself to the middle west and south. In the spring of 1901 a festival tour was made, the orchestra being accompanied by a number of eminent soloists. Since then the tours have been made each year and extended from Chicago to the Pacific coast, through Mexico and Canada. The orchestra is now in its eighth season.

Oregon's Biggest MUSICAL EVENT
ANNUAL SPRING FESTIVAL
AT
THE ARMORY
(Portland, Oregon.)
April 10-11-12
Chicago Symphony 65--Orchestra--65
Direction Herr Rosenbecker.
8—VOCAL SOLOISTS—8
10—INSTRUMENTAL SOLOISTS
300—CHORUS—300
FRIDAY NIGHT
Grand Orchestra Concert and
"FAIR ELLEN"
By Max Bruch.
Story of "The Siege of Lucknow."
SATURDAY AFTERNOON
Popular Orchestra Concert.
SATURDAY NIGHT
Grand Orchestra Concert and
"The Swan and The Skylark"
By A. Goring Thomas.
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