# THE REALM of MUSIC

By GAETA IVORDA WOLD.

FRITZ KREISLER VIOLINIST

HAROLD BAUER, PIANIST

Musicians Who Will Give a Joint Concert Under the Steers-Coman Management.

THAT the Portland Symphony orchestra, which has lately been put on foot, is an alive organization working together for the best ends, and that it will succeed in doing excellent work for the community, one needs only to attend a rehearsal to be assured. Last Tuesday I had the privilege of attending the regular weekly rehearsal at Eilers' hall by invitation, and it was a matter of surprise and pleasure to see and hear what this new organization is planning to bring out.

The orchestra is under the leadership of Charles Dierke, who is known throughout the state as one of the foremost piano instructors, and one of the best rounded musicians in the state. His direction of the orchestra is interesting. He has his work thoroughly in hand, knows his instruments perfectly and can command them easily with a gesture of the hand or an expression of the face. At the same time he does not have to resort to any ape like gyrations to emphasize his point. He knows his work perfectly, and insists on his players knowing it equally well.

One of the most interesting numbers at the coming concert will be the Liszt concerto in E flat major, which Mrs. Beatrice Dierke is to play. Those who have heard Mrs. Dierke play this before need not be told of her splendid work in it. She played it at one of her recitals with Mr. Dierke playing the orchestral parts on second piano, and she has all the strength and brilliancy necessary for this big and beautiful concerto. She played it with the orchestra last Tuesday, and though it was only their second attempt the accompaniment was played well and intelligently, and Mrs. Dierke showed herself well able to play with a large orchestra and to make her work stand out with force and individuality throughout even the heaviest part of the accompaniment.

An interesting program is being prepared for the first concert, which, by the way, will be given Monday afternoon, March 23, at the Heilig. Besides the tuneful concerto, the Lohengrin overture and Mendelssohn Scotch symphony will be on the program, and several smaller numbers. The members are sincerely interested in the work, and aside from the rehearsals bought from the musicians' union they spend much time on their scores and are able in a short time to bring their work to a high grade with little ensemble practice.

Most of the leading orchestral players in Portland have joined the organization and have agreed to work together harmoniously for the good of the cause. The members now practicing are: First violins, Henry Bettman, Carl Denton, Frank Griffin, H. C. Bayley, M. Blumenfeld, A. Zilm, W. Richter, Mrs. Sherman Brown; second violins, John Seltenreich, Oscar Hoch, J. H. Kreyer, G. E. Surles, M. Marx, J. Smith; violas, W. Bentley, Emil Thielhorn, F. W. Richter, Frank Harnack; cellos, Ferd Konrad, Daniel Driscoll, Fritz Zilm, A. W. Larsen; base viols, G. Bertram, M. D. MacDonald, Carl Stoll; flutes, A. Brancone, John Straub; oboes, R. C. Russell, Tom Gilliman; clarinets, E. L. Rice, M. B. Palacios; bassoons, B. A. Heitkemper, J. L. Wallin; horns, Charles Walrath, R. Ruzzi, H. Bauzer, Theodore Osner; trumpets, W. N. Livingstone, Ben Driscoll; trombones, H. Wennerstrom, A. DeCaprio, N. A. Tait; bass drum, Alber Everest; timpani, B. Allen.

The support of such an organization is an interesting matter, and many who have seen the orchestra "go to the wall" in former years through lack of support wonder anxiously how it will fare this time. The plan of the symphony orchestras of most of the larger cities of the country has been adopted finally, and at last the organization will start out on a good financial basis. In former years the orchestra has come into existence and practiced on the strength of general enthusiasm and the general but unsubstantial encouragement it received, depending on the chance box office receipts to pay its expenses. But when the concert came around perhaps one person was out of town and another was ill and another (there were a good many of these) had lost his interest, and the orchestra was left in debt. It usually devolved upon W. D. Wheelwright, who has more or less fathered the recalcitrant orchestra, to get it out of debt and set it on its feet again for a fresh trial the next year, which would end in the same disastrous manner.

But now it is all different, excepting that W. D. Wheelwright is still actively interested in it. The orchestra is to be run by subscription and arrangements were made for all the expenses before ever the men were gathered together for rehearsal. Th subscriptions of public spirited citizens who realize the worth of such an organization has entirely arranged for the expenses consequent upon the first concert and rehearsals, and the list is still growing, so that the whole three concerts will be entirely provided for before given. That is the only way to give a symphony orchestral season at home.

The subscribers number many of the most prominent people in town, who have given $100 or $50. Among them are W. D. Wheelwright, Paul Wessinger, Theodore B. Wilcox, W. B. Ayer, W. J. Burns, Mrs. Sherman Brown; second violins, John Seltenreich, Oscar Hoch, J. H. Kreyer, G. E. Surles, M. Marx, J. Smith; violas, W. Bentley, Emil Thielhorn, F. W. Richter, Frank Harnack; cellos, Ferd Konrad, Daniel Driscoll, Fritz Zilm, A. W. Larsen; base viols, G. Bertram, M. D. MacDonald, Carl Stoll; flutes, A. Brancone, John Straub; oboes, R. C. Russell, Tom Gilliman; clarinets, E. L. Rice, M. B. Palacios; bassoons, B. A. Heitkemper, J. L. Wallin; horns, Charles Walrath, R. Ruzzi, H. Bauzer, Theodore Osner; trumpets, W. N. Livingstone, Ben Driscoll; trombones, H. Wennerstrom, A. DeCaprio, N. A. Tait; bass drum, Alber Everest; timpani, B. Allen.

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Miss Kathleen Lawler presented several of her pupils in song recital last Saturday afternoon at Eilers' hall. Most of the singers have not been studying long, and this was their first appearance in public, but even with a little natural nervousness the program was thoroughly enjoyable. The singers showed careful and conscientious work. The work of Miss Esther Olsen, Miss Hazel Hardie, and Miss Nona Lawler was especially commendable. The program follows:

"By the Sea" (Rees), "My Lady Chloe" (Leighter), Lyra club; "Mattinata" (Tosti), "April's Gift" (Riego), Miss Hazel Hardie; "O, Loving Father" (Riego), "Douglas, Tender and True" (Bartlet), Miss Esther Hogan; "Counsels to Nina" (Weckerlin), "Old World Serenade" (Helmund), Miss Maude Belcher; "Sehnsucht, Yearning" (Castello), "Norwegian Lullaby" (Loge), "The Day Is Ended" (Bartlet), Miss Esther Olson; "Forever Dear" (Streleski), "The Willow" (Salter), "The Dove" (Ronald), Miss Nona Lawler; "My Soul Doth Wait" (Marston), "White Throat" (Aspinall), "Verborgenheit" (Wolfe), "Where Blossoms Grow" (Sans Souci), Miss Lottie Hampton; "A Fors Lui, aria from "Traviata" (Verdi), "The Call of Spring" (Daniels), Miss Hazel Hardie.

★ ★

Mrs. William Francis Fields of 207 Eleventh street entertained about 200 of her friends last night with a musicale at which Emil Enna was the pianist. Mr. Enna played a new program in which he presented a number of novelties, which were well received. Following is his program: Rachmaninoff, prelude; Sinding, Etude Melodique; Seebock, Minuet A L'Antico; Chaminade, Variations sur une Theme Originale; Saar, Romanze; Scarlatte-Tausig, Allegro in G Minor; Blumenshein, Barcarole; Grieg, Humoresque; Schytte, Etude and Polonaise; MacDowell, Scherzino Arabesque; Saint-Saens, Les Cloches de las Palmas; Emil Enna, Suite Op. 10, (1) Morning, (2) Noon, (3) Night; Emil Enna, Suite Op. 11, (1) Chanson d'Amour, (2) Impromptu, (3) Tarantella; Wagner-Enna, paraphrase on a Wagnerian motive; Gounod-Enna, paraphrase on motives from Faust valse.

★ ★

The Astoria Philharmonic society is a new organization which has recently organized for work. Many of the most prominent citizens of the town are interested in its support. Following is the list of officers and directors: John H. Whyte president, J. T. Ross vice-president, G. Ziegler secretary, C. R. Higgins treasurer, Dr. Emil Enna musical director; directors, S. Elmore, Theodore Frederiksen, Dr. A. A. Finch, Dr. T. L. Ball, S. L. Nanthrup, John Gratke, Will Gratke, Herman Wise, A. R. Cyrus, W. E. Schimpff, Charles Abercrombie, J. E. Higgins, Dr. O. B. Estes, C. S. Gunderson.

★ ★

Tetrazzini's secret is out at last. "The extraordinary capacity for producing high tones possessed by Madame Tetrazzini is due," so we are told by J. Van Broekhoven in the New Music Review, "to her natural ability to contract the inner larynx cavity by the action of false vocal cords, so as to produce a small, contracted form of the inner larynx cup." It is very easy. Try it.—Musical Courier.

★ ★

The music department of the Woman's club entertained its friends last Thursday afternoon. Mrs. F. M. Branch, Mrs. A. G. Ridell, and Mrs. A. B. Price were the hostesses for the afternoon, serving dainty refreshments at the close of the following program: Piano solo, Rhapsodie No. 2 (Liszt) Miss Stark; chorus, "Snow Flakes" (Cowan) club members; reading, "Hain't Going to Cry No More," (Riley) Mrs. G. W. Martin; solo, "A Mission of a Rose," (Cowan) Mrs. K. Cushing; reading, "An Order for a Picture" (Cary) Mrs. Stark; solo, "Night Song," (Ashford) Mrs. J. S. Hamilton; chorus, "A Bed Time Song," (Nevin) club members.

★ ★

Miss Elizabeth Patterson Sawyers has been engaged as the soloist with the Seattle Symphony orchestra for the concert to be given late in March. Miss Sawyers, who is Mrs. Fletcher Linn's sister, is spending the winter here, after several successful seasons at Depauw university, Indiana. She is thoroughly artistic and musicianly, and though she has not given any public recital here since her last arrival, those who have heard her in her delightful studio recitals have been charmed with her sincerity. Some years ago, when she was here she gave a very successful recital at the Marquam which was largely attended and elicited much enthusiasm.

★ ★

Special music at the First Baptist church today will be as follows: Morning: Organ voluntary, "Festival Service in D" (Shelley); anthem, "The Lost Sheep" (Jordan); solo, "My soul Doth Wait" (Marston), Miss Kathleen Lawler; postlude, "March" op. 8, (Barnard). Evening: Organ voluntary, "To the Evening Star" (Wagner); chorus, "From Egypt's Bondage Come" (Page); quartet, "Awake My Soul" (Schnecker); postlude, "Andante Sostenuto" (Jackson); Miss Kathleen Lawler, soprano; Miss Ethel Shea, contralto; R. N. Hockenberry, baritone; J. W. Belcher, tenor and director, and Miss Grace E. Kemp, organist.

★ ★

The music at Taylor street Methodist Episcopal church will be, morning: Organ, "Song of Spring" (Leybach); anthem, "The Lord Is My Rock"; offertory, contralto solo, "O, Loving Father" (Del Riego); organ, "March of Priests" (Mozart). The choir—soprano, Mrs. E. S. Miller; contralto, Miss Evelyn Hurley; tenor and director, W. H. Boyer; bass, Charles Cutter; organist, Mrs. Warren Thomas, and a chorus of 40 voices.

★ ★

The program book of the Pittsburg orchestra quotes a writer who likened the tone of the oboe to "caviar smothered in violets." Culinary comparisons are not bad in music. Thus we set down the dictum herewith that the tone of the ocarina is like limburger cheese sprayed with attar of roses.—Musical Courier.

★ ★

A cantata, "The Prince of Peace," by John Spencer Camp, will be given at Hawthorne Park Presbyterian church, East Twelfth and Taylor streets, at this evening's service. A double quartet choir will give the cantata, which consists of eight parts: "The Triumph of Prophecy," "The Annunciation," "The Vision of the Shepherds," "The Journey of the Shepherds," "The Quest of the Magi," "Mary's Slumber Song," "The Flight into Egypt," and "God Manifest," with solos and choruses under each. The singers are: Sopranos, Miss Lina Linehan, director, and Miss Mary Dewart; altos, Miss Mae Breslin and Miss Clara Howell; tenors, J. A. Dunbar and Leo Martin; baritones, A. T. Samuels and G. Tetlow; organist, Miss Nellie Kennedy; violinist, Miss Minnie Hatfield; 'cellist, Byron Crawford.

★ ★

The following program was given at the last meeting of Mrs. Walter Reed's Tuesday Afternoon club:

"Flowers Awake" (Warner), Miss Ellen Driver; "The Quest" (Eleanor Smith), Miss Emma Klenow; "By the Zuyder Zee" (Gottschalk), Miss Olga Johnson; "Everywhere" (Speaks), Miss Edna Allerman; "A Memory" (Parker), Miss Clara Hill; "Invanno" (Tosti), Miss Eleanor Brodle.

★ ★

The Portland correspondent for the Musical Courier gives mention to William Lai, the Chinese student whose voice has attracted a good deal of favorable attention. Mrs. M. S. Whigham is his teacher. The correspondent mentions that his voice is a sweet tenor and that he sings with remarkable intelligence.

★ ★

An error last week made the Surprise song from the "Meistersinger" out of the Prize Song, which Mr. Eichenlaub played as an encore at his recital. The name at least was a surprise.

★ ★

An interesting mid-Lenten event will be the farewell concert of J. P. Robertson at Arion hall, March 27. The concert will be thoroughly Scotch.

★ ★

Miss Kathleen Lawler will sing "My Soul Doth Wait" (Marston) at the First Baptist church this morning.

## BEST TREATMENT FOR Unsigned Letter Microbe

"Regarding a letter received by the Musical Courier concerning the key in which Kreisler plays the Dvorak 'Humoresque,' we would say that we are willing to argue the question with the writer if he or she or it will send his or her or its name. If letters are not considered worthy of signature they certainly are not worth an answer."

So the Courier evidently has its troubles too with people who are not brave enough to come out in the open with their differences of opinion. Those who seek to destroy the peace of mind of their enemies by such means are like the dreaded thugs of ancient east Indian thuggism. They give their victims no chance. They steal upon them and catch them unsuspecting and have done their evil work without giving any chance for retaliation.

A true soldier is not afraid to come out in the open to deliver his blows and to take his equal chances with his opponent. A true sportsman holds himself above treachery. A sense of honor in which some are sadly deficient will be stronger than the sense of self preservation and will hold him above sneaking methods.

An anonymous letter aims to hit in a weak spot and sometimes it does, but its real culpability is not in calling attention to the weak spot but in allowing the receiver no opportunity to defend it. But the Courier's attitude is a good one, that what is not worth signing is not worthy of an answer, and one may get consolation from the fact that an anonymous letter writer could not have very strongly the courage of his own convictions, could not have been very sure of his own stand if he were afraid he might be called upon to defend it.

## GOODSON CREDITED to Paderewski's Discredit

The Musical Courier says: "The Evening Post, in speaking of Katharine Goodson, reveals bad taste in comparing her with Paderewski when it says, 'Certainly she played Liszt's second Hungarian rhapsody as if she had been reared on the plains of Hungary; with a dash, a vivacity, a passionate intensity and impulsive ardor that were thrilling. No one but Paderewski could have improved on that performance, and he only in his best mood.'

"Mr. Baughan, who wrote the biography of Paderewski, states that the weakness of his playing lies in a tendency to smudginess of execution. Baughan also says that the Pole's repertory is rather limited. Paderewski's repertory has been shown and is shown again in this paper in the programs he plays in this country, which consist of a very small recital program and nearly always the same.

"Purely as a pianist, playing the keyboard, he does not execute, by any means, with the smoothness and facility that Katharine Goodson does; nor is his tone as pure and as musical, nor are his interpretations, except in a few instances, as broad and as musician-like as hers. Purely as a pianist she ranges far above this now merely sensational player. That has been our position for years on Paderewski, and that is the position of a great many experts of this country, as is seen by people who of the west are giving him criticism that is disinterested."

## OPERATIC SENSATION Causes Various Opinions

The production of "Pelleas and Melisande," Debussy's remarkable French opera, is the operatic sensation in New York now. Mary Garden played the leading soprano role and two men, Perier (Pelleas) and Dufranne (Golaud), were brought from the Paris Opera Comique, where they created the parts in the premiere in that city. Gerville Reache and Mary Garden of the regular Manhattan forces also were in the premiere in Paris.

The opera is based on Maeterlinck's play and is variously described by adjectives that lend an idea of mysticism and elusiveness. The more learned critics pronounce it a masterwork in music, though the New York dailies all stumbled blindly through several paragraphs of symbolism, intangibility, subtlety, dreamland, mystery, vagueness and the like, which suggest that they were all lost. But the Musical Courier critic pronounces it far more real than Wagner's Ring, and calls Maeterlinck's men and women human in comparison with those of Wagner. The scene is laid, however, in a medieval and remote setting, but the story is one of the usual human emotions.

Debussy is pronounced materialistic in his music. He does away almost altogether with choruses, trios and duets and, as Leonard Liebling says, he seems to follow his characters about and to end his scenes and acts whenever a personage leaves the stage, and to repair to some other spot where a new scene setting is required. He does not have his characters pose and make stage pictures where they are living the most poignant moments of their lives, but he disposes of these scenes as naturally as possible as though he realized that the greatest moments are those of fewest words.

## POSSIBILITIES IN Kreisler-Bauer Recital

It is an interesting fact that Harold Bauer played the violin and attained great proficiency on that instrument before he devoted himself to the piano.

"It was pure accident that I became a pianist," said he. "I went to Paris in 1892, without any idea of changing my instrument, and at once set about getting engagements in concert. Without friends, and with little or no money, I did not find much opportunity, and had to resign myself to giving violin lessons. During this time, however, I was working away at the piano en amateur, simply with the object of developing my musical education. At the end of a year I had made the acquaintance of an impresario, who one day asked me point blank if I would go to Russia on a tour to accompany the songs of Mademoiselle Nikita, whose accompanist had suddenly fallen ill. I could not afford to refuse, and the tour lasted five months. When I came back a well-known violinist asked me to help in his concerts in the same fashion. I agreed, and behold, I had suddenly become a pianist without exactly knowing how!"

The fact that Bauer and Kreisler could change places and still give a first-class recital adds interest to their joint appearance here. It is said that this actually happened once, when in a small town they exchanged instruments and played the famous Kreutzer Sonata. An attempt is being made, by the way, to get them to play that sonata here, but in their natural positions.

W. L. Hubbard, the well-known Chicago critic, has written a most interesting critique on Kreisler's concert, beginning with the words, "A master gave a recital last evening in Music hall. The voice is one of the loveliest to be heard in the world today," and closing after a splendid eulogy on the tone, the soul, the mentality and personality behind the voice, the brilliancy and the warmth, with the words, "Who was the singer? Fritz Kreisler. It is true that it was with the voice of his violin that he sang, but that fact makes him none the less a master singer."

What greater praise can critic bestow on a violinist than this; that he makes his instrument sing with a voice that is almost human?

## BLAUVELT PROGRAM Presents Three Artists

Probably it is fortunate for the management that the date for Madame Blauvelt's appearance here at the Heilig has been changed from March 18 to 13. Madame Blauvelt is an artist worth hearing, but following directly after the Bauer-Kreisler concert the evening before, it is likely that many would have been unable to attend both. Now the dates do not conflict and there is no reason why Madame Blauvelt should not have the audience she deserves. With her are Albert Rosenthal, a 'cellist, who has recently come into flattering prominence, and Miss Edith Kellogg, an American pianiste of no small accomplishment, it is said. Following is the program arranged for Friday evening:

PART I.

Der Hirt Auf Dem Felsen....Schubert
Madame Blauvelt. Mr. Rosenthal. Miss Kellogg.
Hungarian Rhapsodie .....Popper
Mr. Rosenthal.
Humoresque .....Dvorak
Berceuse .....Chopin
Norwegian Dance .....Grieg
Miss Kellogg.
Aria, from "Rodelinda".....Handel
Cherry Ripe .....Horn
Pourquoi .....Delbes
Voce de Primavera .....Strauss
Madame Blauvelt.

PART II.

Rondo .....Boccherini
Air .....Bach
Chante Triste .....Tschaikowski
Am Springbrunnen .....Davidow
Mr. Rosenthal.
When Celia Sings .....Moir
Hushing Song .....Kate Vannah
The Breeze That Blows the Barley.....Kate Vannah
Spinning Song .....Lisa Lehmann
Madame Blauvelt.
Rhapsodie, Op. 11 .....Dohnanyi
Miss Kellogg.

## PORTLAND MAY HAVE Annual Music Festival

The musical festival to be given here in April, with the Chicago Symphony orchestra as the central attraction, will be one of the star events of Portland musical history. Everything is being done to make the event successful. The armory will be used for the concerts, as the only place in town large enough suitably to hold an orchestra. A huge stage will be built for the chorus and the orchestra and there will be three days and nights when one can literally feast on music.

And the management has done all in its power to put this treat within the reach of all. While it is contrary to the policy of these columns to make any mention of prices and the financial end of musical offerings, just a word may be inserted here as to the reasonable rate of season tickets. There will be five concerts in all and season tickets will sell for $5 to any seat in the house. This is to encourage people to attend often. One can undoubtedly get a better idea of the work and have a broader conception of orchestral possibilities after attending two or more concerts than after attending only one. The different viewpoints are part of one's education.

The vocal soloists have been announced as follows: Miss Genevieve Clark Wilson, soprano, whose name is by no means unknown even so far west as Portland; Rose Lutiger Gannon, contralto; Robert P. Hill, tenor, and Arthur Cummings, basso. I believe that all are prominent Chicago soloists. Adolph Rosenbecker will direct the orchestra.

A responsibility lies in the hands of the Portland public with regard to this event, for the management plans to make it an annual event should the support this year warrant it.

## VARIETY IS THE Spice of Life

The Musical Courier publishes with great glee the Paderewski concert programs given in several cities and remarks that it proves his great versatility. The only difference in the programs given in Chicago, St. Louis, Denver and Milwaukee is in the type, and in Denver the program is elaborately split in two and labelled Part I and Part II. The program is given below. Remarkable how it differs from the Portland program as well.

Variations and Fugue, Op. 23.....
..... Paderewski
(First Time.)
Sonata, Op. 27, No. 1, E. flat.....
..... Beethoven
"Auf dem Wasser zu Singen", "Soiree de Vienne," A major, "Ekrling,"...
..... Schubert-Liszt
Nocturne, F sharp major, Op. 15,
Etudes Nos. 10 and 5, Op. 10,
Scherzo, B. flat minor.....Chopin
Chant d'Amour .....Stojowski
Rhapsodie Hongroise, No. 13.....Liszt

### Not Yet.

From the Chicago Record-Herald.

It is alleged that the Standard Oil company is going into the ice business, but there seems to be no truth in the rumor that the Rockefellers have assumed control of the bootblacking business in New York.

### Pheasants Thrive in Illinois.

From the Chicago Inter-Ocean.

Two years ago the first consignment of English pheasants was received from State Game Commissioner Wheeler by the game warden of Clinton county.

The latter official has kept a close watch on the birds and is pleased to report them increasing. A few months ago another lot was liberated, and all are reported as being alive. They are so tame that they will enter the farmers' yards and eat with the chickens.

Farmers throughout the country are eager to assist the department in increasing the pheasant population by hatching out eggs to be supplied by the department. Quail are abundant in the parts of the county where there is plenty of cover, and prairie chickens can be counted in flocks of fifteen up to sixty. Before the new game law was passed chickens were almost extinct.


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.
6—VOCAL SOLOISTS—6
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.

SUNDAY AFTERNOON
Grand Orchestra Concert and
"THE MESSIAH"
By Handel.

SUNDAY NIGHT
Grand Orchestra Concert,
Vocal and Instrumental Solos.

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SEASON TICKETS, $5 EACH.
Good for five different concerts in any location desired.

PRICES:
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Lower floor.....$2.00, $1.50, $1.00
Balcony.....$2.00, $1.50
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Address letters and make checks and money orders payable to W. T. Pangle, manager Heilig Theatre, Portland, Oregon.
Inclose a self-addressed stamped envelope to insure safe return.

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Heilig Theatre

Friday, March 13

The Famous LYRIC SOPRANO

MADAME LILLIAN BLAUVELT

In Song Recital,

ASSISTED BY

MR. ALFRED ROSENTHAL, Violoncellist.

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

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Madame Lillian Blauvelt, Who Will Sing at the Heilig Next Friday.


ANNOUNCEMENT

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Season 1908
March 23
April 3
May 1

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