ONE thing the Chicago Symphony orchestra and its visit has done for Portland—it has enhanced its appreciation of orchestral music.

It is a misfortune in one way that such an organization has to be brought clear across the country before some can realize how fond they are of orchestral music. At the same time it is fortunate for those who enjoy the local offerings as well.

Has it ever occurred to some of you that it is better to be fed at regular intervals in proportionate doses than to be gorged all at once? The same rule applies to physical and mental filling. Those who attend the local symphony orchestra concerts are in better condition to listen to and appreciate the programs given by a visiting organization and spreading over several evenings than are those who starve themselves for this one grand festive event.

And, too, perhaps that is why so many who start in with good intentions wind up with bad manners. Unaccustomed to sitting through an orchestral program, the quantity soon begins to pall on them and they must get up and leave. There was so much of that ill behavior at the Sunday night closing concert at the Armory that those who are in training and can enjoy an entire program without tiring were actually appalled.

And, to be as lenient as one may, one can only say, "Perhaps they have to catch a car." But people who know they must leave in the midst of a concert should place themselves in an unobtrusive place, where their exit will not be so glaringly noticeable, and they might at least time their departure between numbers. And Sunday night those who went early to escape crowded cars must have been the worse off, for when half the audience adopts that plan the crowded cars are proportionately earlier. Those who stayed the program through found it easy riding in half-filled cars.

Well, let us take hope, for perhaps by the time the annual festival comes around again people will have profited by their experience. There will be many intervening concerts, we hope, by the Portland Symphony orchestra. The public will by that time have learned what a good local organization we have and will have attended its concerts; they will have learned that much of what is best shall come last and will stay to hear it; they will know that the world outside will go on moving in its routine way even if they do stay in a little longer. Yes, perhaps they will even have learned that putting on their hats during the closing measures, instead of waiting till a number is completed, is not going to gain them any time. And possibly—just barely possibly—they may have learned that their remarks on matters in general will have just as much weight after as during a number. If the local orchestra can do all this for local audiences, it will indeed have accomplished a herculean task and will deserve to be emblazoned upon the glowing tablets of memory.

And now, for the Portland Symphony orchestra and its second concert. The announcement is made that the date has been changed again, for it conflicted with the charity ball to be given for the Baby Home. Most of the patronesses for that ball are among the most prominent subscribers for the orchestra, and it is a matter of courtesy to those who have helped to make the orchestra a possibility to arrange the dates to their convenience. It is now decided to give the concert Wednesday evening, May 6.

The evening hour will prevail, as before announced. So few business men are able to attend the afternoon concerts and few music teachers can attend. Largely at their request and at the request of most of the subscribers the hour has been changed.

The third concert will follow closely upon the second, and rehearsals for that program are being combined with the work for the next one. Mrs. Rose Bloch-Bauer, soprano, and Rudolf Kaps, 'cellist, will be the soloists at the third concert. Mrs. Walter Reed, alto, and Henry L. Bettman, violinist, are the soloists for the next one. Mrs. Reed's numbers have not yet been announced, but Mr. Bettman's will be the A major Polonaise by Wieniawsky.

Mr. Dierke offers a good program, with plenty of variety. The work is growing superior, and the players have grown more and more into sympathy with and appreciation for Mr. Dierke. The work of any organization grows better with experience in playing together. The "Peer Gynt" suite has been inserted in the program by request in place of a symphony this time. The Brahms dances are particularly enjoyable.

Following is the program:

March from "Aida" ..... Verdi
"Peer Gynt" symphonic suite—"Allegratto Pastorale" (In the Morning), "Andante Dolorosa" (Ase's Death), "Tempo di Minuetto" (Anitra's Dance), "Marcia e Molto Marcato" (In the Hall of the Mountain King) ..... Grieg
Polonaise in A major for violin ..... Wieniawsky
Henry Bettman.
Phantasie from Puccini's "La Boheme" ..... A. Gauvin
Aria ..... Mrs. Walter Reed
Intermezzo ..... Palacios
Hungarian Dances Nos. 5 and 6 ..... Brahms

★ ★

The Passion Week choral service and annual thank offering meeting of the Woman's Missionary society of the First Congregational church last Wednesday evening was an event of much interest to the large congregation of nearly a thousand people. The meeting was conducted by the president, Mrs. D. B. Gray, the secretary, Mrs. J. C. Luckey, also being upon the rostrum. The devotional part of the service was led by the pastor, Rev. Luther R. Dyott, D. D., who delivered an able, though brief, address in accord with the spirit and purpose of the service. The Easter thank offering, the custom of this society for many years, was in excess of that of any previous year. The choral service, under the direction of W. A. Montgomery, was an inspiring feature of this occasion made memorable by the united work of those who for so many years gave to that church good service as members of its choir. From the opening prelude by Miss Elisabeth Sawyers, organiste; through the prayers and responses in the appealing duet by Dr. George Ainslie and Mr. Montgomery, "So Thou Liftest Thy Divine Petition" (Stainer); the pathos of the solo by Mrs. W. A. T. Bushong, "He Was Despised" (Handel); the clarion notes of triumph in Mr. Montgomery's solo, "The Palms" (Faure); the grand quartet, "Thy Hallowed Presence" (Carter), and the thrilling finale in Mrs. Rose Bloch Bauer's great solo, "King Every Glorious" (Stainer), the spirit of prayer and worship grew in intensity to the closing hymn, "In the Cross of Christ I Glory," sung by the vast congregation, led by its former quartet, followed by the triumphant strains of the organ postlude, "March" (Thayer). Not since interrupted by the illness of Mrs. Bauer, more than a year ago, has such a musical service been given in the church, the interest in the occasion in all its features being attested by the large attendance.

★ ★

The Musical Courier of last week published an elucidating article on the Metropolitan opera in New York and its new plan of management. There have been so many names connected with the management since the resignation of Herr Conried that more than one has become utterly befuddled as to who is who. The Courier writes that the government of the Metropolitan will be, after June 1, in the hands of the board of directors of the opera, through its executive committee, consisting of Otto H. Kahn, chairman, William K. Vanderbilt Sr., and Frank G. Griswold Sr. The superior manager and head of the opera itself is Signor Gatti-Casazza. Andreas Dippel is next in authority, so there can be no conflicting management. Three conductors have been selected thus far. Signor Toscanini, Gustave Mahler and Mr. Hertz, and they will act only as conductors of the opera. They will have absolutely nothing to do with the management.

★ ★

London Sketch has a series of pictures of royal musicians and eulogizes their accomplishments in the tonal art. We are told that King Peter of Servia plays the piano, Prince Friedrich Wilhelm of Prussia plays the violin and cello, the Archduke Friedrich of Austria plays five instruments and Prince Nicholas of Greece plays the pipes and the trumpet. King Edward plays the races, and President Roosevelt often plays possum. But then these are not musical instruments.—Musical Courier.

★ ★

Roy Marion Wheeler will entertain the Schumann society at the residence of Mrs. Dora Corbin, 670 East Morrison street, Wednesday evening with the following program: Prelude, "Serenade and Glide, Mazurka," Lawrence Schmauss; vocal, "Wedding Day," from Longfellow's "Miles Standish," Roy Marion Wheeler; sonato in F sharp minor, intro, allegro, andante, scherzo, rondo, Wheeler; vocal, "Two Brown Eyes," Edward Grieg; minuett alla Moderna, Ignace Jan Paderewski; vocal, "Twas in the Lovely Month of May," Ethelbert Nevin; "Minuett a la Antique" (Paderewski), and "Narcissus" (Nevin), "Chant du Voyage and Sarabande" (Paderewski); vocal, "Merry Maiden Spring," Edward MacDowell; "Turk-Nymph and Barcarolle" (Nevin), "Turkish March and Whirling Dervishes" (Beethoven); vocal, "Lullaby," Roy Marion Wheeler; "Witches' Dance," MacDowell; vocal, "Ordination Hymn" (Wheeler); "A Night in Lisbon and Clocks at Evening" (Saint-Saens); vocal, "Spinning Wheel Song" (Wheeler); "The Desert" (first time in Portland) (Paderewski). Miss Corbin and her daughter, Miss Frances, will give the vocal numbers, and it is urged that all guests be present at 8:15 o'clock, owing to the length of the program.

★ ★

Last Monday night an impromptu recital was given in the Steinway hall of Sherman, Clay & Co., which was arranged by Mrs. Warren E. Thomas. Mrs. Genevieve Clark Wilson and John B. Miller, who were soloists with the Chicago Symphony orchestra, were the guests of Mr. and Mrs. Warren E. Thomas and the Lakme quartet. Mrs. Wilson and Mr. Miller gave several charming songs, and at the request of Mrs. Wilson the Lakme quartet sang several numbers. After this Mrs. Wilson and Mr. Miller were introduced to the famous Portland crawfish. Among those present as guests of Mr. and Mrs. Warren E. Thomas were Mr. and Mrs. W. A. T. Bushong, Mr. and Mrs. Richard Schwab, Miss Petronella Connolly, Miss Ethel M. Lytle, William Kaiser and J. W. Boothe.

★ ★

Henry T. Finck writes in the New York Evening Post: "Romantic and unique will be the tomb of Edvard Grieg. His remains are to be placed in an urn, which will be deposited in a natural grotto, in a rock which forms the extreme point of a fjord. This grotto is not accessible by land; it can be reached only by boat, and the rock rises steeply above it. After the urn has been deposited the grotto will be closed forever, and a marble tablet will indicate the former entrance. The rock which will hold the remains is visible from Grieg's villa at Troldhaugen, near Bergen. The Grieg monument in Bergen is to assume the form of a concert hall, in which his works and those of other great masters can be worthily performed."

★ ★

An Easter cantata, entitled "Cross and Crown," by Ashford, will be given Easter week, April 21 and 22, by the choir of the Fourth Presbyterian church, assisted by Miss Carrie Spalding and Miss Eleanor Kurth. Miss Spalding has just returned from several years' study abroad. She has a beautiful soprano voice of good range and her work in this cantata is worth hearing. Miss Kurth's sympathetic voice will be heard to good advantage in the contralto solos. Mrs. J. S. Hamilton, director.

★ ★

Signor D'Urbano, the popular artist leader, is now rehearsing his band of 55 first class musicians and 15 soloists for the opening of the new park in Chicago, where he was selected from a large number for this particular event. D'Urbano has also engaged the services of a well known prima donna to sing in connection with his band. He will be busy billing eastern engagements all the season.

★ ★

An opera house is to be erected in the City of Mexico at the cost of $5,000,000. The steel frame is already up, but according to the present plans it will take four or five years to complete the building. It will occupy an entire block in the heart of the city. President Diaz has invited Puccini to write an opera for its dedication.

★ ★

Miss Kathleen Lawler will sing "Eastertide," by Brackett, at the morning service at the First Baptist church. This evening the "Inflammatus," from Rossini's "Stabat Mater," will be sung with Miss Lawler in the fine solo part.

★ ★

New York is to hear Tetrazzini for at least five years more, for before going abroad Hammerstein signed her for that period for the Manhattan opera.

★ ★

Miss Kathleen Lawler conducted a good program at the Seamen's institute Wednesday evening. Several of her pupils gave pleasing numbers.

★ ★

The First M. E. church choir, under the direction of W. H. Boyer, will give the cantata, "The Redeemer," by Julian Edwards, next Sunday morning. The cantata is in four parts: "The Advent," "Nativity," "The Crucifixion," "The Resurrection and Ascension."

Mr. Boyer's choir of 45 voices will be assisted by an orchestra of 20 pieces.

★ ★

Bessie Abbott, soprano from the Metropolitan, will sing at the Heilig Monday, May 11.

RECENT ARTISTS IN Private Music Recital

Mrs. Frederick Eggert will in a day or two issue invitations to a musicale at the Heilig theatre, which she is to give for the members and friends of the Woman's club on the afternoon of May 15. The program will be a piano recital by Miss Ada Alice Tuttle, recently of Leipzig, assisted by Mrs. Clyde Bruce Aitchison, soprano. Miss Tuttle appeared at the Heilig in a concert of her own last May, which crowded the theatre, and again on January 11 she was heard at the Heilig as piano soloist with Kubelik. Mrs. Aitchison is also a newcomer in Portland. She has not yet been heard in important concert work, but she has sung in both the Congregational and Unitarian church quartets as solo soprano and has already gained many admirers. The following program will be given:

1. Sonata B Flat Minor (Opus 35) ..... Chopin
   Grave.
   Doppio Movimento.
   Scherzo.
   March Funebre.
   Finale.
   Miss Tuttle.
2. (a) Wilkonnen, Mein Wald ..... Franz
   (b) Wiegenlied ..... d'Albert
   (c) Song of the Valkyrie ..... Weingartner
   Mrs. Aitchison.
3. Etudes ..... Chopin
   Opus: 10, No. 8.
   25, No. 2.
   10, No. 12.
   25, No. 6.
   25, No. 11.
   Miss Tuttle.
4. (a) Love's Rapture ..... Korthier
   (b) A Proposal ..... Mary Turner Salter
   (c) Se Seran Rose ..... Arditi
   Mrs. Aitchison.
5. Rhapsody in E Flat ..... Brahms
   Romance in F Sharp ..... Schumann
   The Ere-King ..... Schubert-Liszt
   Tarantella ..... Liszt
   Miss Tuttle.

EASTER MUSIC OF Ancients and Moderns

Special music of joy has come to be associated with Easter as inseparably as flowers and eggs. Much of the world's most beautiful music has been written in commemoration of the Lord's resurrection. For weeks before the great day, which some call the greatest day of the Christian calendar, choirs put in their time preparing music for that one time, and even where poor music is usually heard it is better on that day.

The first Easter hymns were sung in the old cloisters behind gray walls amid prayers and penances. Those early hymns did not have the brightness and joy of today's Easter music. They were written by monks who spent their time away from the world. But the best of their lives, their innermost souls found their outpouring in music, the one avenue of individual expression open to them. Those early songs were austere and monotonous.

The first Easter hymn of which we have any knowledge was written in the fourth century by St. Ambrose and is supposed to have been written about 340 A. D. Here is an extract from the translation:

"This is the very day of God,—
Serene with holy light it came,—
In which the stream of sacred blood
Swept over the world's crime and shame.
O, admirable mystery!
The sins of all are laid on thee;
And thou, to cleanse the world's deep stain,
As man, doth bear the sins of men.
What can be ever more sublime!
That grace might meet the guilt of time,
Love doth the bonds of fear undo,
And death restores our life anew!"

In later times the music grows broader in thought and more elaborate in musical form. What can be more dignified, and still so joyous, than the inspiring "Unfold! Unfold! Ye portals everlasting!" from Gounod's "Redemption," with its ever-swelling volume of triumph, or the splendid aria, "I Know That My Redeemer Liveth," from the "Messiah," or the "Hallelujah" chorus.

Today some beautiful music will be heard in the churches of the city. The joyous music that swells forth on Easter Sunday seems a fitting welcome to those who go to church on that day if on no other day of the year. The programs, in some of the churches will be as follows:

First Baptist.—Oregon Voluntary, "Easter Morning" (Malling); anthem, "Mary Stood Without the Sepulcher" (Parker); solo, "Easter Tide" (Brackett), Miss Kathleen Lawler; postlude, "Hosanna" (Caikin). Evening—Organ voluntary, "Easter Offertoire" (Loret); Easter cantata, "The Resurrection" (Manney); prelude and chorus, "He Is Risen."

Part I—The Empty Tomb; recital, baritone, "Upon the First Day of the Week"; trio, women's voices, "Who Shall Roll Away the Stone?"; solo, alto, "God Shall Wipe Away All Tears"; recital, baritone, "But When They Came to the Place"; solo, tenor, "Why Seek Ye the Living Among the Dead?"; chorus, "Angels, Roll the Rock Away!"

Part II—Mary Magdalene; recital, baritone, "And They Went Out Quickly"; chorus, "Blessed Are They"; soprano solo, "They Have Taken Away My Lord"; chorus, "O, Death! Where Is Thy Sting?"; finale, chorus; "Blessing and Honour"; offertory solo and chorus, "Inflammatus" (Rossini).

Sopranos, Miss Kathleen Lawler, Mrs. C. W. Jones, Miss Merle Woody, Mrs. W. J. Carty, Mrs. W. W. Babbidge, Miss Lucia Woelfe; contraltos, Miss Ethel Shea, Mrs. I. D. Bushnell, Miss Emma Klenow, Miss Martha Ritter; tenors, Roy Birks, C. W. Jones, Lloyd Spooner, George Trogen; bassos, R. N. Hockenberry, E. Robinson, H. E. Cook, L. D. Barsee, C. M. Ackerson. J. W. Belcher, director; Miss Grace Kemp, organist.

Grace M. E. church—William Mansell Wilder, organist and choirmaster; Miss Grace E. Campbell, soprano; Mrs. Reno Hutchinson, contralto; F. S. Peirce, tenor, and George H. Street, baritone; male chorus of 31 men: First tenor, E. W. Soar, C. M. Tiffany, F. W. Drake, W. M. Wilder; second tenor, E. Behrens, E. L. Perkins, J. R. Sutes, J. M. Albert, E. N. Fairchild, O. B. Bradley, F. S. Peirce, E. Stansberry; first bass, H. G. Wilson, F. G. Klipack, M. W. Hawkins, R. W. Maris, N. M. Lewton, E. M. Hogue, G. H. Street, Mr. Hughes, Mr. Welch, Mr. Shaver; second bass, E. E. Allshaw, J. E. Gausch, S. C. Rasmussen, T. W. Martindale, L. F. Brode, Scott Bozarth, H. W. Dring, Robert Thew, Mr. Hughes.

Morning—Organ preludium, Largo (Xerxes), (Handel); Anthem, "The First Begotten of the Dead" (Blumenshein; solo, "Come See the Place Where Jesus Lay," Mrs. Reno Hutchinson; organ postludium, "War March of the Priests" (Athalia), Mendelssohn).

Evening—Organ preludium, "Allegro Impetuoso" (Bellini); anthem, "As It Began to Dawn" (Combs); tenor solo, "The Resurrection" (Shelly), F. S. Peirce; chorus, "The Prayer" (Nevin), male chorus; anthem, "Lo, the Tomb Is Empty" (Broome); chorus, "The Palms" (Faure), male chorus; organ postludium, "Grand March," Huguenots (Meyerbeer).

Centenary Methodist Episcopal church, evening service—"O Give Thanks" (Mozart), Bequeath orchestra; "Fear Not, Ye Seek Jesus" (Sullivan); "Death, Where Is Thy Sting?" (Hollins); "An Easter Flower" (Worrall), orchestra; "Easter Dawn" (Woodman); "The Lord Is Risen" (Loveland); "Bridal Rose Overture" (Lavallee), orchestra; "On That First Easter" (Spence); "Break Forth Into Joy" (West); "Tannhauser March" (Wagner), orchestra.

Trinity Episcopal church—Carl Denton, organist and choirmaster; 7:30 a. m.; prelude; processional, "Jesus Christ Is Risen Today"; Kyrie in G (Gounod); Gloria Tibi in G (Gounod); offertory, "I Am the Resurrection" (Rogers); Sanctus in F (Gounod); communion hymn, "And Now, O Father"; Gloria in Excelsis (Zeuner); recessional, "The Strife Is O'er"; postlude.

11 a. m.—Prelude; processional, "Jesus Christ Is Risen Today"; "Christ Our Passover" (Schilling); Te Deum in C (J. A. West); Jubilate in E (Garret); introit, "I Am the Resurrection" (Rogers); Kyrie, Gloria Tibi in G (Gounod); hymn, "All Hail the Power"; offertory, "Hosanna" (Granier); Sanctus in F (Gounod); communion hymn, "And Now, O Father"; Gloria in Excelsis (Zeuner); recessional, "The Strife Is O'er"; postlude.

7:30 p. m.—Prelude; processional, "The Day of Resurrection"; Magnificat and Nunc Dimittis in E flat (Rossini); hymns, "Angels Roll the Rock Away"; "Hark, Ten Thousand Voices"; anthems, "I Am the Resurrection" (Rogers), "Hosanna" (Granier); postlude.

Taylor Street Methodist church—Morning: Organ, "Easter Chorus" (Dubois); anthem, "As It Began to Dawn" (Martin) tenor, Mr. Marricott; offertory solo, soprano, "I Know That My Redeemer Liveth" (Handel); trio, "Sweet Is the Work" (Weigand) Mrs. Miller, Mr. Boyer and Mr. Yates. Sunday school service—Organ: "Chorus Triumphant" (Clarence Eddy) Mrs. Warren Thomas; song, "The Morning Light Is Breaking", Sunday school; solo, "Easter Song", Mrs. W. A. T. Bushong; "The Lost Chord", orchestra, song, "All Hail the Power", school; offertory, "Meditation" (Morrison), orchestra; violin solo, "Souvenir" (Didia), Miss Cornelia Barker; song, "Crown Him Lord and King", school; "Festival March" (Dattman), orchestra. Evening—Organ: Triumphal chorus (Guilmant); anthem, "Onward Christian Soldier" (Schnecker); offertory, "Ballad of the Trees and the Master" (Chadwick); "Hallelujah" chorus (Handel); Organ, "Festival March" (Clark). Choir—soprano, Mrs. E. S. Miller; contralto, Miss Evelyn Hurley; tenor and director, W. H. Boyer; basso, Charles Cutter; organist, Mrs. Warren E. Thomas; chorus of 30 voices. Oregon Commandery, No. 1, Knights Templar, will attend in a body in the evening.

St. David's Church—Matins, 11 a. m., Te Deum Laudamas and Jubilate, from the "Dresden" service (Stanford); communion service (Stainer in A and D); offertory, anthem, "From Thy Love as a Father" (Gounod). Evening, 7:30—Magnificat and Nunc Dimitis (Stainer in B flat); anthem, "Blessed Be the God and Father" (Wesley); "Hallelujah" from the Mount of Olives (Beethoven).

Second Baptist Church—Morning, quartet, "The Resurrection" (Shelly); hymn, chorus; quartet, "Victory" (Shelly; quartet, "Praise Ye the Father" (Gounod-Rees). Evening, quartet, "Hosanna" (Jules Grainer); hymn, chorus; duet, contralto, tenor, "Allelulah" (Bassford). Quartet, soprano, Miss Agnes Watt; contralto, Miss Emma Harlow; tenor, C. E. Brace; bass, R. R. Adams; chorus, 24 voices; organist, Miss Hildegaard Plummer.

First Christian—An Easter cantata, "The Birthday of Hope," will be rendered by the choir and children of the school. 7:30 p. m., Easter program by choir with short Easter message from the pastor.

St. Mark's church—11 a. m., processional, "Jesus Christ Is Risen Today"; "Kyrie" (Tours); "Gloria Tibi" (Gounod); hymn, "Angels Roll the Rock Away"; hymn, "At the Lamb's High Feast"; "Presentation" (Doxology); "Tuosum Corda" (Ety Service Book); "Sanctus" (Garrett); "Benedictus Qui Venit" (Adams); "Agnus Dei" (Adams); "Gloria in Excelsis" (Old Chant); "Nune Dimittis" (Barry); recessional, "The Strife Is O'er."

Members of Multnomah, Willamette and Oregon councils of the Royal Arcanum will attend the evening service at 7:30 o'clock.

Calvary Baptist church—11 a. m., organ voluntary (Adagio), "Sonate Pathetique" Beethoven), Mrs. Owens, organist; offertoire, solo and chorus, "He Rose and Left the Grave"; postlude, from first symphony (Haydn).

Evening—Voluntary, "Priests' War March," from "Athalia" (Menrelssohn), Clifford's orchestra; chorus, "The Lord Is Risen Indeed"; solo, "In Adoration," Miss Grace Winter; offertoire, "Largo" (Handel); orchestra, solo for violin, Mr. Clifford; solo, "Calvary" (Rodney), Lloyd Breed; chorus, "Be Merciful to Me"—solo by Miss Amy Stanwood; duet, "For Even the Lord"; chorus, "Christ Is Risen Again"; solo, "Hail Joyous Morn," Miss Freda Latourette; selection, "Intermezzo" (Rusticana Mascagni), orchestra; solo, "Face to Face" (Johnson), Mr. Breed; chorus, "Praise the Lord O My Soul." Choir of 20 voices, Mrs. William Owens, organist and leader, assisted by Lloyd Breed, baritone, and Clifford's orchestra of 12 players.

Central Christian Church—Cantata, "The Nazarene." Chorus of 30 voices under direction of H. A. Easton. Selections by orchestra.

Third Presbyterian Church—Morning—Anthem, "Hallelujah! Christ is Risen" (Morgan); soprano solo, "The Resurrection," Miss Cleland. Evening—Anthem, "The Angels Roll the Rock Away" (Schmecker); anthem, "The Resurrection" (Gaul).

University Park Congregational Church—11 a. m.—Anthem, "Break Forth Into Joy" (J. Barnby); "In Glory He Ascended," quartet. Evening service at 7:30—Special song service—Anthem, "Fear Ye Not," by chorus choir; solo by Miss Thu; singing by boys' chorus.

This evening the chorus of Epworth M. E. church, under the direction of Mrs. C. T. McPherson, will give a special Easter program, entitled, "The Resurrection." There will be solos by Mrs. Zulah Smith, Miss A. Crossley, Mrs. W. B. Bell, Mrs. C. T. McPherson, J. W. Haselton, a ladies' trio, ladies' quartet, a quintet, besides several choruses. Misses Birdie and Lulu Dosier and Cora Archer will take the beautiful literary parts of the program. There will also be special Easter services this morning with special music and a sermon by the pastor, the Rev. Charles T. McPherson. All services held in the Oregon building, corner Twenty-seventh and Upshur.

Hawthorne Park Presbyterian Church—Morning—Organ prelude, "Romance" (Richmond); quartet, "They Have Taken Away My Lord" (Stainer); soprano solo, "I Know That My Redeemer Liveth" (Handel); organ postlude, "Marche Solennelle" (Lemaigre).

Evening—Organ prelude, "Adagio" (Beethoven); quartet, "As It Began to Dawn" (Martin); tenor solo, "My Redeemer and Lord" (Buck); quartet, "Awake Thou That Sleepest" (Stainer); contralto solo, "Hail Joyous Morn" (Cadman); violin solo, "Benedictus" (Mackenzie); baritone solo, "Resurrection" (H. Shelly); quartet, "Hosanna to Our Savior and King" (Havens).

Choir—Miss Lina Linahan, soprano and director; Miss Mae Breslin, contralto; Will Conley, tenor; A. T. Samuels, baritone; Miss Mary MacKenzie Cahill, violinist; Miss Alta Broughton, organist.

Westminster Presbyterian Church—Morning and evening music—"Shout Ye High Heavens" (Chadwick); "Christ Our Passover" (Schiller); "Awake Up My Glory" (Barnby); "Christ Our Passover" (Shelley); "Alleluja to Our King" (Rockhill); two male quartets; solos by members and Mr. Gill; evening service by choir.

Choir—Miss Delta Watson, soprano; Miss Alice Juston, contralto; M. L. Bowman, basso; Dr. J. W. McMichael, tenor; Miss McMichael, organist and director, assisted by Walter Gill and H. R. Albee.

DAMROSCH'S VIEWS On Musical Education

"It is the solemn duty of the American father and mother, particularly the mother, to see that sons are given a good musical education," declared Walter Damrosch in a recent interview. The famous leader, who with the New York Symphony orchestra is to visit Portland soon, is most outspoken in his views on the subject.

"I cannot say too emphatically," he continued, "that musical progress in the United States depends upon our educating a large number of men in music. Music is with us too much a feminine accomplishment. We must have more male musicians. It is essential to our artistic development. Hammer that into the mind of the American.

"It is a great mistake to suppose that the musical temperament is necessarily effeminate. The musical temperament must include the emotional susceptibility that is possessed by the female, but it also requires equally for its proper balance and perfection the intellectual virility of the male. Strong musicians of the first rank cannot be had without both qualities. Music is with us too much left to the women. We must take a broader view of culture and realize that a musical education is essential to every man as well as to every woman of culture and well rounded personality.

"Our public and private schools should give more attention to musical education. We have material in this country out of which to make great musicians, but music does not yet receive proper recognition as a factor in our social life. When we take a broader view of the importance of music it will have an influence corrective of many evils in our life that seem far removed from its influence.

"The American people are developing most rapidly in their appreciation of good music. Why, nine years ago at Pittsburg my symphony orchestra was engaged for one week out of a nine weeks' season of entertainment. Three or four brass bands were engaged for the remainder of the time. This year the symphony orchestra was engaged for four weeks and the time of the bands was cut down in proportion. This is one example of many that can be given by orchestra conductors in the United States.

"The very best that the world has in music comes to New York now, and there is not a musical center on the continent that excels New York in all kinds of musical performance. We Americans have the best here at home. There is no center where the student can hear a greater number of the finest musical productions than in New York."

THE EFFECTS OF Paderewski Versatility

The Musical Courier of New York continues in its anti-Paderewski crusade, to publish his programs, identically the same in every town, under the head of "Paderewski Versatility." Mr. Blumenberg calls this productive of inartistic effects, and writes:

"If there is any sense of appreciation in Paderewski he must admire the critics who discover and proclaim their disapproval of performances which, from a viewpoint of constant repetition, must finally have affected them as much as they must have affected the player. To have praised such work could not mean praise of Paderewski from a Paderewskian points of musical art; or am I wrong? Can a man be an artist and run on such a scheme, and feel disappointed when the scheme is shown to produce effects that are not artistic? Certainly the respect for the ability of western musical criticism has been advanced to a point of admiration after observing what these critics have been saying. And they were, nearly all of them original Paderewski admirers, and because they were Paderewski admirers he should now, in turn, admire them, for if he does not it will prove that they were wrong originally, wrong according to him, anyway.

"The constant repetition of the same program for months on a tour through America is an excellent plan for the sake of economy. It enables the pianist to play more recitals with less or no work, making each recital a rehearsal for the next one. But people know the difference between rehearsal and finished performance, just as they know the difference between the force of the individual and his automatism. He may as well be a somnambulist."

PITTSBURG PLAYERS Will Visit Portland

Victor Herbert and the Pittsburg orchestra will be brought here next year and there will be a good quartet of solo singers from the east.

The Heilig management has made definite arrangements for a repetition next year of the successful music festival of the past week. The management had cause to be so pleased with both the artistic and the financial end of the festival with the Chicago orchestra that immediate steps were taken at once for next year's concerts. The choral society is to be made permanent under Mr. Boyer's management and will in all probability take up work much earlier than this year for the event. In this way harder compositions can be undertaken and new work will be tried. Mr. Boyer is ambitious to have the concert present something newer and less familiar than the "Messiah," for this is part of the education of the public, to teach them to love the good, new things as well as the old.

The Heilig management is pleased with its success this season in its new venture in offering musical attractions. This winter it has brought Kubelik in two recitals, Madame Calve, Maud Powell, Herbert Witherspoon, Lillian Blauvelt, Paderewski and the Chicago Symphony orchestra, and Bessie Abbott who will sing here May 11 instead of Louise Homer, is the only remaining one. The plan will be followed up next year with good attractions, but no subscription list.

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