

# THE REALM OF MUSIC

BY GASTA IVORDA WOLD

## SOLOISTS AT MRS. WALTER REED'S MUSICALE

PERHAPS the most encouraging sign of the musical growth of Portland is its attitude the past year toward orchestral music.

With fully five times as much orchestral music as it has had in any previous year since the disbandment of the former local organization, every concert has been well attended and well appreciated and even the financial end has not been a failure.

It is harder to interest the public in orchestral music than in opera, for instance, and yet the unusual amount of it has not palled on Portland. Consider, too, that all this orchestral music has been crowded into the latter half of the season. Since Christmas time the local organization has been organized and has given these concerts all well attended and all an artistic success.

In addition the Chicago Symphony orchestra was here in April and gave a season of five concerts which drew enthusiastic crowds even though the concerts were close together. This says nothing of the smaller local undertakings, for example, the Spitzner concerts.

Now the New York Symphony orchestra is coming and Portland will be given a chance to uphold its artistic reputation a little longer. The coming of this orchestra is a huge undertaking. Miss Steers and Miss Coman, two young women who have done more for the music of the Northwest than any other two people, have shouldered this great responsibility and we owe it to their efforts to say to the orchestra, "Come, but it is not so easy to say to the people. And both the come and the go involve an endless amount of work and responsibility. When we stop to think that this is the first time the New York Symphony has been brought west of the Mississippi; that Miss Steers and Miss Coman have for three weeks shouldered them and their 90 pieces of baggage about which Miss Coman is constantly worrying and which have grown to 100 since she had a music school in St. Louis, Mo., and that in that time they will cover Oregon, Washington, part of British Columbia, Idaho and Montana, Denver and Salt Lake before handing them over to the next management at Indianapolis, to say nothing of the special trains and special baggage coaches and what-not, one begins to realize that it is not a simple matter of "Come out and we'll make you some money."

But that is looking only at one standpoint. There is after all the other side which is of greater importance to the public hearted as it may seem to say it, then the risk of thousands for the management. That is the artistic side. That is the thing that concerns Portland and it is because this orchestra is one of the best in the country and because it is an education to hear it that people should support this undertaking; not because it involves huge expenses.

And it is undoubtedly true that this orchestra does artistic work. Mr. Damrosch has brought the orchestra to a business basis, though, to tell the truth I don't know why we always say "down" to a business basis rather than "up." It is true that musicians must live and like men in any other walk of life they can do their best when they are removed from financial worry. A business basis in an orchestra consists in hiring the players to play together and paying them something more than starvation wages.

More refined business basis is hiring them for all the time, buying all their things and so on. This is the principle on which Mr. Damrosch is now conducting his orchestra. His men are engaged by him just as employees in any other business concern. They are bound to meet at least six times a week either for rehearsal or for concert and their time is entirely his within working hours. They cannot say at any time, "I can't be at rehearsal because I have to play at a cafe or do this or that."

And these men must qualify as first class musicians before they are received into his orchestra. For if a man has to say his players for all their time he will look out for first class labor just as any other employer.

It does it not follow that this aggregation which travels about entire, and which cannot break up when it comes to a tour on the ground of business at home, will play pretty well together? Should they not, within two years, have learned something of each other's mannerisms and of their conductor's methods? There is every reason indeed to expect some of the best concerts ever heard in the northwest when this aggregation comes. And that is "going some" for we have had some splendid orchestral treats lately.

A new glee club of 24 voices has been organized by the members of the V. I. class of the First Baptist church Sunday school. The club is under the direction of Mrs. Walter Reed. Following is the list of membership: Misses Mae McDonald, A. B. Wood, Lilla Johnson, Agnes Ebbel, Eva Smith, John Wilson, Edna Wooten, Winifred Young, Marie Wooddy, Alice Johnson, Zoe McCullough, Florence Leffer, Mable Lewis, Margaret McCartney, Angela McGee, Donna Brakeman, Sarah Jones, Henrietta Holm, Erna Rohde, Grace Vierck, Maude Beicher, Nell McFeron, Geneva Selinger, Emma Klippel, Grace Ford, Susie Elkins.

Frank Thomas Chapman last night presented his pupil, Miss Leah Lioser, in a piano recital at Stayway hall. She was assisted by Miss Nell Hoopie in the final number. The program follows: "Capriccio" (Scherzino), Sonata Beethoven op. 10 No. 3 (Beethoven), (a) "If I Were a Bird" (Heintze), (b) "Capriccio" (Mendelssohn), (c) "Hungarian Dance" (Mozart), (d) "Fingering" (Schubert), (e) "Etude op. 10 No. 5" (Chopin), "An Old Norwegian Romance op. 51" (Grieg).

The Portland Junior Musical club was organized this week when the following officers were elected: Irene Branden, president; Eva Vere, vice-president; Agnet Lassen, secretary; Helen Pearce, treasurer; Jewell Oliver, Maria Sandercock and Lydia Monette, membership committee. An invitation is extended to music students under 16 years of age who wish to become identified with the club. Information can be obtained from the above officers.

The music at the Calvary Presbyterian church will be as follows: Preceding the evening service there will be an organ recital at 7:30 and an alto solo, "Thy Hand Upon Me," by Miss Metta C. Brown.

The music at the First Baptist church will be as follows: Morning organ volunter, "The Lord's Prayer" (Gullstrand); "I'm a Pilgrim, I'm a Stranger Here" (Marston); anthem, "O God



DELTA WATSON



PETRONELLA G. CONNOLLY. DR. GEORGE AINSLIE.

Our Help in Ages Past. (Thayer); postlude, "Idylle" (Ryder). Evening organ voluntary, "Marche Funebre" (Chopin); chorus, "O Mother, Dear Jerusalem" (Shelley); quartet, "Angel Voices Ever Singing" (Neidlinger); postlude, "Postludium in D" (Merkel).

The music at First Methodist church will be as follows: Morning—Organ, "Kyrie Eleison" (Mozart); anthem, "God Is Our Refuge" (Macfarlane); offertory, tenor solo, "Father, Thine Arms Around Me Throw" from "Tobias" (Gounod); Lucy L. Wisdom—Organ, "Gloria" from "Second Mass" (Mozart); Evening—Organ, "Serenade" (Schwartz); anthem, "Awake, Thou That Sleepest" (Bach); offertory, "The Radiant Morn" (Woodward); Organ, Postlude (Clark).

Friday evening Mrs. Ella Connell Jones will present her pupil Miss Wilona Brestler in a piano recital. She will be assisted by Miss Evelyn Hurley, contralto, and Miss Cornelia Barker, violinist. Mrs. Estelle C. Berry will be unable to be there that evening and Miss Barker takes her place.

Julius V. Seyler has received an invitation from the Northwest Music Teachers' association to play a group of piano solos at its first convention to be held at Seattle in July.

Miss Grace Wilton will present her pupils, Irene Brandon and Helen Pearce in piano recitals June 12 and June 21.

Emil Enna will give two recitals on next Wednesday and Thursday evenings at Eilers hall. On Wednesday evening a number of his pupils will be present and Miss Hazel Hagde will sing. On Thursday Miss Hattie Wise of Astoria

voice is said to be of beautiful, rich quality. Miss Mary Mackenzie Cahill, violinist and Rudolph Kaps, cellist, will be other soloists. Mrs. Warren E. Thomas, whose name is known to the knowers in musical circles in Portland, will be the accompanist and will play concerted numbers with Mr. Kaps and Miss Cahill.

## STUDENTS' RECITAL Shows Interesting Work

Mrs. Walter Reed presented Miss Delta Watson, soprano, Miss Petronella Connolly, contralto and Dr. George Ainslie, tenor, Wednesday evening in a recital at Eilers hall. The program included many interesting numbers. Miss Watson's voice, though not large, in the sweet quality and she sings with good style. Her arias are pretty and light and what she lacks in roundness of tone she makes up in lightness and flexibility. A pretty manner is one of her assets. Especially good was the Lemaire number, "Vous Dansez, Marquise," a pretty rhythmic measure which she carried with charming lightness. The song "Nanka," a Japanese song, was sung with pretty grace. The Del Riego "Red Clover," too was a pleasing simple thing.

Dr. Ainslie was a surprise to those who have not heard him recently. He has developed a full, round, tenor voice of a good deal of strength and his work was highly satisfactory. Of a pleasing, smooth quality, his voice lacks nothing in substance. A Donizetti aria was done with a great deal of feeling. "Tristan and Isolde" lacked a little in dramatic force. The Strauss song "Traum durch die Daemmerung" was good and "Helle Nacht," the charming German song, sung so delightfully by Herbert Witherspoon was delightful and was done with a dainty touch. Dr. Ainslie can claim indubitably a place among Portland's leading tenors.

Miss Petronella Connolly has a contralto voice of good quality and has some especially good low notes. With a little more life and buoyancy the rich quality of her voice would take on a pleasant character. Now the heavy, gloomy songs she is better suited to her voice. "In Questa Tomba" (Beethoven) was probably her best number. The oriental flavor of "Alone Upon the House-tops" was well brought out in the accompaniment and she sang it well. Edgar E. Courson was at the piano. Following is the program:

- "Let Us All Go Maying".....Grant
- "Lady Chatterton".....Lichter
- Treble Clef club.
- Aria, "Pourquoi".....Delibes
- Berendse, "Ho Messo Nuove Corde".....Gounod
- "Red Clover".....Del Riego
- Mrs. Watson.....Donizetti
- Aria, "Una Purta ballarina".....Donizetti
- "Like the Rosebud".....La Forge
- Vocal Scene, "Tristan and Isolde".....Foerster
- "In Questa Tomba Obscura".....Beethoven
- "Cacelle".....Richard Strauss
- "Alone Upon the House-tops".....Galloway
- Miss Connolly.
- "Frühlingslied".....Mendelssohn
- "Nanka".....Bemberg
- "Vous Dansez, Marquise".....Lemaire
- Miss Watson.
- "Traum durch die Daemmerung".....Strauss
- "Helle Nacht".....Richard Strauss
- "Drinking Song".....Sullivan
- "If Thou Wert Blind".....Noel Johnson
- "She" (Soft Footed Snow).....Sigurd Lie
- "Im Kahne".....Grieg
- Miss Connolly.....Grieg
- "Greeting to Spring".....Wilson-Strauss
- Treble Clef club.

## INTEREST SHOWN IN Rose Festival Concert

The concert to be given tomorrow evening at the Hellig under the name of the Rose Festival concert will be an interesting event in that it will present one artist practically not heard here and another who has not been heard here for two years. Mrs. Pauline Miller Chapman, dramatic mezzo-soprano, will sing and she will be assisted by William Wallace Graham, violinist, and Miss Wilma Waggener at the piano. All three have studied in Berlin.

Mrs. Chapman, although she has been living this winter in Portland, returning only one day the week before last, has not before been heard in concert here. She was formerly from Chicago but for several years has been directing the vocal work at Pacific university at Forest Grove. Mrs. Chapman made several successful appearances in Berlin while there. Notable among them were her singing with the symphony orchestra under the court director who complimented her highly. She also sang with Xavier Scharwenka and was one of the soloists at Lamperti's soiree where the quartet included notable singers from leading opera houses of Europe.

One critic has pronounced Mrs. Chapman's voice a rare combination of "the mezzo-soprano voice with the softness and charm of the contralto timbre." She has sung with a number of big orchestras and musical clubs and there is a good deal of interest shown in her appearance here.

Mr. Graham has not been heard here for two seasons in solo work and when he will be many ready to welcome him warmly. He will present some excellent numbers which do not appear on every violin program. Mr. Graham is of the Joachim school of violin and shows excellent training in his work. Miss Waggener who will accompany the soloists has recently returned from Europe where she was and was formerly of Portland. Her program follows:

## SEATTLE'S BASSO In Cotillon Concert

The concert and cotillon to be given at the new Masonic Temple Monday evening, June 1, will open the week of festivities auspiciously. The affair is under the direction of Mrs. Warren E. Thomas and Mrs. Blanche Irbe Koford.

A special attraction will be the appearance of Henry T. Hamlin of Seattle, basso. Mr. Hamlin has a good record behind him but he was forced to give up a promising career in the east because of failing sight. He studied under Signor Foil, for 25 years leading basso at Covent Garden, and later in Italy with Castiglione and Moretti for four years in Milan, Italy. He made his debut in Italy and sang in opera throughout the country. He finally came to New York on a three years' engagement with the Metropolitan under Maurice Grau, but had to give up the work after one year because of his eyes. He has sung in Tacoma, Seattle, Victoria and Vancouver with pronounced success.

Other artists who will appear at the concert are Mrs. Koford herself, who has been heard only once in recital here and whose voice then attracted a good deal of comment. She has identified the city and has made many friends. Miss Harriett Johnson, contralto, a student of Mrs. Koford, will be presented there. She is a young contralto and her



Mrs. Pauline Miller Chapman, Who Will Appear in Concert Tomorrow.

done well though in that her tone was not so good. The Vieuxtemps Rondo caught the necessary quickness and spirit. Miss Nicklin, still a young girl, gives promise of most pleasing work on the violin. The other soloists were Lillian Morgan, Dorothy Fraser, Modesta Mortensen and all showed good training.

Assisting Mr. Spitzner in his program was Miss Frances Batchelor who gave two piano numbers. Miss Batchelor plays with a great deal of sincerity and her musicianly feeling is evident in all her work. Her work is not always clean cut but she plays with force and brilliancy and gets a ringing tone. Her manner is simple and unaffected. She reflects credit on her teachers. Miss Alicia MacElroy, Miss Batchelor and Mr. Spitzner were the accompanists. Following is the program:

- Overture, "Light Cavalierie" (Fr. von Suppe), orchestra; March de l'Esperance (Guido Papini), violin chorus; "Souvenir" (Ordn), violin solo, Lillian Morgan; "Gavotte" (D. Poppner), violin solo, Dorothy Fraser; "Valse" (Ambrosia) Violin solo, Modesta Mortensen; Fantasia de l'Opera—"La Tosca" (G. Puccini), orchestra; "Adagio" from the ninth concerto (L. Spohr), violin solo, Miss Nina Nicklin; "Humoresque" (Dvorak), violin solo, Miss Nina Nicklin; "Zephyr" (Jeno Hubay), violin solo, Miss Nina Nicklin; military march, "Pomp and Circumstance" (E. Elgar), orchestra; Prelude, Op. 45, (Chopin), piano solo, Miss Frances Batchelor; Ballade, G minor, (Chopin), piano solo, Miss Frances Batchelor; Fantasia de l'Opera, "Madame Butterfly" (G. Puccini), orchestra; "Gavotte" from the sixth sonata (Sebastian Bach) violin solo, Miss Nina Nicklin; "Rondo" from the second concerto (H. Vieuxtemps), violin solo, Miss Nina Nicklin; selection from the comic opera, "Prince of Pilsen" (Luders), orchestra.

## FAILED TO FOOL HIM.

Athlete's Scheme to Take His Mind Off the Race Didn't Work.

"I knew a fellow once who was on the track team in college," said the man who believed he was an athlete, "and this chap had every indication of being an athlete except the requisite speed. He had the build, the strength and the speed, but he didn't have just the requisite amount of ability to persuade himself to go on when he was tired. He was a whimsical sort of chap, clever and likable, and with all sorts of odd ideas. Every one liked him and tried to help him along, but it was no go. "Finally one day some one suggested to him that the trouble was he let his mind dwell too much on whether or not he was tired and that if he would get that out of his head he would be all right. He took to that idea strongly. "Not long after that he got into a race. He didn't run much worse than usual, but every one thought he was going to do well, because just about the point where he usually curled up he began to laugh like anything. You could see it on his face away across the field. But he didn't end up much better. "When he finished, one of his friends said: 'I thought you had that easy mind, 'Private! No Fishing Allowed?' "Well, he answered, 'you fellows were all telling me I'd run all right if

## LIBRARY VOTING CONTEST

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I did something to take my mind off the race. So I went to work and learned two or three funny stories, and when I began to get tired I thought them over in my mind. That's what made me laugh. But, say, as soon as I had finished with them I felt just as tired as ever I did. "We decided we'd give over his case as hopeless."

From the Banner Temperance Town. From the Somerville Journal. People are justified in looking with suspicion on the man who is trying to button his shoes with a corker. Instead of a buttonhook, particularly if the shoes are laced.

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