

# PIANO RECITALS

## BY GASTA IVORRA HOLD

WHEN the past week I attended two concerts and was not disturbed by whispering at either one.

Now that may not seem to you to be of sufficient importance to be published, but to me it is a fact so unusual as to require a paragraph to itself and an exclamation point. One of these concerts was attended by so few people that there was practically none to whom to whisper; the other—well, it was the Portland Symphony orchestra's closing concert and was well attended but I happened to be fortunate for once in my neighbors. It seems that everyone was not so. I heard one woman say that she heard all of Arthur Alexander's history during the dream pantomime from "Faust" and Gretel. "Whether or not the title of the music had anything to do with the female recalling of the tenor is hard to say, but this woman who had never seen or heard him said she knew exactly what to expect when he appeared for the next number, though she thought his substantial proportions far from the appearance of the dream he was described.

I suppose I should be satisfied with the fact that I was better treated and say nothing but turn my eyes gratefully heavenward. But the memory of other concerts is too poignant and too recent, and the possibility of more harrowing experiences is too near as to let me forget a subject that has become one of my hobbies. At the first concert of our local orchestra I heard all about the tenor's folk who filled the boxes and their friends, and at the second I heard a silly young girl's ardent opinion of a middle-aged man who was just too mean and would tease her all the time. And so last time I was rather glad to hear Schubert and Wagner and Hindemith.

But why is it that orchestral music makes people so much more talkative than any other? Surely it can't be because it is louder, and so draws attention to itself, for the same reason that a louder piano is louder than a softer one. I don't remember hearing much talking at the aesthetic Polander's concert though I remember I felt like saying a few things.

For the benefit of those who go to concerts to hear the music and not to see someone else's person, would it not be well to adopt some sort of elimination plan? At weddings certain seats are usually ribboned off for the family and certain seats for the friends. So one side of the house might be apportioned to those who wish to see the person and the other side to those who wish to hear the music. When a ticket is bought the buyer might be required to give affidavit that he or she will confine the conversation to his or her wisdom to the intervals between numbers. And then ushers might be required to see that the strict adherence to this promise, and when anyone is found violating it they should politely but firmly request the removal of the offender.

In that way there would be finally a survival of the fittest only. This plan would have the advantage of showing the musicians to which side of the house to play and to which side of the house to sing. If some theatre would begin such a plan the others would fall in line fast enough. I suppose it took some courage for the theatre manager to insist on the removal of hats in the house, and maybe the first one who decreed that the public should not chew gum or spit on the floor encountered a good deal of animosity.

Another chapter might be added here concerning the faculty some pecking at the number and leaving in the ungentlemanly manner strikes them, and concerning the custom of leaning and putting on hats and wraps as the play begins to reach the final climax of his number. But the audience that fills the theatres of Portland for the best music events does not suffer much now from those habits—that much may be said of them. It is only when they get into the barn-like armory that they revert to their ante-culture days, or occasionally when a crowd is gathered together that does not commonly attend concerts and so has not advanced with public opinion. And these faults have been so noticeably corrected within the past two or three years that one can begin to hope that even the whispering habit will in time pass out of fashion.

Herbert Witherspoon, the delightful basso who sang so well here under the Hellig management early in the year, has been engaged for the Metropolitan opera next season. This is an agreeable note which moves strikes them, and concerning the custom of leaning and putting on hats and wraps as the play begins to reach the final climax of his number. But the audience that fills the theatres of Portland for the best music events does not suffer much now from those habits—that much may be said of them. It is only when they get into the barn-like armory that they revert to their ante-culture days, or occasionally when a crowd is gathered together that does not commonly attend concerts and so has not advanced with public opinion. And these faults have been so noticeably corrected within the past two or three years that one can begin to hope that even the whispering habit will in time pass out of fashion.

Miss Harriet Wise, of Astoria, Presented in Piano Recital.

The audience that assembled in the auditorium of the First Presbyterian church, Tuesday evening enjoyed a program of unusual merit. The Warren orchestra, composed of seven young women and four young men, under the leadership of J. H. Carven, gave the first selection, "Hungarian Fantasia" (Tobin), which was warmly received. The second, "Nevin," sung by Miss Clementine Campion, showed excellent training and her clear lyric soprano voice elicited an encore. The class chorus of thirty-five voices gave two selections, with good effect.

### SOLOISTS AT ROSE FESTIVAL CONCERT.



HENRY T. HANLIN

The evening service will be conducted by Choirmaster William M. Wilder and the church male chorus. Most of the selections are request numbers called for from the choicest of the past year.

The list of violinists who are to come to this country next season is now complete, and is interesting from the fact that with one exception they are newcomers. Alexander Patschikoff, who will come for a tour of several months is well known here.

Among the strangers are Mischa Elman, who has met with great success for several years past in London, where he first appeared as an infant phenomenon. He is now a mature violinist.

Leschetitzky, as these columns announced at the time, was married Monday, April 27, for the fourth time. He is 77 years old and his new wife is a lady of high standing in the Russian court.

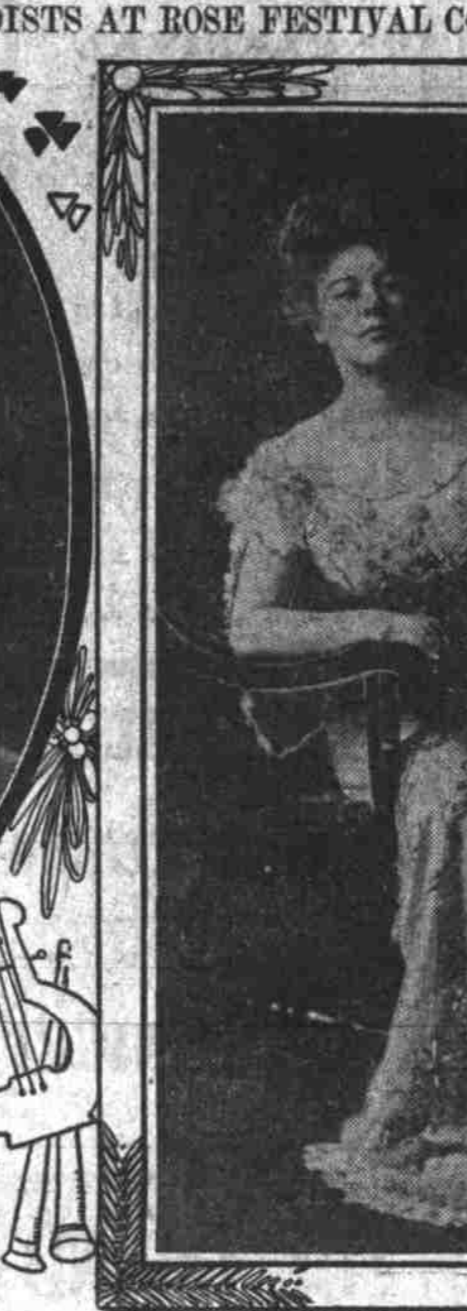
The fourth annual May festival of St. James' English Lutheran church will be celebrated next Tuesday evening with W. H. Boyer's chorus of 40 voices and the soloists are Mrs. E. G. Miller, Miss Evelyn Harley, Charles Cutler, the Indian baritone and Miss Cornelia Barker, violinist.

After his triumphs with the Metropolitan Opera company on the tour to Boston, Washington, Chicago, and Pittsburg, Alessandro Bonci signed an additional contract with the directors of the company for his concerts, to be given early in November, 1923, and during the month of April, 1924.

ing the month of April, 1924. Signor Carbone, Bonci's personal manager, reports that Bonci signed an additional contract with Signor Giacchi (for Buenos Ayres), who has offered the great tenor the sum of \$200,000 for 100 appearances, 50 from June to October, 1923, and 50 from June to October, 1924.

In a European interview, Oscar Hammerstein says: "Grand opera, as I conduct it in America, is an art, not a money-making scheme. But money-making is an art, too, adds the Musical Courier.

The Catholic Order of Foresters was present at a solemn high mass sung at St. Mary's cathedral on Sunday morning last. A specially selected



BLANCHE IRBE KOPFORD

orchestra, was enjoyable. Mrs. M. F. Moore is a favorite and her rendition of the popular "Columbia" (Rollinson), won hearty applause, which was satisfied only by response in "Love's Old Sweet Song." C. H. Cunningham's baritone solo, "Mother-o-mine" was good, his rich voice winning a double encore, which he responded in song and recitation, "Serenade" (Comp), my selected voices was heartily received. The tenor solo, "Where Song is Sweet," won for Mrs. Israel an encore. He has a tenor of pleasing quality and his enunciation is especially commendable.

The program included a variety of selections, including "The Message" (Cavert), "Serenade" (Comp), and "Where Song is Sweet." The program closed with the ever popular "La Paloma," which elicited an encore and the response was a "cello solo, with orchestral accompaniment."

Miss Lenore Gregory played for a few invited friends Thursday evening at William Wallace Graham's studio. She is to be presented in a violin recital June 11, at the Hellig and Mrs. Pauline Miller Chapman will sing a few numbers. Miss Gregory played last week in a mixed student recital given by Mr. Graham at Ellers hall and demonstrated her ability to master her instrument.

Miss Ethel Lytle at the First Presbyterian church last Sunday. Miss Lytle was singing at Drain, Oregon. Her lovely soprano voice, clear and true and evenly trained, brought much applause. Other musical numbers were a piano solo by Miss Ethel Barkdale and a piano duet by Miss Mildred Broughton and Miss Mildred Kemp.

An allegorical picture called "Beethoven," by Jean Paul Laurens, is being exhibited at the Paris Salon this spring. The best Beethoven picture we know is presented in his C minor and "Eroica" symphonies, his piano sonatas, "Leonora" overture, No. 3 and "The King's Chamber Music," Musical Courier.

The last rehearsal of the season of Mrs. Walter Reed's Piano Recital club took place last week. The club will meet again the first of September.

### VOCAL STUDENTS IN Entertaining Recital

A varied, comprising an interesting and musical program of vocal and instrumental numbers given Monday evening, in the Church of the Strangers, by the pupils of Mrs. W. Boyd Hamilton, assisted by the Piano Quartet club, was listened to by a large audience. Although this occasion marked the first public appearance in solo work of most of those taking part, their work, without exception, showed the results of earnest study and an intelligent grasp of the underlying principles of voice culture.

### SEATTLE BASSO TO Sing With Local Artists

There is a great deal of interest shown in the appearance tomorrow evening of Henry T. Hanlin, formerly with the Maurice Grau opera. He will be the chief soloist at the rose concert and cotillion tomorrow at the new Masonic temple given under the direction of Mrs. Warren E. Thomas and Mrs. Blanche Irbe Kopford.

Mr. Hanlin's chief number will be "Splendid Immortelle" aria from the opera "Benvenuto" in the singing of which he won so much praise in his work in Italy and England. The opera is written around the figure of Benvenuto, the famous silver chaser whose work to this day is said to be unsurpassed in Italy. Benvenuto dabbled in politics besides his artistic talents, and incurred the enmity of the powerful Medici. Warned by friends he fled, but the powerful hand of the Medici reached all over Italy and he was arrested and thrown into prison. The recitative preceding the aria tells the story of his flight and imprisonment and the aria is a lament that he will nevermore have the joy of knowing his native land.

### ASTORIA PIANISTE Makes Successful Debut

A goodly attendance of interested friends attended a recital given Thursday evening at Ellers' hall by Emil Enna presenting his pupil Miss Harriet Wise of Astoria. Miss Wise played an interesting program and was showered with flowers. Her style tends toward brilliancy and she plays with much force and decision. The only criticism that might be made is that she uses the lower pedal too generously.

Her program included a Rachmaninoff prelude in which she emphasized well the gloomy spirit of the composer. The Scherzo was rather out some difficult work well mastered. Two compositions by Mr. Enna were played with the best, since her tone was there better modulated and the balance was better preserved.

Miss Nona Lawler, a pupil of Miss Kathleen Lawler, sang two songs pleasingly. While she is still in the early stages of her training, Miss Nona promised to have the very pure lyric voice that has made her sister such a favorite. The quality is pure and true and her range is good though it is not yet quite ready for big coloratura efforts. She sang "Nella Calma" a waltz

Following is the program: Trio—"Norelletten" (violin, cello, piano) Miss Cahill, Miss Gade. Duo—"A Serenade" (violin, cello) Schubert. (a) Spring Song (violin, cello) Kucken. (b) Spring Song (violin, cello) Schumann. Violin—"Maurica" Miss Zazycki. Songs—(a) "Death and the Maiden" Schubert. (b) "The Two Grenadiers" Schumann. (a) "Vole che Sapete" (violin, cello) Mozart. (b) "Nach Seville" (violin, cello) Dessemer. (c) "Quest" (violin, cello) Smith. Cello solo—"Mr. Kaps Aria—'Splendid Immortelle'" (from opera "Benvenuto") Miss Cahill. Songs—(a) "Du Lichte Stern in Meiner Hand" (violin, cello) Franz Abt. (b) "Lieta Signora" (violin, cello) Meyerbeer. Mrs. Kopford.

### FINE PROGRAMS Excite Musical Interest

Musical interest this week naturally centers about the New York Symphony orchestra and those who have been saving themselves for this event surely should have no cause to regret it. The programs offered by Mr. Damrosch and his players are exceedingly interesting. They combine neatly the old favorites and the newer things of good rank.

Of paramount interest, I should think, will be the program given Thursday. When all is told it is hard to beat Wagner for colorful orchestral music. For that evening the best known selections from some of the best known of Wagner's operas have been selected. There will be the wedding music from "Lohengrin," the prize song from "Die Meistersinger," the ride of the warrior from "Die Walkure," the march and overture and wailing song from "Tannhauser"—selections that are played over and over and yet never lose their power to move.

of equal interest. The splendid C minor symphony of Beethoven in which many say the master reached his greatest height and which is undoubtedly the most popular if not the greatest of his wonderful symphonies, will be the central point in the first evening's program. The symphony, it will be remembered, was played here by the Portland Symphony orchestra the first concert.

The afternoon concert Thursday offers several popular known selections though in choosing them the conductor has not lowered his standard. There will be played the melodious Bach air on the G string, and the well known Vieuxtemps concerto in D minor, by the solo violinist, and the famous and splendid Slav march by Tchaikowsky. A pretty light selection by Chamade and one by David touch the lighter key of the afternoon's program.

There surely is enough to answer to all tastes in these programs: Wednesday evening—Overture—"Oberon" Weber. Symphony No. 8, C minor—Mozart. Symphony No. 5, C minor—Beethoven. Hungarian Rhapsodie No. 1—Liszt. "Evening Under the Trees"—Massenet. Cello solo—"Bramante"—Smetana. Clarinet solo—Mr. Leroy. Polonaise from "Mignon"—Thomas. Overture—"The River of the Sirens"—Smetana. Thursday afternoon—Symphony—"Mignon"—Thomas. Air on G string—Bach. Polonaise for strings—Beethoven. Concerto for violin, D minor—Vieuxtemps. Mr. Saalavsky. Valze Lente, Pizzicati, from "Sylvia"—Lohengrin—Prelude. Eliza's song—"On the Balcony." Prelude and vocal chorus. "Die Meistersinger"—Prelude. Die Walkure—The Ride of the Valkyries. "Stegfried"—Sounds of the Forest. Study from "Tristan and Isolde"—"Dreams." Mr. Saalavsky. Tannhauser—March Act 2. Song of the Evening Star. Overture.

### WOMEN IN BUSINESS.

Mrs. Dore Lyon Raising Chickens—Others Practicing Law. From the New York Sun. Some clubwomen, it seems, have tired of discussing public questions and are turning their attention to business enterprises. One of the first women to turn their backs on club life is Mrs. Dore Lyon, former president of the City Federation and an officer in the State Federation, president of the League and a member of nearly every other club in town. Mrs. Lyon has gone to raising chickens on her farm at Esopus, adjoining that of Judge John B. Parker.

### FEEDING THE TERRAPIN Sustenance Provided for a Turtle That Declines to Eat.

There are some turtles that don't feed well when first brought into captivity, and they have to be made to feed or they will die. Among such turtles is the diamond back terrapin. There was received at the Aquarium on December 30 last an albino diamond back terrapin, a specimen of unusual interest because of the rarity of albinism among turtles. Its top shell measured 7 inches in length, and it was a perfect albino in shell, head, feet and skin, lacking, however, the pink eyes usual in albinos. This turtle came from the salt marshes of Texas.

For some weeks after it was received at the Aquarium the albino terrapin refused to eat. It was then preserved and to get it where it could be conveniently handled it was removed from the exhibition tank on the floor where it had been shown to the Aquarium's laboratory and its feeding by compulsion begun, as it is still continued three times a week, in this manner:

The terrapin's powerful little jaws are pried open with a stick and then there is placed in its mouth a little killifish of about an inch or an inch and a half in length, which is gently coaxed down the turtle's throat until all but the tip of the little fish is within the turtle's jaws. At this stage of the feeding the terrapin expires and swallows the fish.

At each meal there are fed to the albino

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