



THOUGH it is still early for the musical season to begin, it is not early to give a forecast of the season's program. It is safe to predict that this will be the richest musical season Portland has known. As each year passes and the experiment is made year after year of adding more good things, it becomes evident that Portland can support a heavy musical season and that the musically appreciative public here is growing. There was a good deal of speculation and not a little skepticism at the opening of last year's season when a schedule almost twice as full as in any preceding year was announced. Many predicted that truth it sent a larger attendance to the beginning and middle of the season.

It was shown that the Portland public would take thankfully and appreciatively what was added to former schedules and that more than one manager would introduce the most expensive stars from the east and from Europe and still receive ample support. And the experiment has decided these managers to undertake even more this year and the months will be full of good things.

Miss Steers and Miss Coman, who have so long stood sponsors for the best in music in the far west, have added to their list of attractions. In former years they did not think of bringing out more than four artists in their season. Last year they brought out the splendid Damrosch orchestra, the memory of which still glows, and added it with its remarkable leader and with the incomparable Nordica to their four other concerts. This year I understand that they will stretch their schedule still further to include more than five concerts. And the Steers-Coman management is a guarantee for the quality of what they bring. Their schedule is not yet ready for announcement in full, but several of the greatest favorites in their tours of other years will re-appear—Gabriowitch, Gadski, Hartman and others.

Then the Heilig is to continue the experiment which it found successful last year and will introduce several artists that have not visited Portland before. That schedule, too, is incomplete, for Heilig is still in the east making final arrangements. But it is practically settled that the Pittsburg orchestra will be here with Victor Herbert as conductor, and that Mr. Boyer will again conduct a large chorus choir for a prolonged festival. Most excellent probably is among the attractions and this is especially requested because her appearance last year, which could not be attended by many.

The Portland Symphony orchestra, which started out so auspiciously last winter under the able and business-like management of Mrs. Edna B. Jones, will be managed this year by Charles Dierke. Everyone feels that much praise is due Mrs. Jones for making a successful financial venture of an orchestra which in other years had to disband because of financial difficulties. This year it should run along smoothly because of the excellent start it has received and the manner in which it has been popularized. Mr. Dierke promises some exceptionally interesting programs and hints that many things never before heard of in this part of the country will be played.

In addition to these attractions there will be the usual number of musicales by local musicians. There is talk by one of the leading musicians that Portland is far enough advanced musically to appreciate chamber concerts at which only the best is played. A chamber concert must necessarily be kept up the atmosphere that has gathered about the name. It is of highest tone, presenting only the best in everything and presenting new things instead of the threadbare ones that have been popularized and depopularized by overlong life and usage.

CHURCH CHOIRS
Resume Winter Work

The first intimation of the return of the musical season is the gathering of the choirs for their new work. Most of the choirs with their new personnel begin work today, though a few wait till the second week in September. This year there have been fewer changes than usual in the choirs, and most of the changes have been in the

ers are harder to get than the female voices.

The First Presbyterian church begins work today under the continued direction of Edgar E. Courson, organist. Mrs. Ethel Lytle Booth, soprano; Mrs. Rose Courson Reed, contralto; and Dom J. Zan, basso, continue their work with W. A. Walters as the new tenor. Mr. Walters is a new arrival in town and is studying with Mrs. Reed.

The First Baptist church, too, keeps its choir with but one change: Miss Kathleen Lawler, soprano; Miss Ethel Shea, contralto; J. W. Belcher, tenor and director, and E. Milton Runyon, tenor. Mr. Runyon is a young man whose first effort in church work this is, but his voice promises well. Miss



Miss Mary Mackenzie Cahill, Violinist, Who Will Open Illustrated Music School for Children.

base and tenor section, for these singing Grace Kemp will again be the organist but her health will not permit her to return at once.

At the First Methodist church there will be no change in the choir excepting that Mr. Boyer expects to have a larger chorus than last year. The personnel there is Mrs. E. S. Miller, soprano; Miss Evelyn Hurley, contralto; W. H. Boyer, tenor and director; Charles Cutter, basso; Mrs. Warren E. Thomas, organist. Grace Methodist church also retains its choir intact—Miss Grace Campbell, soprano; Mrs. Reno Hutchinson, alto; Mr. Pierre, tenor; George H. Street, baritone; W. M. Wilder, organist and director. At Centenary Methodist church C. E. Patterson, tenor, will have the direction of the choir.

Mrs. Kathryn Linehan Johnson will again be organist and choir director at the First Christian church, and her sister, Miss Lina Linehan, will again be soprano and director of the Hawthorne Park Presbyterian church. At Westminister Presbyterian there will be a change in the basso section which has not yet been decided upon; but the rest of the choir will remain as before.

Miss Delta Watson, soprano; Miss Alice Juston, contralto; Dr. J. W. McMichael, tenor; Mrs. J. W. McMichael, organist and director. At Trinity church Mari Denton will again be organist and director of the vested choir of boys. F. W. Goodrich will retain his position as organist and director of St. Mark's cathedral. J. Hutchison will be organist at St. Mark's Episcopal church for a time.

Temple Beth Israel will have a strong combination with Mrs. Rose Bloch-Bauer as soprano and director; Mrs. Morgan Harding Brodie, alto; W. H. Boyer, tenor, and Dom J. Zan, baritone, and E. E. Courson, organist. The choir had a two months' vacation and started its work again Friday night. Already they are working up the music for the long holidays that come late in September and early in October.

The First Unitarian church has not yet found a soprano but otherwise the choir will remain unchanged—Miss Meta Brown, contralto; J. Hutchison, tenor; J. Clair Montieib, basso and director; Ralph Holt, organist.

PORTLAND SINGER
Wins Astoria Applause

A. Musgrove Roberts, the English baritone, sang at the Saengerfest at the Astoria regatta and his success was pronounced. Praises of his work was appearing, as the following clipping

From the Astoria Budget of Monday will show:

"Dr. Emil Enns certainly deserves the thanks of music lovers for his introduction of Mr. Roberts, the star of the Saengerfest, whose grand singing was a surprise to all. Mr. Roberts possesses not only a wonderfully rich and flexible voice, but that rare magnetic quality which marks the real singer and shows perfect training. His first two contrasting numbers, 'Nur Wer die Sehnacht Kennt,' by Tschakowski, and 'The Yeoman's Wedding Song,' were splendid introductory numbers to show his versatility, but he was undoubtedly at his best in the selection from Faust, followed by 'The Promise of Life,' by Cowen. It is to be hoped the people of Astoria will have the pleasure of hearing him again, as it is not often that they have the good fortune to hear so fine a singer.

His appearance there resulted in an invitation to sing at the concert given there by the Philharmonic society the last week in November, and also an invitation from the United Singers to sing at their meeting in Seattle next year. Contrary to a rumor that has

student for further work and many have signified their intention of sending their beginners to Miss Cahill for preparation. It is said that students who have been through this preliminary course advance much more rapidly than others.

Miss Cahill, a violinist, who came here from Omaha last winter, has succeeded in making herself well known in the short time she has been here, in spite of her retiring manner and her excessive modesty. She has a good class of violin students and has appeared several times as a soloist. Her experience in this child work of which she is particularly fond and to which she seems particularly adapted, was gained in Omaha and Boston, where she studied, and the newspaper notices serve to show that she met with success in the venture. She plans in a week or two to give an afternoon of exhibition class work for the benefit of mothers and guardians who are interested in seeing what can be done for their children.

She was particularly successful in her class at the Central music hall and was for years a popular singer in the Sinai temple under the ministry of Rabbi Hirsch. He is drilling a chorus for Centenary and will introduce it today. He has in addition secured as soloist Miss Louise Elizabeth Hellman, contralto, of Nashville, Tenn., who has recently come to Portland from Belmont college where for nine years she was instructor in voice. This morning she will sing Campion's 'Ninety and Nine.'

MISCELLANEOUS
Musical Items

Mrs. Rose Bloch-Bauer is to have one of the most attractive studios in town when she and Mrs. Bauer move into their new home, at Nineteenth and Hoyt streets, in about a month. Several musicians have already visited it and expressed their envy. Mrs. Bauer has assumed all her work which she had to give up last year because of her illness and she will be heard in public this year—certainly a matter for congratulation.

The Misses Marion and Flora Bauer expect to leave late this week for New York. Miss Marion Bauer is an exceedingly clever pianist who keeps up her study incessantly and has made a success in teaching in New York.

Arthur Alexander left last Saturday for London to reopen his season. His admirers in town were disappointed not to hear him in recital here, but the late return of the summer folk from the resorts and the necessity of his early return to fill certain engagements prevented such a concert. Mr. Alexander's work in England in his second season there will be watched with more than usual interest because of his extraordinary success last season. He expects to take his share of ballad singing this

gone abroad, Mr. Roberts will remain in Portland this winter, although he has received inducements to return to New York and play in the middle west. He has recently purchased a tract of land on the Umpqua river and has a view of building a summer home there.

MISS CAHILL TO OPEN
Course For Children

Miss Mary Mackenzie Cahill will introduce a new plan this winter in the instruction of music for children. She will open an illustrated music school at her studio at 535 East Ankeny street.

Miss Cahill has met with a great deal of encouragement from the leading piano teachers of the town who see the practicability of her plan and are glad to cooperate with her.

By this plan Miss Cahill will take the child at the time of the hardest period for both pupil and teacher in music work—the keynote of the course is found in the phrase, 'Teach a student first to think his music and then to play it.' They are taught by this means to stop to think what they are playing and to practice thinking. They are not allowed to play anything until the mind has mastered it by means of charts. The scale is taught to him first with its meaning so that he can think it first and then play it.

The children are taught in classes because class study is an incentive to work. However, each child receives personal attention. The class has two lessons in 20 weeks. The children are not required to practice this work at home during that time. They play but only under the personal supervision of the teacher to prevent their practicing mistakes.

At the end of the course the children have learned easily with their minds the hardest drudgery of the study of music and the rest is easy for the teacher who takes them up and imparts matters of how to play without having to stop to teach what they are playing. Special attention is given to ear training; the wrists are made loose, the hands shaped and the proper finger action given, and besides they have learned to read correctly at sight to calculate time to play major and minor scales, major, minor, diminished, augmented and seventh chords, to play intervals and their inversions, and to count to measure and play in all keys. They also have a vocabulary of 20 musical terms and know the stories of the leading composers.

It is certainly a pleasure for a teacher to take such a well prepared

DIRECTOR'S RECORD
Prior to Portland Work

Centenary Methodist church feels itself fortunate in procuring the services of C. E. Patterson, tenor for its work this season. Mr. Patterson came here from Chicago late last winter, where he had for 10 years held one of the best choir positions. He had charge of the music at Trinity church in Denver during the pastorate of Dr. Robert McIntyre. He was soloist in St. Paul's church, the famous Plymouth Congregational church of Chicago; was later at the Central music hall and was for years a popular singer in the Sinai temple under the ministry of Rabbi Hirsch. He is drilling a chorus for Centenary and will introduce it today. He has in addition secured as soloist Miss Louise Elizabeth Hellman, contralto, of Nashville, Tenn., who has recently come to Portland from Belmont college where for nine years she was instructor in voice. This morning she will sing Campion's 'Ninety and Nine.'

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