

# THE DEAM BY GASTA SVORDA HOLD.

HERE has for some time been a good deal of talk about a return to light opera—legitimate light opera and what filled the realm of comic opera before the present-day horseplay affair fell heir to the throne. For several years past the matter has come up, off and on, and everyone has told everyone else that light opera should be revived, but nobody has undertaken to revive it.

The recent popularity of "The Merry Widow," introduced by Henry W. Savage, which, I believe, has broken all previous records for the number of successful performances and for unswerving popularity, has brought the subject of light opera a little closer home, so Reginald DeKoven decided that this was the psychological moment to bring the demand for composition back to light opera. You must all know, stands for the best in light opera this country has ever known, and for many years it has been his ambition to bring it back. He has written articles repeatedly in magazines and newspapers, deprecating the degeneracy of light opera, and arguing the necessity of something to take its place. He has given argument after argument, always ending with the statement that light opera is no less clever as a word writer than as a composer of music. But some of these arguments were so effective as to make the opera be finally written as a test.

DeKoven, in the good old days when comic opera was light opera, wrote many of them in collaboration with Harry B. Smith. When the season seemed ripe to him in the recent agitation, he again took Harry B. Smith to his bosom, and the two have succeeded in putting out an opera so plainly superior to the ordinary run that the Musical Courier says it gives dangerously near grand opera at times.

The new work is called "The Golden Butterfly" and was produced two weeks ago for the first time. Its success was immediate and decisive. Grace Van Studdiford of "Red Feather" fame and before that with many of the productions by the Bostonians, sang the leading role. The scene is laid in India and the story deals with the romantic life of the prima donna of the famous opera company in that city. The girl, who is a shining part well carried off by Miss Van Studdiford.

The writers of the opera have aimed at something that shall be popular and entertaining and yet be worthy of serious consideration because possessed of actual artistic merit. The romantic is mingled with good clean comedy and the musical numbers are the outgrowth of dramatic situations, as in grand opera, and not merely dragged in as musical specialties as in later musical comedies.

After its premiere in New York the Musical Courier wrote most enthusiastically of it, saying:

It is not merely based on the dimly-remembered chords and triads of the major, but there are moments when it gets dangerously near grand opera. The critic speaks of it as "massive, majestic, and yet be worthy of serious consideration because possessed of actual artistic merit. The romantic is mingled with good clean comedy and the musical numbers are the outgrowth of dramatic situations, as in grand opera, and not merely dragged in as musical specialties as in later musical comedies."

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Mrs. Rose Coursen Reed, Assisting Soloist at the Eichenlaub Concert.

in planned to take out articles of incorporation and sell stock enough to insure the financial success of the festival and to hold it once each year. The festival was a failure financially last year, but it was such a success from an artistic standpoint that the music lovers of Eugene are anxious for the orchestra to appear again.

The orchestra this year will consist of 63 pieces and carries the usual vocal quartet besides Miss Myrtle Elyon, an accomplished pianist.

Mr. Beach was in Portland yesterday to arrange for the appearance of his orchestra here.

The sacred concert given two weeks ago at Centenary M. E. church by the choir will be repeated this evening with a few changes in program. Following are the numbers to be given:

Hark! Hark! My Soul..... Harry Rowe Shelly  
Miss Louise Elizabeth Heilman and  
The Choir Angello..... E. W. Hanscom  
Wm. Greer and Octette.  
How Long Will Thou Forget Me.....  
The King of Kings..... Carl Huesner  
Miss Hubbard and Church Choir Quartet.  
Heavenly Father..... Thomas  
Mrs. Arthur Burr, with violin obligato,  
by Ward Alden.  
Wagnerian Te Deum..... Holden  
Mrs. Barr, John Claire Montieith, Mr.  
Patterson and choir.  
Remarks by Dr. Clarence True Wilson.  
Ye Bells of Easter Day.....  
.....Louis R. Dressler  
Church Choir Quartet.  
Snowflakes..... F. H. Cowen  
Schubert Ladies' Quartet.  
Shout the Glad Tidings..... Henry Wilson  
Centenary Church Choir.  
C. E. Patterson, soloist, William R.  
Boone, organist.

William R. Boone, the new organist of Centenary Methodist Episcopal church, is head of the piano department at the Oregon Agricultural college of Corvallis. He is a musician of accomplishment and a decided acquisition to Portland, and has just come west from New York City. He studied in New York with G. Everett Hill and in Boston with Everett E. Truette and Dr. S. B. Whitney. He took graduate work at the St. Louis Conservatory of Music and the Stubbs Choir school, both in New York.

At 12 Mr. Boone was soprano soloist of St. George's church, and he became organist of the famous Trinity church at Newport, at the age of 15. Three Memorial churches to the Zabriskie family he has been organist of, and other prominent churches. He has played for two wedding and for the wedding of Peter Martin of San Francisco and Miss Lillie Oelrich, and many other prominent weddings. He appeared successfully in concert work in Boston, New York, Philadelphia and other eastern cities. He has also been accompanist for many great European singers and has appeared in all the salons at Newport, and many of New York and Philadelphia.

The program of music today at the First Congregational church will be as follows: Morning  
Organ—"Selection from Meistersinger"  
Quartet—"Fraise the Lord."  
Evening—  
Organ Solo—"Song Without Words"  
Postlude—"Mendelssohn"  
Minor  
Organ—"Meditation"  
Quartet—"The King of Kings"  
Shelly  
Quartet—"When I Survey the Woes"  
Schuecker  
Organ—"Postlude."  
Morrison

Miss Grace Wilton and Miss Isabelle Beckwith, entertained with a musical for the following young people at Miss Wilton's residence last evening: Beagot Lassen, Helen Pearce, Marie Sandercock, Florence Wasmuth, Ruth Sellwood, Marie Brock, Gladys Pyle, Fio, Hazel Kline, Freda Brandes, Blanche Thompson, Helen Glass, Elizabeth Trenton, Lydia Russell, Ella Vore, Walter Fimmell, Mrs. E. A. Jones, Mrs. E. Jones, Mrs. May Stone, Louis Steinhauser, Willie Steinhauser, Lillian Couch, Marie Peterson, Eleanor Hill, Leslie Deharding and Irene Deharding.

Charles Beach, owner and manager of the Chicago Symphony orchestra, which appeared at the festival of music here last April, was in Eugene last week to see if any arrangements of the orchestra could be made for the coming season. He conferred with the trustees of the Oregon Music Association, and they have decided to accept the offer of a festival association.

yan; Postlude, "Elevation" (Dubois). Evening—Organ voluntary, "Santana Amarosa" (Nevin); White Temple chorus, "Reapers for the Harvest" (Beasley); Anthem, "Blessed Jesus" (Doback); Gospel solo by Miss Ethel Shea; postlude, "Villanelle" (Hammer). Miss Kathleen Lawler soprano; Miss Ethel Shea, contralto; E. Milton Runyan, baritone; J. W. Belcher, tenor, and director; Miss Nellie Kennedy at the organ.

A splendid beginning has been made in the high schools of Portland in the musical line for this season. A glee club of 16 male voices has been formed at the West Side High school under the direction of Mrs. Rose Coursen Reed, at the East Side High school a chorus of one hundred and twenty girls will hold its first rehearsal next Thursday afternoon, also under Mrs. Reed's direction. At the commencement exercises of the West Side High school last night, Mrs. Reed's choir sang with great success the "King of Kings" in chorus, which was enthusiastically received by the large audience present.

Chopin's birthday is on the same day as George Washington's, February 22, and his fame will be as enduring as that of the Father of His Country. Both men achieved independence, one national, the other musical—Musical Courier.

Mrs. Rose Coursen-Reed will sing a new song, "Thoughts," by Gertrude Sans Souci, at the Eichenlaub concert. Mrs. Gertrude Sans Souci recently spent a few days in Portland and played over a number of her latest songs for Mrs. Reed.

New members of Mrs. Rose Coursen-Reed's Tuesday afternoon club are Miss Gladys Grayson, Miss Zeta Hollister, Miss Marjorie Plummer and Miss Eva Scott.

There will be special music by a chorus of 40 voices and an orchestra at the Central Christian church this evening. H. A. Estenon will direct.

Miss Alice Justice has been engaged to sing at the annual gathering of the Fossil Obedonian Club to be held at London, Oregon, Oct. 28 and 29.

George H. Street gave a lecture recital to his students Tuesday evening at his studio, 165 Lowndes street. The opera "Pagliacci" was his subject.

"While the Earth Remains" (Tours); "Jesus Only" (Potell); and "The Day is Gently Dying" (Niel-

## VIOLINISTS' DEATHS Strangely Coincident

A strange fate seems to decree that violinists shall go in trios. The musical world was recently stirred by the death of Sarasate, the great Spanish violinist. It is a strange fact that three great violin artists, have died within 13 months, the three who for many years dominated the violin-playing world—Sarasate, Joachim and Wieniawski. It is a strange fact that three great violin artists, have died within 13 months, the three who for many years dominated the violin-playing world—Sarasate, Joachim and Wieniawski. It is a strange fact that three great violin artists, have died within 13 months, the three who for many years dominated the violin-playing world—Sarasate, Joachim and Wieniawski.

The leading event in musical circles this week will be the concert by Emilio de Gogorza, Thursday night, at the Hellig, under the direction of Lois Steers and Wynne Conant. The announcement that Gogorza was to return this year, though it came too late to include him on the subscription list, met with ready appreciation, so popular did he make himself on his last visit here. His voice is a rich baritone, capable of every shade of expression. His repertoire is varied and large and his manner is pleasing.

The program he has arranged for Thursday night is an interesting one. While it presents a number of lesser known, and even some entirely new numbers, there are still enough of the old favorites to appeal to those who like a familiar program. His program shows his versatility. It will be as follows:

(a) "Come Raggio di Sol".....Caldara  
(b) "Where'er you Walk".....Handel  
(c) "Aid de Thous" from the opera "Iphigenie en Tauride".....Gluck  
(d) "The Gypsy Song".....Gogorza  
(e) "Mendelssohn".....Schumann  
(f) "Ich Liebe Dich".....Grieg  
(g) "Feldensamkeit".....Schumann  
(h) "Widmung".....Schumann  
Emilio De Gogorza.

Piano Solo—  
(a) "Auf Fluegel des Gesanges".....Mendelssohn-Liszt  
(b) "Caprice 'Espagnole'".....Moszkowski  
(c) "The Gypsy Song".....Gogorza  
(d) "Catalana".....Alvarez  
(e) "Los ojos negros".....Alvarez  
Emilio De Gogorza.

Piano Solo—  
(a) "Traumeri".....Strauss  
(b) "Rigoletto".....Verdi-Liszt  
(c) "Henry C. Whittemore".....Homer  
(d) "Mother o' Mine".....H. Tours  
(e) "Sing Me a Song".....Sidney Homer  
(f) "The Lark Now Leaves Its Watry Nest".....Horatio Parker  
Emilio De Gogorza.

## LOCAL MUSICIANS Present Good Program

A concert of interest will be that given at the Hellig Friday evening by Frank G. Eichenlaub. Mr. Eichenlaub has not been in Portland very long, but during his stay here he has succeeded in attaining a place of a good deal of prominence in musical circles. He is a violinist of some talent, and his concert work next Friday will be greeted by an interested audience.

Mrs. Rose Coursen-Reed, the favorite contralto will sing and at her first appearance at a public concert this season, she will undoubtedly receive the applause that is well deserved. Her program will be as follows:

Paraphrase..... Wilhelm  
Lucia Fantasia..... St. Lubin  
(For violin alone.)

## CATHOLICS GIVE Sacred Concert

A sacred concert that offered a good deal of interest was given last Sunday evening at the Cathedral, under the direction of Miss Catherine M. Covach, for the benefit of the new orphanage. The church was given by the Columbian Choral society, an organization of 18 voices, under Miss Covach's direction, and whose members sing well. Their numbers were "Ave Maria" (C. A. Masten); "Quando Corpus" from "Stabat Mater" (Rossini); and "Gloria" (Mozart). The voices are well balanced and well trained to sing in harmony. Especially good was the "Quando Corpus" which was sung by the choir. The soloist with the chorus in the first number, and sang well.

The other numbers were Mrs. Rose Coursen Reed, contralto; Dom J. Zan, baritone, and Frank G. Eichenlaub, violinist. Mrs. Reed's program was "Ave Maria." Her low notes were beautiful, but her voice in general was not in as good form as usual, probably because she had been singing at another church. Mr. Zan sang "In Thee, O God, Do I Put My Trust" (Rossini) and "Gloria" (Mozart). The voices are well balanced and well trained to sing in harmony. Especially good was the "Quando Corpus" which was sung by the choir. The soloist with the chorus in the first number, and sang well.

## HUMOR IN MUSIC Condensed in Book

Leonard Lieblich, who writes the clever page headed "Variations" for the Musical Courier, last week published a few translations from a book of 333 jokes published by Alexander Moszkowski, a great wit. The writer is a Polish Jew, who lives in Berlin, and he has seen the humorous side of music.

A good hint to many present-day composers is to be found in the book. It is wrapped up in this:

"The modern conductor was rehearsing the latest opera with the orchestra. The prelude offered many difficulties and the composer was forced to stop the orchestra and say: 'Finally, after the thirtieth attempt to get the performance correct, the first clarinetist forgot to breathe. We never were able to play that passage, even in "Tristan."'

"The conductor said to someone I met the other day who has aspirations, and is willing in his eagerness for some kind of fame at all costs, to sacrifice himself with what will pass among the 'unwashed.' This person played over his effort before a full orchestra, who were in turn each old friend as it appeared. But the embryo composer was not at all non-plussed by his critic, and he said: 'I'm glad you liked it. I sound like Wagner to you? Then the people will think that I compose like Wagner!'

"And here is another, proving that even a failure has its bright spots.

"You have sought the hand of my daughter in marriage. I must confess I never liked her, but I gave her to you because she was a girl with a baritone at the opera. It had always been his belief that he would be a baritone at the opera. However, last night I went to the opera to hear and see you. Don Juan, and

## GOGORZA ARRANGES Interesting Program

Musical people felt keenly the calamity of Harry T. Butterworth's tragic death last week. Mr. Butterworth possessed a splendid bass voice which had been heard in concert over the entire country. He formerly sang with the Maurice Grau opera company, before the company succeeded to the management of the opera house. He was a fine singer and musician. On retiring from concert work a little over a year ago he came to Portland to make his home. As he had given up music as a profession and wished to devote himself exclusively to his business interests, he did not immediately become known, especially since he was naturally modest.

But a few of the musical people found him out and a few times he yielded to their requests to sing at a church or a small concert, though he feared to go into it on a large scale because he had not the time to be drawn away from his business. He was an interesting talker and could give many interesting reminiscences of celebrated musicians with whom he had been associated.

Steel Works in China.

China has established at HanYang, 700 miles up the Yangtze river from Shanghai, a steel works. The output of the plant is estimated at 100,000 tons a year. The plant is already competing with

## GOOD PROGRAM FOR Temperate Audience

The concert given for the benefit of the Patton home Friday evening a week ago at the new Masonic temple was largely attended by the friends of the home. Much of the program was of exceptional merit, but the audience was only lukewarm. No encores emanated from it, and the performers for the most part reflected this warmth. The best numbers of the evening were Miss Kathleen Lawler's solos, and though her voice did not have its usual strength because of a cold, the music was unusually pure and sweet. The airiness and flexibility of her voice is not surpassed by any vocalist now, and this quality was especially delightful that evening in that well known coloratura number, "Hilanelle" (Dell'Acqua), and in the charming staccato study by Mulder, "Rose in the Bud" (Foster). Mrs. Mulder's delicate little song of simplicity, "The Lark Now Leaves Its Watry Nest" (Horatio Parker) was especially new to Portland and his solos pleased immensely. He gets a good round, and plays with ease and grace. Elliott E. Beamer, who is soloist at the Pantheatre, and was originally with the San Francisco opera company, has a bass voice of considerable merit, big and resonant. His songs in front of the illustrated canvas seem however to have taken much of the stability from his voice and he leans in song toward what in acting would be called melodrama. But there is fine richness of tone there.

Miss Cornelia Barker played two vio-

## MURDERED MAN WAS Former Opera Singer

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