The Realm of MUSIC

By GAETA IVORDA WOLD.

AN ANNOUNCEMENT that will be received with gladness and congratulations everywhere is made this week. The Portland Symphony orchestra, which gave such a successful season last year, has been reorganized for work and will soon be heard again in concert.

For some time it was feared that there would be no symphony orchestra this year, and after the very good work that was done last year, placing the organization on a sound financial basis and putting the men in harmonious working order for another season, it seemed a pity that a step backward should be made. But Mrs. Edna B. Jones, in view of her successful work last year, has consented to undertake the management again and the first concert will be given Monday evening, January 11.

Mrs. Jones finds that there is an exceedingly friendly attitude toward the orchestra this year. Last year when she approached the men, with a subscription list in her hand, she met very often with the spirit of "Show us what you can do and we will help you." She has shown them what she can do, and this year they are even seeking her out to offer their aid. That is the proper sort of spirit to go about the organization of a permanent orchestra as this will probably become. The skepticism that had resulted from various attempts to establish the orchestra for a full season's work and on a permanent plan has faded away and encouragement is taking the place of "knocks."

Mrs. Jones plans this year to bring eastern artists of note as soloists for the orchestra and that will be an additional attraction. At the first concert Katharine Goodson, pianist, will be the soloist. This is an announcement of importance, for Miss Goodson has won an enviable reputation in the last few years. She has but recently returned from successes in Australia. Miss Goodson, who is an English woman, was a pupil of Leschetizky. After her studies in Vienna she returned to London, where she won immediate recognition. Since then she has played in Berlin and in Paris and has toured throughout Germany, Austria, Holland, Belgium, France, Italy and Great Britain. She has played in America and has won her way here as well. Lately she toured England with Kubelik, and in Australia played at his concerts. She is Mrs. Arthur Hinton in private life, wife of an English composer of a good deal of fame.

At the second concert David Bispham, baritone, will be the soloist. Mr. Bispham has the reputation of being one of the most artistic concert singers now existing and he will be received with warmth.

The conductor for this year will be David Rosebrook, a recent comer to Portland, who has already established himself with the solid musical fraternity here and stands high in their estimation. He is an all around musician, who plays the piano, violin and cornet. He has had large experience in conducting, is a practical, earnest worker, possessing much tact, and he has already become popular with the orchestra players.

Mr. Rosebrook was born in Elmira, N. Y., and comes of a musical family. He has two brothers in the city, both professional musicians, and one plays one of the violins in the orchestra. His scope of experience has covered many years of actual practice in many prominent musical organizations. He was for three years assistant conductor of the Golden Gate band of San Francisco; for two years musical director of the Henry Miller company in the east; for two seasons conductor of the San Jose Symphony orchestra; was concertmeister with the Zech orchestra, and with Dr. Wolfels orchestra at the University of California, Berkeley, and played for five years with Innes. He will undoubtedly make a most satisfactory conductor.

There is a possibility that some local artists from the east. This is to encourage local talent and to add local interest.

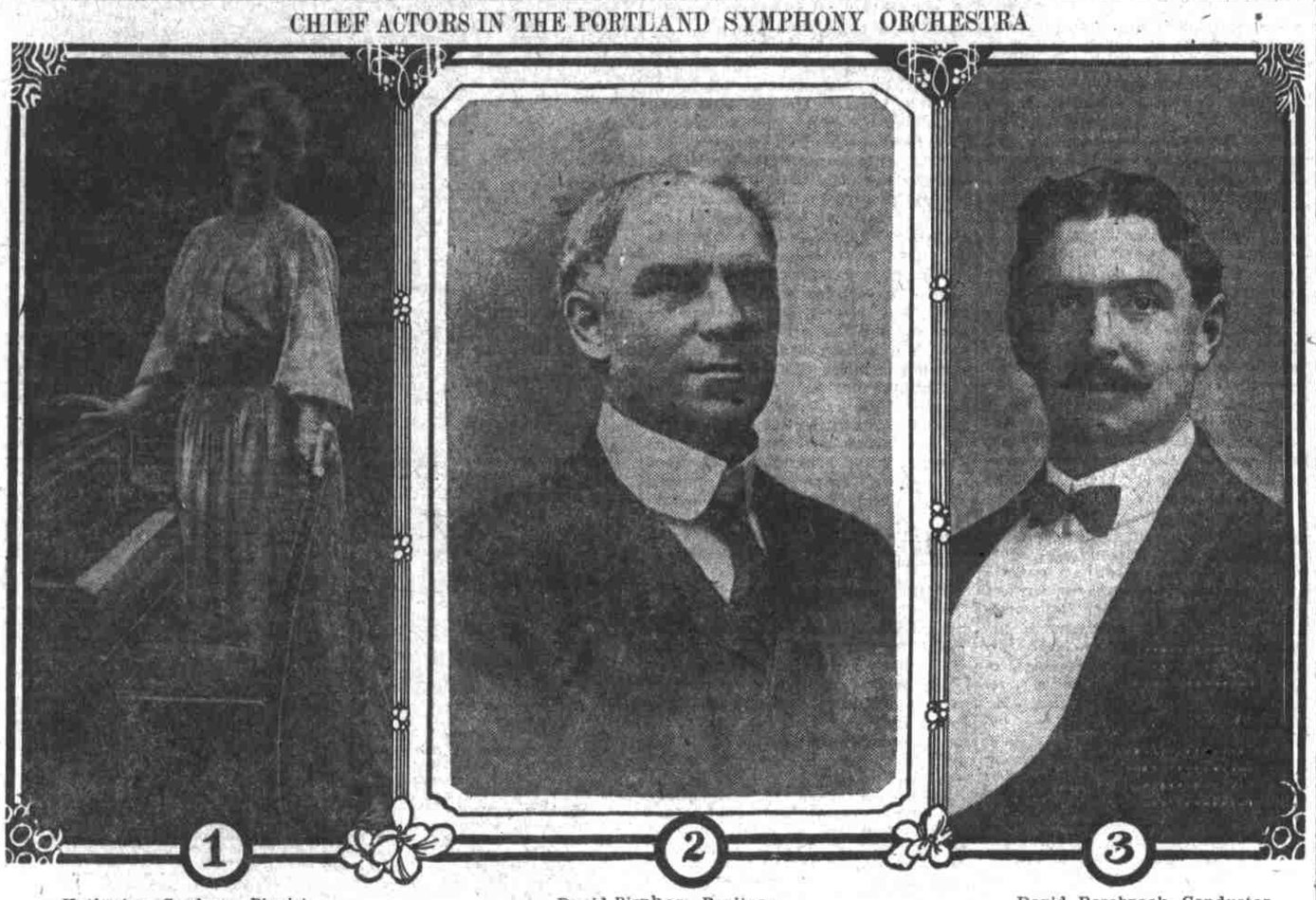
The personnel of the orchestra is much the same as last year with Mr. Bettman as concertmeister. This is a fortunate thing, for the longer men play together the better they play together. It is this fact that gives a permanent orchestra its value. Following are the members:

Henry L. Bettman, Anton Zilm, Mrs. Sherman Brown, Mose Christensen, John Seltenreich, S. W. Rosebrook, A. W. Allen, Oscar Hock, H. C. Gardner, M. Marx, J. H. Keyer, W. N. Le Vanway, M. Johnstone, F. W. Richter, W. L. Bentley, C. J. Hase, Frank Harnack, M. Henlein, F. Sorensen, J. Duncan Raff, Fritz Zilm, M. McDonald, Dan Driscoll, William Kreyer, G. Bertram, A. Biancone, J. Knight, J. J. Hughes, M. B. Palaceos, R. C. Russel, John Straub, B. H. Heitkemper, J. Hansen, Dick Walrath, M. Ludwig, J. Banzer, Theodore Oaner, B. F. Driscoll, J. M. Coomer, D. Gilmore, H. McConaughy, A. Wennerstrom, B. Keith and A. E. Everest.

MISCHA ELMAN'S Sensational Debut

Mischa Elman, the 18-year-old Russian violinist, arrived, played and conquered the New York public, all within a space of 60 hours after the arrival of the Kaiserin Augusta Victoria on which young Elman was a passenger. It has been always considered the proper thing to bring a very great musician a week or so in advance of his debut so that he may have the time for rest and become acclimated. But not so in Elman's case. His steamer was two days late, owing to a troublesome ocean, and only one day's rest was allowed, but the young genius is made of different stuff, and by Thursday morning when he had his rehearsal with the orchestra he was ready for the fray. All New York had been on the tip-toe of expectancy over the reports of Elman's greatness, and when the evening arrived for the concert it turned out in great numbers to see and hear for itself whether the cabled reports were exaggerated. Two splendidly interpreted numbers by the Russian symphony orchestra only seemed to whet the appetite for the appearance of the star and hardly had he emerged through the door leading to the Carnegie hall stage before the audience gave him a reception not soon to be forgotten. Elman continued bowing before Conductor Altschuler could start his orchestra on the opening bars of the Tschaikowski concerto. The first eight bars told the story, of a great success and a real musical sensation, for one knew at once that here was no prodigy, but a master, virile in conception and execution, in force and emotion, one whose name is rightly coupled with that of the greatest masters since the great Joachim and Wieniawski. The demonstration of approval began after he finished the Cadenza in the first movement, which was superbly played and with an enthusiasm that fairly swept the audience away. Cries of "Bravo!" "Bravo" came from every part of the house, interrupting the continuance of the movement, which when it ended, made the audience break out in a frenzy of applause and cries of "Bravo!" that lasted almost as long as that given to the popular candidates at the recent election. Twenty-four recalls were his reward at the finish of the concerto. After his second number he was compelled to give an encore, a simple little Russian polka which was rewarded with actually 10 minutes of applause but young Elman would not add more. The cream of the New York musical public occupied the boxes and seats in the orchestra, while the balance of the hall was crowded with New York's most enthusiastic public. It was a debut, the like of which even in New

CHIEF ACTORS IN THE PORTLAND SYMPHONY ORCHESTRA



1 Katherine Goodson, Pianist. 2 David Bispham, Baritone. 3 David Rosebrook, Conductor.

SCHUMANN-HEINK Triumphs in Native Land

Mme. Schumann-Heink has been most enthusiastically welcomed in her native land according to all reports received recently. December 1 she gave her first song recital in Berlin, which was a colossal success. The famous contralto is making as great a financial success abroad as she did in this country on her last two tours. At her opening recital in Hamburg some five weeks ago, her gross receipts were over 8000 marks, a sum, larger than her yearly fee when connected with the opera in that country, before coming to America. Dr. Richard Strauss honored Mme. Schumann-Heink with the offer to create the role of Klytemnestra in his new opera "Elektra" when it is produced for the first time in anuary in Dresden, and she will sing five additional performances of it in the same city and will also sing the role in other parts of Europe. The honors and successes, however, do not influence this great American citizen to forget her interest and love for her adopted country and fellow citizens, for she has succeeded in having the Hamburg "Caecelian Verein" produce Fred S. Converse's "Job" next November, in which she has consented to sing of the "Women of Israel," partly out of enthusiasm for the work itself, and partly owing to her admiration for Mr. Converse, who is an American. There still may be a more sympathetic tie, and that is the fact that the Converses have a little family of six children. On Sunday, November 29, Mme. Schumann-Heink was the star of a big charity concert in Berlin, given under the direct patronage of the German empress which was attended by the entire royal family.

GRIEG'S PUBLISHED Songs Grow in Number

Grieg's is such a well loved name that every new light upon his work is received with enthusiasm. Especially apropos is it at this time right after hearing his interesting "Peer Gynt" music, to learn of the last publication of his works. Henry T. Finck, who is a professed, sincere admirer of the Norwegian master, writes thus:

"New songs by Grieg! About a month ago there was published in Copenhagen a volume of songs which were found in manuscript after Grieg's death and which he himself had intended to give to the printer. Dr. Angul Hammerik, the leading Copenhagen critic, says, in the Nationaltidende, that these songs 'almost all mean a real, qualitative addition to the great body of Grieg songs,' and that they are 'historical documents showing Grieg carrying the marshal's staff in his knapsack when he was still a very young man.' Not all of these songs, however, are youthful productions; two (with texts by Bjornsen and Drachmann) are dated in the eighties, and two were composed in Grieg's very last years. Among the earlier ones is one called 'The Soldier,' the text of which (by H. C. Andersen) was also set to music by Schumann. 'These songs,' Hammerik concludes, 'are another monument to Grieg.' They are also printed in the Peters edition.

"The author of the Grieg biography, published by the John Lane company, has received from a Danish correspondent a letter, in which he says: 'In your book you quote something from his masterly essay on Verdi; but why did you not allude to the fact—which Grieg mentioned in this essay—the score of 'Otello' in one important place—the opening of the last act—shows unmistakable traces of Norwegian influence—or, rather, of Griegian influence? For although Grieg modestly surmises that the peculiar strain may be due to Verdi's knowledge of some 'Norwegian' music other than his own, the true Grieg color is, to my mind, obviously present. One night when 'Otello' was given in Copenhagen, some of the leading players in the excellent orchestra discovered that Grieg was present, and on approaching the part of the opera I have referred to, began throwing questioning glances toward him. At first he did not understand what they meant, but gradually it dawned upon him that here were indeed Norwegian sounds.'

"A few weeks ago a whole concert was devoted in Christiania to Grieg's posthumous works, including the songs referred to, some piano pieces, and the unfinished string quartet. This quartet will soon be played in New York."

SAN FRANCISCO GOOD Judge of Musicians

Advices from San Francisco say that Tetrazzini will sing there in the fall of 1909 at the opening of the new Tivoli opera house. It was at the old Tivoli that Tetrazzini made her first American successes, and she is dear to the hearts of San Franciscans, who consider that they discovered her in spite of the fact that New York, not wishing to follow San Francisco's lead, declares her to be a London discovery. There is a good deal of curiosity concerning the scale of prices on Tetrazzini's return. Formerly she was a popular favorite at popular prices—50 cents to $2. But San Francisco gave her the homage she deserved and made it possible for her to extend her triumphs.

Incidentally, one can pretty nearly depend on San Francisco's judgment in matters musical. Tetrazzini is not their only find. Several of the well known musicians of today made their debut there and went out with the Bay City's stamp of approval. Adele Verne will shortly be another added to the list of San Francisco's discoveries. That wonderful pianiste went to San Francisco, practically unheralded, and played before a mere handful of people who were curious to hear her. She gave three concerts after that in quick succession and the house was sold out every time and people were standing to hear her. That was San Francisco's verdict. Let us wait to see the world corroborate it.

ITALIAN COMPOSER Produces New Opera

Leoncavallo's latest opera is "Zaza," written about the well known drama of that name. Recently it had its premiere in Berlin and was received with unreserved enthusiasm. The composer, who had been in Berlin attending to the rehearsals, was called out repeatedly to acknowledge applause. A critic in writing of it, says it is an interesting work and has many elements of success, though it offers nothing really new. Like Mascagni, Leoncavallo seems to have concentrated his best energies on his first work, and has not equaled the "Pagliacci." However, the new work is pronounced far superior to "Roland von Berlin," which has often been criticised as trying too hard to curry German favor and being made to order. The music of the unhappy love affair of Zaza and Dufresne has resulted in some dramatic music, with some of the best points of the composer showing. It is expected to have a good run in Berlin.

PORTLAND SINGER Steadily Advances

This from London is of interest to Portlanders: "From Paris came two young Americans last week, whose recital in Aeolian hall drew a large audience. They were Mary Adele Case, vocalist, and Winifred Hunter, pianist. Miss Case has been studying in Paris with Frank King Clark for some time, and this was her public debut. Miss Case has a mezzo-soprano voice which shows a large range. She was heard in French, German and English songs. Miss Hunter has been a pupil of Wager Swayne in Paris. Her selections were "Melodie," Gluck-Sgambati; "The King's Hunting Jig," John Bull; rondo from second sonata, John Field; "Variations Serieuses," Mendelssohn; "Marche Funebre," Grieg; "Marche Mignonne," Poldini; "Caprice Espagnol," Moszkowski, and "Fledermaus" waltzes, Strauss-Schutt. She received much applause from the audience who were unusually enthusiastic toward both the young ladies."

MUSIC ITEMS

Grace Methodist church is to have special musical services of Christmas music both morning and evening, including solos, quartets and at night their male voice chorus of 50 voices, assisted by several well known singers. The morning sermon will be a Christmas message by Bishop Charles W. Smith, D. D., the new resident bishop for the northwest, who is to make his residence in Portland.

The morning's musical program will be:

Organ prelude, pastoral symphony, "The Messiah" .....Handel
Professor W. M. Wilder.
Anthem, quartet, "Bethlehem"..Coombs
Solo, "O, Mira Nox" (Contique de Noel) ..... Adams
George H. Street.
Anthem, quartet, "The Dawn of hope." .....Coombs
Organ postlude, "Tempo de Marche." ..... Leyboch
Professor W. M. Wilder.

Evening service, 7:30 o'clock:
Dr. W. H. Heppe will make a brief address and a full musical service of eight numbers will be rendered by the choir and male voice chorus.
Organ prelude, Andante Allegro, from "William Tell" .....Rossini
Professor W. M. Wilder.
Anthem, "The Night Song of Bethlehem" .....Buck
Grace Church Quartet.
Chorus, "Largo" (Xerxes).....Handel
Grace Church Male Chorus.
Solo, "Holy Night" .....W. L. Wood
Miss Alice Juston.
Chorus, "Praise Ye the Father," Gounod
Grace Church Male Chorus.
Anthem, "Cradled in a Manger" ..... Schnecker
Grace Church Quartet.
Chorus, "Silent Night, Holy Night".. ..... Gruber
Grace Church Male Chorus.
Organ postlude, Grand March, from "The Huguenots" .....Meyerbeer
Professor W. M. Wilder.

The quartet is composed of the following well known voices:
Miss Grace Campbell, soprano.
Miss Alice Juston, contralto.
F. S. Pierce, tenor.
George H. Street, basso.
Professor W. M. Wilder, organist and director.

★ ★

The music at the First Methodist Episcopal church today will be as follows: Morning—

Organ, Nazareth..... Gounod
Anthem, "The Chorus Angelic"..... Hanscomb
Offertory, soprano solo, "Alone With God" .....
Organ, "Cortege Nuptial"..... Rogers
Catherine Covach

Evening service, 7:30 o'clock:
Organ, pastoral symphony (Messiah) .....Handel
Anthem, "O Holy Night," (tenor and chorus).....Adams
Selections from Messiah.....Handel
Chorus, "And the Glory of the Lord"
Contralto, "He Shall Feed His Flock"
Soprano, "Come Unto Him"
Chorus, "For Unto Us a Child Is Born"
Contralto, "He Was Dispised"
Chorus, "Hallelujah!"
Organ, "Chorale".....Bartlett

The choir is composed of the following: Soprano, Mrs. E. S. Miller; contralto, Miss Evelyn Hurley; tenor and director, Professor W. H. Boyer; bass, Charles Cutter; organ, Miss Laura Louise Fox. Chorus of 40 voices.

★ ★

The School of Music at the Oregon Agricultural college at Corvallis has undergone a complete reorganization this year, and the college authorities expect to do some first-class work there. The musical curriculum was entirely revised the first of the year and new instructors were introduced. Already the changes are making themselves felt. The college chorus now numbers 175 voices and the men's glee club 25 voices and most enthusiastic work is being done by them. The personnel of the faculty is as follows: William Frederic Gaskins, director and teacher of voice and conducting; William R. Boone, teacher of piano pipe organ and theory; Genevieve Baum-Gaskins, voice, piano and coaching; Nettie M. Flinn, violin, piano and mandolin; Harry Beard, bandmaster.

★ ★

Clan Macleay is making most elaborate preparations for the celebration of the Robert Burns' birthday anniversary in January, to be given in the new Masonic hall. Mrs. Rose Coursen-Reed, Miss Kathleen Lawler, Claire Monteith and Dr. George Ainslie are to be the soloists for the occasion, and the well known Treble Clef club will give two numbers.

★ ★

Ernesto Consolo is a pianist who has been before the American public only three years, who is "making good." He has given concerts all over the country and every one adds fresh laurels to his wreath. He went to Chicago three years ago as the head of the piano department of the Chicago Musical college, and has acquired an enviable reputation as a teacher. However, he is too clever as a performer to devote all his time to instruction and so he has been heard throughout almost the entire country in concert work. He is said to have had a lasting influence on musical conditions in Chicago. He has appeared with most of the big orchestras of the country and with the Kneisel quartet.

★ ★

Paloma Schramm, who toured the coast some years ago as the gifted child wonder, is again coming to the front, now with more matured art. She is making a name for herself in Chicago, where she is studying with Regina Watson, and recently she was the soloist at a concert given in Memphis, where she was most highly praised for her work. In Los Angeles she studied with Thile Becker and went on tour in childhood to get the means to continue her studies. Chicago has the impression that her talents will last, instead of fading away, as is so often the case with the much heralded child prodigies.

★ ★

The consensus of opinion seems to be that Mische Elman is one of the biggest figures the musical world has known. The papers in New York were filled with his praises after his New York debut, and they cannot say enough of his genius. One journal pronounced him the beginner of a new era in violin playing. It says the period that ended with Ole Bull and that was succeeded by the period representing Vieuxtemps, Wieniawski, Wilhelmj and Joachim, followed by the contemporary violinists, has now been succeeded by a new period represented by Mische Elman.

★ ★

For the role of Elektra in Strauss' new opera in its coming premiere at Munich the composer and Felix Mottl, the conductor, decided that Fraulein Fassbender and Frau Burk-Berger should alternate in the part. This has given rise to a struggle for supremacy between the two, and both are unwilling to yield. Frau Burk-Berger studied the role during the summer with Strauss himself, and so claims the honor of being the first to create it. She threatens to resign from the Munich court opera rather than alternate with the other singer.

Ample Grounds.

From the Chicago News.

Sunday School Teacher—Well, Johnny, have you had anything during the week to be especially thankful for?

Johnny—Yes, ma'am.

Sunday School Teacher—What was it?

Johnny—Billy Jones sprained his wrist yesterday and I licked him for the first time.

A Clever Old Lady.

From the Argonaut.

For sheer simplicity of phrase and conception few have surpassed that delightful old lady who, with a shrewd twinkle in her eye, inquired whether "soda water should be written as two words, or is there should be a syphon between them?"

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