THE REALM of MUSIC

By GAETA NORDA WOLD.

ALL NEW YORK has been "Elektrafied" and is suffering from "Elektralysis." Which puns are perfectly permissable, because New York's state of mind cannot well be expressed in ordinary terms of language. "Elektra," Richard Strauss's latest operatic spasm, has had its premiere at the Manhattan and Gothamites are satisfied that Berlin knew whereof it spoke when it termed the opera the most wonderful, yet the most horrible conception ever written. At its German premiere in Dresden Madame Schumann-Heink sang the role of Clytemnestra and declared she would never sing it again, not if she were offered $3000 a night, because she had too great a regard for her voice and herself.

"Set of Mad Women."

"We were a set of mad women," she said. "We became beside ourselves. Never do I forget the look of that woman Elektra as she came for me, those catlike eyes, glowing fire. We were acting, but we had forgotten that. I watch her, she creeps slowly about me. I avoid, stealing as the victim of a beast which is ready to spring at a sign of fear. We are beasts both. She comes toward me like a haggard fury; her hands are claws; she springs to clutch my throat. Ach! Ach! It was well that I had no knife in my hands then! I should have gone about to kill!"

And Madame Schumann-Heink's brief recital of the most terrible moment of the play seems to give a fair idea of the opera. It is a tension throughout, a play that must be done by the players in a state of hysteria, with music that throws them into that desired state, will or nil. It is such a super-difficult thing that the singers are worn to a frazzle with it. Not only is the action a strain on one's nerves, but the music is pronounced little short of ruinous to the voice.

Madame Mazarin, who has been learning and rehearsing the part of Elektra since the season began, has been forced almost into absolute retirement and for some time has had no parts given her in the operas because she was unable to stand up under the strain. Frau Kruil, who created the part in Dresden, and with whom Schumann-Heink sang, made a sensation in it, but pronounced the work horrible and said she would not sing it again.

Composition No "Snap."

To the orchestra the composition is no more of a "snap." It is said that every man in the Manhattan orchestra and every man and woman in the cast, including the orchestral conductor and the stage manager, was a study in irritability after each rehearsal of Strauss' masterpiece. Strauss has shown to his utmost in this work what can be done with instruments and with human voices, but he has put the result almost beyond the capabilities of his subjects and so has almost defeated his end.

To the audience, it seems, the work is no less trying. So wonderful is it and so realistic in the emotions it depicts that the audience is kept on a high nervous tension throughout. You can imagine the exhausted crowd of men and women leaving such a performance, exhausted whether they leave by the main exit or come from the stage door.

The opera has created a deal of comment naturally, because of its novelty, as well as on account of its bigness. Everyone grants that it is fascinating; everyone deems it a wonderful work, but the critics differ as to its place in art. Some think it is too bestial and plays too much upon the lower emotions.

Reginald De Koven calls it "monstrous mad music."

Richard Aldrich says, "In Elektra Mme. Mazarin is a figure of strange and haunting horror."

W. J. Henderson says, "A score that stuns and bewilders, the latest product of the European operatic hothouses."

Sylvester Rawling calls it "An astounding musical orgy."

Degeneration of a Soul.

Emilie Frances Bauer says, "It is the desecration and degeneration, not of art alone, but, alas, of a soul."

Henry Krehbiel writes, "For two hours Mme. Mazarin was shrieking in a Straussian manner the emotions of maniacal Elektra."

T. Max Smith says, "The characters on the stage are ferocious, bloodthirsty, almost bestial."

The opera is, of course, written about Euripedes' great tragedy of the same name. The theme was a favorite one with the Greeks and was treated by Homer, Sophocles and Aeschylus. It is a powerful and terrible tale of revenge, which in the original Greek drama is horrible enough in its fury, but which becomes fairly demoniacal in its musical setting. Elektra is the daughter of King Agamemnon, whom his wife, Clytemnestra, had killed on his return from the Trojan war, partly in revenge for the sacrifice of their daughter Iphigenia, and partly to get him out of the way because of her lover, Aegisthus, with whom she had lived during Agamemnon's absence. When the children grew up Elektra, constantly haunted with a vision of her father's assassination, is driven half mad with fury and presses her brother Orestes on to revenge. Clytemnestra and Aegisthus both die at Orestes' hand. The only human character in the play is Chrysothemis, a sweet girl unsullied by thought of murder. All the others reek with blood and hate.

Criticism Creates Comment.

Emilie Frances Bauer's criticism created a great deal of comment because of her summary treatment of Strauss' work. As "Elektra" was given in the evening immediately following the afternoon performance of "Goetterdaemmerung," she said they were given opportunity to judge for themselves between the tremendous apex of a heaven born gift and the desecration and degeneration of art and soul. Her prayer is that we will never reach the stage when such music will grow beautiful and agreeable to our ears. She admits the genius of Strauss, but refuses to condone him for casting his genius into a hades of his own building. She admits the fascination of the opera, but calls it dangerous to art. She says:

"Richard Strauss juggles with an orchestra as few men have done. His intimacy, his ease, his mastery in the treatment of every instrument, his sense of beauty bring to mind a Mephisto who stands back and shrieks in hellish glee at the poor tortured souls wailing, sobbing, writhing, howling themselves out according to his pitiless bidding, while he fills his coffers and laughs, shouts, screams with amusement and derision as the audiences writhe under his lashes.

Singers Drop.

"As the orchestra throbs and trembles under his knout, the singers who scream themselves into perdition over his avalanche of sound work themselves into a frenzy until they drop, after having given of their life to show what a modern man can do with modern resources.

"Strauss must be proclaimed as the genius of the age; but were he not an evil genius for those who would follow in his path? However, the work as related to skill, power, astonishing craftsmanship, thrilling, gripping interest, is perhaps the most extraordinary thing possible to conceive.

"Yet, 'Elektra' is fascinating, dangerously so, because it has the element of novelty, of holding in breathless tension the hearer, because there is colossal brain involved, because there is a wizard behind every note and every movement, because it is the cry of a feverish hour and our tastes have been worked up, season by season, to a point where there seems no possibility of going further. Therefore we can only gasp, some of us accept and others pity those who do, while there are those who pity those who do not."

Greatest of Works.

The critic of the Courier, however, laughs at adverse criticism, and considers "Elektra" the greatest of Strauss' works, and asks merely for sane consideration. He opines that too many go to hear it with their minds already prejudiced against Strauss. And he writes: "Elektra emphasizes more strongly than ever Strauss' unflinching purpose to make music do 'program' duty and describe specifically any deed, or even thought, that the composer has in mind to comment upon tonally.

"Elektra, like Salome, is a huge symphonic poem, the 'program' being acted and chanted by the personages on the stage instead of being printed on a sheet of paper and handed to the listener to read. There are vocal passages of supreme beauty in Elektra, notably the Chrysothemis music, the momentary pity she excites in Elektra, the love expressed for the latter by her brother Orestes and the entire finale after the double murder is done.

"This finale represents a coda of the noblest, most inspiring musical beauty, an apotheosis wherein all the ugly human passions of the plot are chastened and spiritualized."

A splendid description follows of the score. "Some of the musical episodes that will dwell most insistently in the memory of the impressionable listener are the atmosphere of mystery and horror achieved in the clattering of the girls at the well; the awesome first entrance of Elektra, and the fearful recital of her wrongs, ending with her apostrophe to the shade of Agamemnon; the various mentions of the dead king, and of the murderous hatchet.

Thrilling Scene.

"The scene between Elektra and Clytemnestra; Chrysothemis; the astonishingly graphic orchestral picture of the passing of the sacrificial procession, a pulling and dragging along of animals, a suppressed yelping, the whistling whirr of a whip, and onward pushing and staggering; the really great lengthy scene between Elektra and Clytemnestra, ending in the pitting against each other of the two half insane women, the one mad with the lust for vengeance, the other driven hysterical through frantic terror, the sudden shift and upward surge of the music when Clytemnestra hears the false news of Orestes' death; Elektra's desperate attempt with threats, blandishments and purient promises to induce Chrysothemis to join in the scheme to kill; Elektra's digging for the ax, symbolized with startling ingeniousness in the orchestra; the lovely strains signaling the meeting of the brother and sister dedicated to their self-willed mission of revenge; the maniacal tonal frenzy that marks Orestes' entry into the palace and the killing of his mother, Clytemnestra; the abysmal suspense and devilish allurement that underlie the ironical reception given by Elektra to the homecoming Aegisthus and her lighting of the wretched man to his doom, bidding him be careful not to fall on the palace steps; his agonized appeals at the little window as he is dragged backward and slain; and finally Elektra's dance of triumph, in reality her dance of death, which gives the orchestra a chance to sound the mementous epilogue, a piece of symphonic 'program' writing whose equal the world has never heard before, not even from Strauss himself."

Perhaps the real significance of this opera is shown best in the Musical Courier's one line—"After 'Elektra,' what? Only Strauss can answer," and with Charley Steele we can only say, "Who knows?"

Artists to Appear in Concert Next Month.

MRS. BAUER WRITES Of Friends and Work

A note from Mrs. Rose Bloch Bauer tells enthusiastically of her enjoyment of New York and its music. She calls Mary Garden a "wondrous creation," and pronounced "Thais" in its ensemble something marvelous. She expressed surprise that Miss Garden has so good a voice. The common saying that Miss Garden is an actress more than a singer seems to lead most people to believe that she has no voice, when in reality it is probably a case of not loving Caesar less but Rome more.

Mrs. Bauer heard Destinn in "Cavalleria" and Caruso in "Pagliacci" together and exclaims that "That was singing. Destinn is absolutely satisfying, a big artist and oh, what a voice! It raised me off my feet. The house simply went mad over Caruso. He is the idol of the hour and he did sing. Reache as Delilah is a wonderful contralto and the opera is thrilling."

It is good to know that Portland has a representative moving among New York's musicians who can "make good." Mrs. Bauer is complimented on every side for the splendid quality of her voice, and Damrosch and Mildenberg are enthusiastic in wanting her to go into opera. The latter, who is a famous composer, is to dedicate a song to her. Scores of other interesting people have fallen a victim to the charms of this bright, vivacious little western woman and she is everywhere being entertained. This week she was glorying in the expectation of dining with Mr. and Mrs. Busoni-Busoni, the great pianist who is setting New York wild. She was looking forward to hearing Tetrazzini, who has just returned to New York from a concert tour. The Metropolitan benefit for the Paris sufferers last Sunday afternoon she said cleared $10,000 and the program autographed by all the artists sold for $195. It was a splendidly big program.

Mrs. Bauer is most interested in the Portland people who she is constantly seeing. She writes of meeting Colonel C. E. S. Wood and Judge Carey, of dining at the Astor at a big dinner where Senator George Chamberlain, Dr. Stephen Wise, Dr. Dwight Hillis and Mayor Gaynor were among the speakers. Nick Zan, she writes, is doing well in "The Chocolate Soldier," which is making a hit. Mrs. Bauer sang in the free synagogue last Sunday and met many friends there. She is coaching in oratorio, opera and German lieder with Isadore Luckstone, about whom she is most enthusiastitc.

LENTEN RECITALS By Alf Klingenberg

Two piano recitals by Alf Klingenberg, pianist, have been arranged for the Lenten season and they will command much intelligent interest. Mr. Klingenberg is an artist whose finished work and modest personality command respect. His appearances before the Portland public so far have been limited to the Klingenberg-Bettman chamber concerts and the artistry of his work on these occasions has been marked by all. It will doubtless be a matter of regret that the attendance will be limited to 100 persons because of the small accommodations of the Sherman-Clay hall in which he will play. The recitals will be given Saturday afternoons, February 26 and March 12. Mr. Klingenberg's program will include much that is new and interesting. The Liszt sonata, which has been played here before, will be on the program. Several numbers by the clever composer, Christian Sinding, who is a warm friend of the pianist, will be given, and some of the lesser known Grieg numbers. The intensely modern French school will be represented and with a number of other hackneyed works will make a very interesting program. Mr. Klingenberg will be assured of an intelligent and appreciative audience, for the tickets are placed in the hands of 10 patronesses and each will dispose of 10 to the discriminating and serious concert goers.

The patronesses are: Mrs. Ernest F. Tucker, Mrs. Richard Nunn, Mrs. Warren E. Thomas, Mrs. Zera Snow, Mrs. Lee Hoffman, Mrs. William L. Brewster, Mrs. Sanderson Reed, Mrs. Charles L. McCullough, Mrs. William S. Biddle and Mrs. Susan Clarke.

IS BASEBALL MORE Glorious Than Music?

A puzzling situation confronts the Chicago school directors. One of the trustees, Oscar F. Greifenhagen, thinks the method of naming the school buildings should be changed. Many are named after the trustees, but he argues that after they leave the board they are soon forgotten and their names are not immortal. He suggests famous musicians' names as suitable, and deems that the Liszt school, or the Brahms school, the Gounod school, or the Beethoven school, would sound nice. Several musicians were enumerated, but suddenly a terrible thought occurred to the directors. How about Richard Wagner? It would seem improper not to perpetuate that great composer's name with the rest, but would the name Wagner school suggest the writer of operas?

Mr. Greifenhagen fears that some "chesty, sooty Pittsburger, strolling along some Chicago thoroughfare, would glance up at the door of a beautiful school building, see the name of Wagner and gazing admiringly would say: 'Well, they've got to give it to that German, anyhow!'" It would suggest, he thinks, not the name of the great musician, Richard Wagner, but the "Only Honus, that squat, stoop-shouldered, bow-legged demon who, alone and unaided, wrested the championship pennant from the Cubs after they had proudly floated it from the tall pole in their center garden for three long years." In other words, the fame of a baseball giant is more lasting than that of the musical giant, in the minds of the growing public.

CELEBRATED GREEK Soprano for New York

Oscar Hammerstein has made known some of the plans he has decided upon for the next season of grand opera at the Manhattan, and has given a list of the artists with whom he has already made contracts. Many of the prominent artists of the present season have been reengaged for the next three or five years.

Mme. Caroia Esimoff, the Greek dramatic soprano who is having great success in Constantinople, has been engaged by cable. Mme. Tetrazzini and Miss Mary Garden are on the list of reengagements, and the impressario seems to be especially pleased that he is assured of the services of the baritone, Renaud, for at least three years to come.

Among the others whose reengagement he announces are Gerville-Reache, D'Alvarez, Mazarin, Trentini, Cavalieri, Duchene, Dalmores, McCormack, Orville Harrod, the new American tenor; Sammarco, Polese, Devries, Huberdeau and Vallier.

To answer the cry of "too much opera," said Mr. Hammerstein, "I will give opera next season every night in the week but Tuesday, with matinees on Wednesday and Saturday. The Saturday night performance will be at popular prices."

He announces also that he will open his new roof garden on top of the Manhattan opera house in May, and says that in size and beauty it will far exceed the Victoria roof garden. He proposes to give opera of the higher sort during the winter months on the roof, while grand opera is going on in the house below.

"The future of grand opera in Philadelphia is problematic," says Mr. Hammerstein. "The steady employment of the resident orchestra, chorus and immense working force, besides the enormous railroad expenses, amounting to $30,000 a year, make the present mode of giving opera there without a guarantee uhremunerative."

He adds that he has a mortgage of $400,000 on his property in Philadelphia and on $1,000,000 that he has invested there he has received no interest. He declares that he has no partners there or in this city. The present season will result in a deficit of considerable size.

GERMAN-AMERICAN Contralto to Sing Here

Madame Schumann-Heink will sing here Wednesday night, February 23, at the armory under the management of Lois Steers-Wynn Coman. Madame Schumann-Heink, with her glowing good humor and her big art, is as great a favorite here as elsewhere, and her appearance will doubtless be greeted with the usual joy. Her season in Europe last year seemed to endear her more than ever to American hearts. This may be partly because absence makes the heart grow fonder, but more likely it is because during her sojourn there she did nothing and said nothing to contradict her customary attitude. There, as at home in America, she remained a loyal American citizen, and, instead of resorting, as do most European-born musicians, to slandering the commercialism and inartisticity of Americans, she staunchly upheld them throughout, thereby occasioning many bitter remarks from her home country. But she answered her critics with the statement that she owed everything to America which had placed her where she is, and nothing to Germany, which had given her chiefly of unhappiness.

That incident typifies Schumann-Heink, the big souled, large hearted, loving woman. And it is because she emanates that spirit, because her audience feels her bigness of heart, that she is such a favorite. Reports come from California of her welcome there, which in its cordiality has exceeded any other welcome given her. In Los Angeles a crowd of young admiring girls grouped themselves before the hall at the time of her arrival and strewed a huge clothesbasketful of violets before her path. Touched by the pretty compliment, she smiled and voiced her thanks, but characteristically lamented the fact that she must step on them.

"Why, every one of those flowers has a soul. I can't step on them," she said to Miss Coman, who accompanied her.

Her reception in Los Angeles was enthusiastic in the extreme. The hall was sold out the first night, and she was engaged at once for a return concert. At that concert standing room was all sold out, and the stage was packed with 400 people.

In San Jose the same thing happened, and there 460 people were placed on the stage, sitting so close together that the front ones even had their knees under the piano, and the diva had to touch them as she passed by. Past experience in Portland has shown that Schumann-Heink is as great a favorite here as elsewhere, and her reception will be no less cordial.

VIOLINIST QUEEN To Play at Bungalow

Music lovers will be glad to know that Maud Powell will return to Portland this season and will give a concert at the Bungalow, Tuesday evening, March 7, under the Heilig management. On her two previous appearances Madame Powell has made a place for herself here and few artists are loved with a more personal love than Portland gives Maud Powell.

There is nothing strange about the affection in which the public generally holds Maud Powell. She is an artist of warm nature who radiates sweetness of disposition and strength and firmness of character. One is impressed from the first with the quality that has brought her where she is—persistency, gentle but invincible. In a recent article which she was asked to write for a popular magazine on "The Price of Fame," she unlocks the secret of her own success. In her advice to ambitious girls she tells them first to ascertain if they have exceptional talent, then if they have strength, health and a good physique, character, will power, courage, determination and, above all, stick-to-itiveness with an inexhaustible fund of patience. Incidentally she adds that one must love music better than anything else in the world if she wishes to make a life work and a career of it, and finally that she must have plenty of money and a good companion.

An interesting paragraph in her article discloses a little of the inside story of celebrated musicians. "Shall I tell you a secret? she writes. "Most of the women violinists, the best ones, hate their instruments. Madame Urso was bitter but brave; Lady Halle is (and I have this on the authority of a manager who traveled on tour with her), cranky and ill tempered; poor Arma Senkrah committed suicide; Teresina Tua, the most fascinating talent of them all, got into some sort of trouble while in her fresh, beautiful womanhood and lost most of her artistic cunning and her adorableness quite suddenly. I verily believe I am the only woman who, having stuck to her fiddling unflinchingly, has preserved the remnants of a sweet sanity. And I wouldn't bank very heavily on my nerves or temper either."

Madame Powell does not seem to think that being famous is everything that it is commonly supposed to be. "It is a question," she says, "if many women would consider it worth while, considering that they lose their childhood, miss the school companionship and social life of early womanhood, and live always a life of training and restriction. There are hours of practice, the careful diet, the keeping in physical trim, the constant self denial in the matter of social pleasures, late hours, shopping expeditions, or the many thing one likes to do and may not do, because of harming the hands or stiffening the muscles. They say Liszt never carried even an umbrella for fear of dulling the sensitive responsiveness of his precious fingers. Mme Urso told me, years ago that I must never take a needle in my hand, for the same reason."

MUSIC ITEMS

A recital will be given by the pupils of Mrs. Edward Alden Beals, assisted by Miss Emma Klipple, pianist and Miss Gertrude Koeber, violinist, tomorrow evening at 8:15, at 153 Sixteenth street north. The program will be as follows:

Duet, Springtime ..... Lessen
Misses Eileen Yerex and Lottie Banfield.
a. An Episode; b. "You'd Better Ask Me" ..... Lohr
Miss Winnie Frainey.
a. Ecstacy (Logan); b. Serenade..Tosti
Miss Eva Thomason.
a. Bowl of Roses (Clarke); b. "When Song Is Sweet ..... Sans Souci
Miss Ella Butler.
Violin, a. Aubade (Seybold); b. Cavatina ..... Raff
Miss Gertrude Hoeber.
"My Heart's Desire" (Logan); Carlsimir.....from the "Red Feather
Misses Eileen Yerex, Lottie Banfield and Ella Butler.
...)....(.L... cmfw mahtm hamt
a. Boat Song (Ware); b. Mattinata (Tosti); c. "When Love Is Kind" ..... Burns
Miss Myrtle Thomason.
Star-Tide ..... Piccolomini
Miss Lillian Gardner.
Violin Obligato.....
By Miss Hoeber.
a. Irish Folk Song (Tosti); b. The Message ..... Caverly
Miss Lottie Banfield.
Ave Maria ..... Mascagni
Miss Florence Gilmore.
La Cieca, from "La Gioconda" .....
..... Ponchielli
Miss Agnes Harwas.
Duet, Barcarolle ..... Campana
Misses Myrtle and Eva Thomason.
a. Indian Lullaby (Boumoff); b. "Like the Rosebud" ..... La Forge
Miss Eileen Yerex.
Flamme Vengeresse, from "Le Domino Noir" ..... Auber
Miss Minnie Lewis.
Piano Marche Fantastique..... Wilson
Miss Emma Klipple.

★ ★

The program for tomorrow's meeting of the Monday Musical club will be as follows:

Paper, "Music and Health" .....
..... Mrs. August Lange
Songs—
a—"Violets" ..... Carrie Roma
b—"Consul to Nina"..... Spicker
Miss Zeta Hollister.
Violin .....Selected
H. Gardner.
Songs—
a—"Swallows." "The Princess".....
..... Tennyson, Willard Patten
b—"O That We Two Were Maying"
..... E. Nevin
Miss Metylene Fraker.
Readings—
a—"Sleep Walking Scene"...Macbeth
b—"The Faithful Lovers".Anonymous
Miss Nina Larowe.
Song, Aria, "L'insana Parola".....Verdi
Mrs. Nettie Greer Taylor.
Baritone solo.....Selected
Professor Robarts.
Piano, "B Minor Mazurka," Opus 34, No. 4 .....Chopin
Professor Grant H. Gleason.
Songs—
a—"Absent" .....John W. Metcalf
b—"Mighty Lak' a Rose" .....
.....Ethelbert Nevin
c—"A Resolve" ..... Sontenailles
Miss Maud Dammasch.
Ladies' chorus, Miss Catherine Covach, director.
A Dutch Lullaby, "Wynken, Blynken and Nod" ..... Nevin
Mrs. Parrish, Miss Gardner, Mrs. Deaver, Miss Hollister, Mrs. Sifton, Mrs. Miller, Mrs. Taylor, Miss Otten, Mrs. Cellars, Mrs. Malchester, Miss Dammasch, Mrs. Werleis, Mrs. Bacon, Mrs. Flemming, Mrs. Allen. Accompanists, Mrs. Adams, Mrs. E. M. Baker, Mrs. Carrie R. Beaumont, Miss Foster, Miss Florence Jackson, Miss Ella Manning.

★ ★

An enjoyable soiree musicale was given in compliment to Miss Elizabeth Hoben last Monday night at Becker conservatory, 226 Grand avenue north. Mr. Becker played the following piano solos: Chopin Nocturne (op.) 27, No. 2 and Ballade A flat; Henselt Bird Study; Shuette Valse Mignonne; Wagner-Brassin Fire Music. William Graeper, a St. Louis tenor, sang a group containing Thomas' "Winds in the Trees," Salter' "Autumn," Gottschalk's "Thine Eyes, Marie," and "Fear Ye Not, O Israel," by Dudley Buck. Frank Jones sang some modern lyrics by Victor Herbert. Miss Elizabeth Hoben contributed the songs, "Ramona," by Harrison Millard; "Merrily I Roam," by George Schleiffarth; "Good-night, Sweet Dreams," by J. W. Bischoff, and the "Girls of Seville," by Dennis. Miss Hobens' piano selections were "Galop de Concert," by Schumann, and the "Chimes," by Skeiff.

After the musicale dainty refreshments were served by the hostess, Mrs. L. Becker.

The invited guests were: Rev. Father Lamb and Rev. Father Lewis, Mrs. A. Hoben, Miss Elizabeth Hoben, Mr. and Mrs. William Graeper, Mr. and Mrs. Clifford Austin and Frank Jones.

★ ★

An excellent recital was given by eight pupils of Miss Grace Wilton's piano school last Saturday afternoon. The following program was given:

Sonata, op. 31, No. 1..... Beethoven
Miss Eva Vore.
Barchetta ..... Nevin
Miss Evelyn Gronnell.
a. Valse, Lento (Chopin); b. Mazurka, op. 1, No. 2..... Zerkowitz
Miss Irene Brandes.
Sonatina ..... Clementi
Miss Elizabeth Ross.
Funeral March..... Chopin
Miss Eva Vore.
Song Without Words..... Hoezal
Miss May Newton.
Polonaise, A Major..... Chopin
Miss Helen Pearce.
Movement Perpetual..... Weber
Scherzo, Bb Minor..... Chopin
Miss Florence Wuest.
Etude, op. 25, No..... Chopin
Polonaise, op. 53..... Chopin

★ ★

A romance that recently came to light in New York operatic circles was a matter of public interest. Miss Gerville-Reache of the Manhattan company, who has scored successes in several of the operas produced by Oscar Hammerstein, was secretely married November 24 to Dr. George G. Rambaud of 361 West Twenty-third street, a French physician.

Dr. Rambaud for several years has been well known in medical and French club circles in New York. He is a director of the Pasteur institute and a member of several medical societies and clubs. He said that his marriage would have no effect on his bride's operatic career and that she has two more seasons to sing at the Manhattan.

★ ★

The music today at the St. James English Lutheran church will be as follows:

Prelude, Elegie.....Vieuxtemps
White Throne..... Francke
C. E. Patterson.
The Lord Is in His Holy Temple..Elliott
Postlude ..... Hatton
Evening—
Prelude, Shepherd Song.....Valenti
By the Rivers of Babylon.....Vincent
Out of the Deep..... Bartlett
Mrs. Stryfeller, Miss Covach, Mrs. Leas, Mr. Cramer.
Postlude, March Heroique.....Schubert
Mrs. Kathryn Linehan Johnson, organist; Miss Catherine M. Covach, director.

★ ★

Miss Hattie Wise will give a piano recital February 24, under the auspices of the Enna Amateurs, at Ellers hall. Following are the patronesses: Mrs. W. B. Honeyman, Mrs. P. Wasserman, Mrs. Max Hirsch, Mrs. J. R. Meier, Mrs. Henry Waldo Coe, Mrs. J. D. Hart, Mrs. F. Rothschild, Mrs. A. Tilzer, Mrs. Frederick Eggert, Mrs. Sig Sichel, Mrs. P. J. Mann, Mrs. Warren E. Thomas, Mrs. Rose Bloch Bauer, Mrs. Ralph Hoyt, Mrs. Ben Selling.

★ ★

The music at Westminster Presbyterian church today will be as follows: 10:30—Anthems, "Blessed Jesus, Fount of Mercy" (Dvorak); "The Great Day of the Lord Is Near" (Martin); "God Is Love" (Shelley). Organ: Lamente in A Minor and Grand Chorus (Rousseau). 7:30—Anthems, "I Will Wash My Hands in Innocency, O Lord" (Hopkins); "I Will Never Leave Thee" (Otis). Organ, Canzone in A Minor and Grand Chorus (Guilmant).

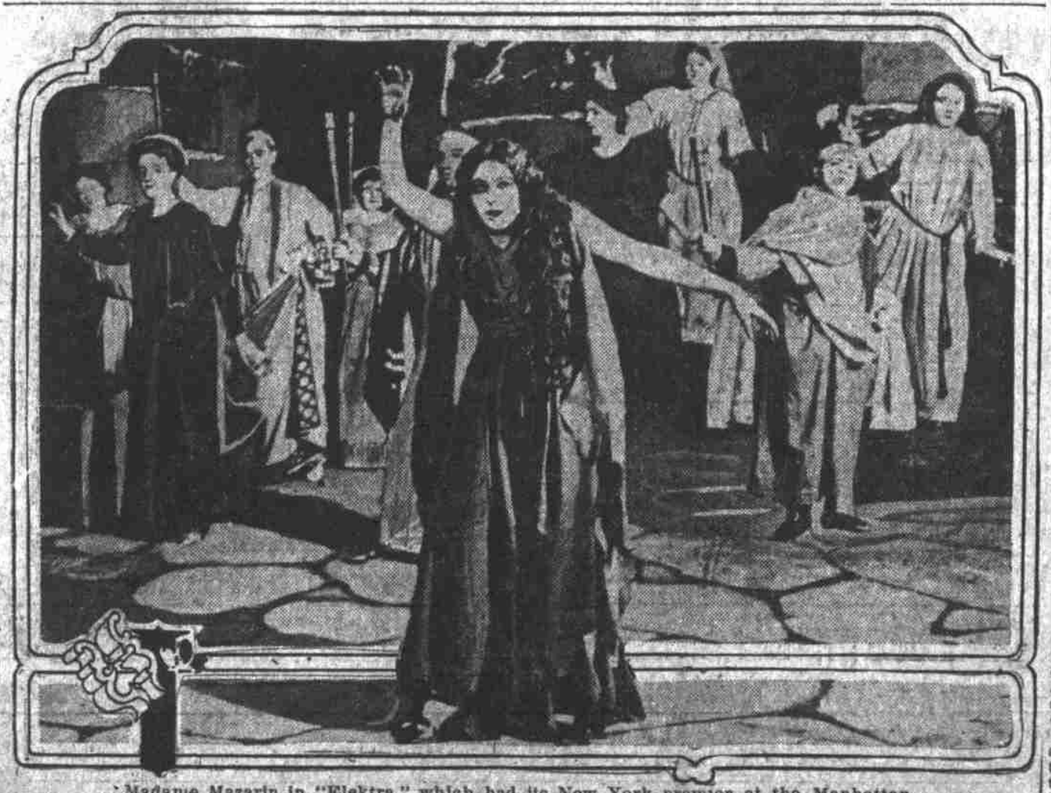
★ ★

Announcements have been sent out for the piano recital of Miss Pearl Barde, pupil of Miss Marie A. S. Soule, Monday evening, February 21, at Christensen hall. John Claire Monteith, baritone, and J. Ross Fargo, tenor, will assist.

★ ★

Miss Christel Pratt, who sang last week at a recital at St. Helens hall, was highly complimented on her work. Miss Pratt, who is a pupil of John Claire Monteith, is a girl of unusual talent, and possesses a brilliant soprano voice.

There are more medical schools and more physicians have received their education in Philadelphia than in any other city in the United States.



Madame Mazarin in "Elektra," which had its New York premier at the Manhattan.

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This new discovery calls for no diet "stunts," no detention from business. You go about as usual, eat what you like. It is harmless to the most delicate system and contains no oils, emulsions, nor alcohol. Just a concentrated tabloid which can be taken privately. Your nearest friends need not know what you are doing until you astonish them with a visible and pleasing increase in weight.

Excessive thinness is very mortifying. Thin men never look like "real money." They are pushed aside in the race for success. Bony women are seldom very popular. Dress will not hide skin and bones. All men admire fine figures. Take Sargol and get out of the featherweight class.

Mail the Coupon today. Send your name and full address to The Sargol Co., 92—P, Herald Building, Binghamton, N. Y. They will send at once the 50-cent package of Sargol and will write and show you why you have remained thin, and how Sargol puts on firm flesh in a natural way. There is no longer any necessity for you to remain skinny and ill developed.

FREE COUPON

This certificate entitles the holder to one fifty-cent package of Sargol, the home treatment which makes thin folks plump and attractive.

Please inclose 10 cents to help pay distribution expenses.

The Sargol Co., 92—P, Herald Bldg., Binghamton, N. Y.