

The Realm of Music

By J. L. W.

THE Portland Symphony Orchestra will begin rehearsals for the season next Tuesday morning with Mose Christenson wielding the baton. The first concert of the series of six will be given at the Helig on the afternoon of Sunday, November 3, when Mr. Christenson will direct. The program will have Tschalkovsky's symphony in D minor as the principal number. The overture will be Beethoven's "Egmont" and the suite will be Massenet's "Societes of Alsace" in four movements. On his recent visit to Europe, Mr. Christenson heard this suite by the late French composer played by one of the foremost orchestras in the old world.

The movement on the part of W. L. Brewster, commissioner of public affairs, to give an occasional band concert in the temporary public auditorium, better known as the Gipsy Smith tabernacle, is meeting with strong public approval. The concerts will probably be given on Sunday afternoons, but not so as to in any way conflict with the symphony concerts.

Commissioner Brewster is of the opinion that if the city guarantees the cost of the two first concerts, the project can be launched with very strong probability of the city not losing a cent, since the intention is to charge an admission fee of ten cents. An attendance of 3000 people will insure financial success of the undertaking, and as the auditorium will comfortably seat 5000, it is figured that the public's appeal for music is really sincere, there should be a surplus instead of a deficiency for the city at the end of each successive concert.

Commissioner Brewster is enthusiastic over the prospects and will bring the matter before the council at an early date, so that the first concert may be given some time in October.

The Apollo club will meet Tuesday evening in its hall in the Medical building for the first rehearsal this season. Director W. H. Boyer is preparing some exceedingly interesting programs for the season.

Mrs. R. A. Sullivan, soprano, has been engaged by W. E. McElroy as vocal soloist, to appear with his band at Salem during the state fair week, beginning Monday, September 23. Instrumental soloists with the band will be Ben Driscoll, cornet, and Eugene Clouff, baritone.

Mary Edna Rice and Ruth Chambers, two little girls 13 years of age, will give a piano recital under the direction of Mrs. Lena W. Chambers Friday, September 26, at 8 o'clock, at Eilers recital hall. Mrs. Frank E. Deem, soprano, will assist. Those interested are cordially invited to attend.

Mrs. Mabel Wallace Butterworth, dramatic reader, has returned from Seattle, where she spent several weeks this summer, and has opened her residence studio for the season. Mrs. Butterworth is a graduate of the Northwestern Uni-



Charles Dierke, pianist, who will present a number of pupils in recital.



Mrs. Mabel Wallace Butterworth, dramatic reader.

versity school of oratory; was director of the department of oratory at Western college, Toledo, Iowa, for one year, and traveled extensively for four years, giving interpretive readings under the management of the Mutual Lyceum Bureau of Chicago.

Invitations are out for Carl V. Lachmund's piano concert at Lincoln high school auditorium next Friday evening. The invitation slips can now be exchanged for admission tickets at Sherman Clay & Co.'s music store. At this concert Mr. Lachmund will present several teachers who have studied with him the past season, as also pupils of other classes. As a special feature and divertimento there will be several national character ballet dances taken from Verdi's operas "Aida" and "Del Forza del Destino" and Delibes' "Coppelia" interpreted by Miss Anita Lachmund. The following pianists will be presented: Miss Virginia Thatcher, Miss Evelyn Thatcher, Miss Kathryn Nelson, Miss Helen Watt, Harry Kenin, Miss Katherine Bowley, Miss Ruth Lange, Miss Saida Horinok, Miss Doris Smith, Miss Ethel Barnhart, Miss Pearl Sutherland, Miss Marjorie Gleyre Lachmund, Arnaud Lachmund, Clarence A. Davis, Miss Agnes Love. Orchestra parts on the second piano will be played by Mr. Lachmund.

Mary Cahill-Morse has returned from New York, where she passed two months this summer. Mrs. Morse has a unique method of teaching the fundamentals in music to children and adults, who have never studied music, or singers who do not play. Her method is to give the pupil a clear mental picture of what is to be performed, before placing the pupil before an instrument. This method of study is interesting also to those who do not intend to learn to play for it gives them an understanding of the art, without the necessity of having to purchase an instrument. Mrs. Morse's method attracted a great deal of attention at the recent Pacific Northwest Music Teachers' convention.

F. X. Arens, director of the People's Symphony orchestra, New York city, is in Portland for a few days, visiting Mr. and Mrs. E. E. Brodie, Fifteenth and East Salmon streets. Mr. Arens is on his way to New York to take up the season's work, after having spent a couple of months on his apple ranch at Hood River, which he purchased about a year ago. Mrs. Arens lives on the ranch and Mr. Arens plans to return to it immediately upon the close of the musical season.

The orchestra for advanced pupils of the Northwestern School of Music resumes weekly rehearsals next Tuesday evening at the Central Christian church, East Salmon and Twentieth streets.

Miss Asah Hoy, contralto, and Miss Pearl Sutherland, pianist, will give a recital at the Y. M. C. A. Auditorium at Eugene Monday evening, Sept. 22.

Dr. Emil Enns has arranged a series of piano recitals for his students this coming season. The first one will take place on October 9 at his studio. The Enns amateurs are also planning a series of recitals this coming season. The members will meet October 15 to arrange dates for recitals and lectures. Dr. Enns returned from Seattle last Thursday evening, where on Wednesday evening he conducted the first concert of the newly organized Shrine band. The concert was a great success and Dr. Enns was tendered a banquet

at the Butler hotel after the concert by the members of the band.

One of the leading musical events of the week will be the first piano recital of a series of six, in which Charles Dierke will present some of his pupils. This recital will be of deep interest because of the prominence of Mr. Dierke among the piano instructors of the Pacific coast. The program which is presented for next Thursday's recital is unusual and most attractive. One of the numbers which will be heard in Portland for the first time is the suite "Poetique" by Debussy, composed for orchestra and arranged by the composer for two piano, eight hands.

Those taking part in this program are Mrs. J. Laster, the Misses Helen Guinean, Clara Pleshman, Florence Fangle, Fay Bartholomew, Pearl Leibo, Catherine Heilig and Edith Dufur. Admission will be had from Mr. Dierke or any of those appearing on the program.

Clarence Olmstead, who arrived here recently from Minneapolis, is the composer of "Campus Mowser," written by Miss Grace Gerlach, also of Minneapolis. "Campus Mowser" was put on here by society talent a few months ago, with great success and is now making a hit in California cities. "Campus Mowser" is of the light opera class, and while some of the specialties, not from Mr. Olmstead's pen, were introduced here, he has the distinction of having composed the original solos and choruses, and he also prepared the orchestration.

Mr. Olmstead does not follow music professionally, but is connected with the Northwestern National bank, of which his brother, Emery Olmstead, is vice president and general manager. Besides a composer and pianist, Mr. Olmstead is also a vocalist, the possessor of a rich baritone voice, and he will probably be introduced in recital in the near future by Robert Boland Parson in Minneapolis. He studied vocal under William Herbert Dale.

Mr. Olmstead is an enthusiastic musician and a strong believer in giving the masses opportunity to hear the best in music at a popular price. In Minneapolis, he says, the symphony orchestra gives popular concerts every Sunday afternoon during the winter months for an admission of 25 cents. The attendance usually runs from 3000 to 4000. In addition thereto it gives its regular series of evening concerts during the season, when the admission is higher.

"From what I have seen so far, Portland is well advanced musically," said Mr. Olmstead, "and I shall be glad to do what lies in my power to help in the good work."

Mr. Olmstead figures on becoming associated with the Apollo club, in which are several of his college fraternity.

Miss Ester Warner of Goldendale, Wash., returned to Portland Monday to resume her piano studies with Charles Dierke. Mr. Dierke will present Miss Warner in recital this winter.

A musical was given at the home of Dr. and Mrs. W. Boyd Hamilton, 644 Clackamas street, in honor of Miss Kate McClanahan, of Covington, Tenn. Miss Mildred Gillan was presented in recital and played a well selected program with marked musical interpretation. A large number were present, and the following program was given: "Athenfeld" (Schu-



Harold Hurlbut, dramatic tenor.

Owing to the fact that the directors were unable to secure the hall on last Tuesday evening the first regular rehearsal of the Orpheus Male chorus, William Mansell Wilder director, will be held at Eilers hall at 7:45 Tuesday evening, September 23. All young men interested in singing are invited to be present at this time. The directors are planning for a busy and successful season.

Miss Lila Prosser of the University of Oregon Conservatory, left Eugene a few days ago for New York city where she has been accepted as a pupil by Campanari of the Metropolitan opera. Miss Prosser is a pupil of Harold Hurlbut, dramatic tenor, of this city, who replaced her voice from contralto to dramatic soprano. Miss Prosser sang at the final concert of the conservatory, singing both the tenor and soprano solos in Gounod's "Sanctus," and creating a sensation with her rendition of Mimi's Narrative, from "La Boheme."

FAMOUS SINGERS

Giudetta Pasta—1798-1905.

For years the career of the great Jewish soprano, Pasta, has furnished encouragement to aspiring young singers. As an artist who could transform natural faults into vocal beauties, and who could make the world forget deficiencies of feature and form, this great woman stands alone.

When she first sang at the King's Theatre in London, a critic, after extolling Camprose, the prima donna, singing in Cimarosa's "Penelope," following this eulogium with the slighting remark, "A subordinate singer named Pasta, sang the role of Argene, but her talent calls for no minute delineation." At the end of the season Pasta found herself a failure.

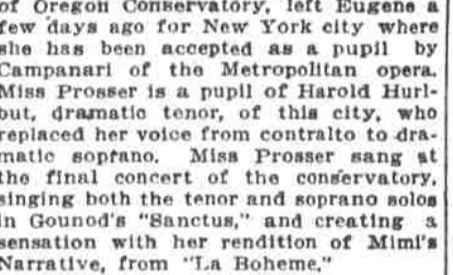
Nothing daunted, she returned to Italy and spent two years in rigid study, in an effort—eminently successful, as later results showed—to curb and master her hoarse and unequal voice. After long, arduous labor, the guttural quality became most expressive in dramatic passages, and in contrast to the sweetness of her upper register produced an effect of singular charm. Her range extended to D in altissimo. She required action and dramatic ability, tried herself out at intervals in concert, came to the attention of managers, and finally secured a good engagement.

Persevering in her unceasing discipline of her unruly organ, she became the greatest soprano of her day, was hailed as the "lyric Sifidona of the age," and reached the pinnacle of her fame in creating the title role in "Norma," which was written for her by Bellini.

In this opera she was supported by the incomparable tenor-robusto Domenico Donzelli, now long since forgotten. The London Times of 1837, however, records this great tenor's London debut and subsequent appearance in the days when he was hailed in Europe as "King of Tenors," and from the description of his voice he was of the same mold as Caruso, a man "with a most mellifluous and rich tenor voice" of baritone quality.

From this time on Pasta was supreme, and all singers were measured by her standard, only to fall far short. Her career extended over a period of 25 years, and at its height she received the enormous salary of \$70,000 a year. She was the first soprano who undertook tenor roles, and one of the few successful in the attempt.

Pasta retired at the age of 43 years, but later, when her voice was gone, was inadvisably persuaded to sing once more. The opera was "Anna Bolena," Hoare and broken as was the voice, the grand style and noble acting of the great artist so affected Madame Viardot, then one of the greatest sopranos, that she turned in tears to a friend and said, "It is like the Cenacolo of da Vinci, in the Milan gallery, a wreck of a picture, but the picture is the greatest picture in the world."



Clarence M. Olmstead, baritone.

Clarence M. Olmstead, baritone, is a pupil of the Metropolitan opera. He made his first appearance in the fall of 1894, in "Il Trovatore," with Nordica and the great tenor di forza, Tamagno, where he sang for seventeen consecutive seasons.

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SCHOOLS AND COLLEGES

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When she first sang at the King's Theatre in London, a critic, after extolling Camprose, the prima donna, singing in Cimarosa's "Penelope," following this eulogium with the slighting remark, "A subordinate singer named Pasta, sang the role of Argene, but her talent calls for no minute delineation." At the end of the season Pasta found herself a failure.

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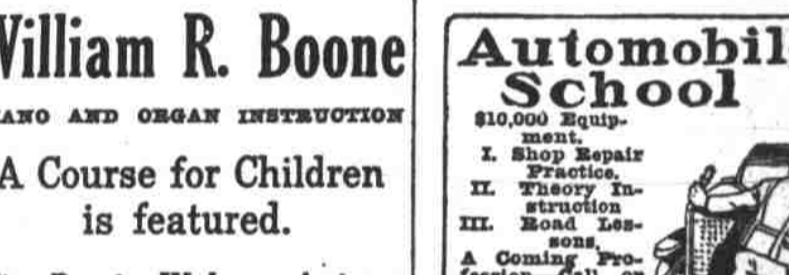
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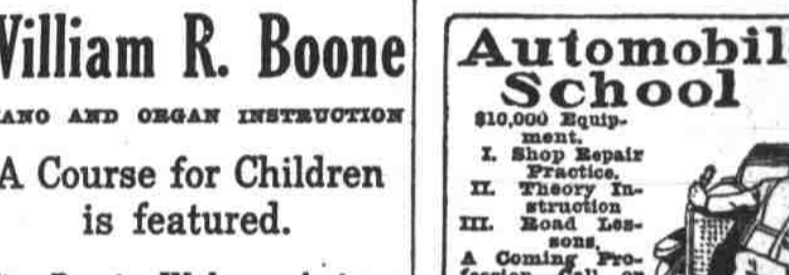
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