Miss Bernice Ruppe, contraito.

of Berlin and for 15 years played with

the Theodore Thomas Orchestra of Chi-cago. On Friday he attended the regu-lar practice of the orchestra and ex-

pressed the greatest surprise at the quality of the orchestra and at the high ambitions of its members. He de-

clared it could be compared very favor-ably with any orchestra in the country

and was a remarkable organization when one considered its youth.

There will be several new faces in the orchestra when it makes its bow

to the Portland public next Sunday on the occasion of the opening concert of

the 1913-14 season, and for this special occasion several additional players will be introduced from outside the city,

in order to properly produce the big Tschaikowsky symphony, which Presi-

dent Christensen is putting on as the big number of the program. The sym-

phony will be that in E minor (No. 5), tremendous in conception and masterly

in treatment, revealing the passionate-ness and morbidness of the great Rus-sian's nature.

The string numbers will be of es-

pecial interest, that of Massenet, "Scenes Alsaciennes," to be played for

the first time in the northwest. Mr.

Christensen heard the celebrated Lam-

musical education of the city.

The Portland Amateur Orchestral So-

ciety, G. E. Jeffery, conductor, and Charles D. Ruff, secretary-manager, held its first rehearsal Thursday night

with a good attendance. At present the

orchestra is in need of more viola and string basses to balance the string sec-

string orchestra, Op. 24, by Richard Wickenhausser; Preluctium, Air, Ga-

the Institute of Musical Art, recently caused him to resign his directorship

only benefited you but also the great western city which you have made your

John Claire Montelth has chosen No vember 4 as the date of his first pu

pils' recital for this season. At that time he will present Miss Mabel Riggs,

lyric soprano; Miss Dagmar Kelly, mezzo-soprano, and a trio, the members

mezzo-soprano, and a trio, the members of which are Miss Agnes Fies, soprand; Percy Wilson, tenor, and Will Graham, baritone. The trio will sing "Praise Ye," from "Atilla" (Verd.) Miss Riggs' numbers will include, among other songs, "Summer," from the cycle, "Through the Day," (Rubens), "The Nightingale and the Rose," (Thompson,) and "An Open Secret, (Woodman.) Miss Kelly will sing for one of her numbers, "My Heart at Thy Swent Voice," from "Samson and Dellish," (Saint Saens,) "To Lamero," (St. Apticles,) and "Melisande in the Wood," (Goeth.)

About thirty members of the Students Concert club met with John Claire Mon-

teith last Thursday night at 7:30

rotte, Sarabaude, Gigue.

IE. SCHUMANN-HEINK-she of the giorious voice and even more glorious personality—has interesting opinions on everything that is worth while—intelligent, well grounded opinions too, but there are two things upon which she is so peculiarly fitted to speak that the conversation always drifts toward them — children and the artist's career.

Knowing the madame to pride herself on being an old-fashioned mother, it was with some misgivings that I asked

what she thought of the new science Cage on the basis of physical fitness

What an awful science that is! Are e to be paired off like animals? If e have not love, what is marriage? Of mrse I do not believe in sick people implies or any other awful disease. They should not marry and bring hildren into the world. And how re these cugenics people going to find he perfect people, who will produce

"Sometimes a terrible disease or af-diction appears in the second or even third generation removed. No, I do not believe in it. If the mothers and fathers are clean and pure, so will the children be, and so much of the eneration of tomorrow depends on the solution of tomorrow depends on the solution of today. I believe in the fine in you have here of learning the physical condition of men before they are alwed to marry. I would not allow one my girls to marry unless I had been sured by a physician that he was a man to marry my dear, precious My sons are all married and the arried poor, plain girls, shop girls aughters and lovely wives and mothers, and if ever they need any help I am able to help them and that makes me

"As you probably know I am very d-fashioned and I think the woman's ce is at home caring for her bables rather than carrying flags and banners slong the street or even in dressing up in fine clothes and going out to show them off. Of course I have to dress ike this," indicating her handsome Irish treen chiffon, "because I am an artist. happy when I am home in my farm clothes, yes, you know I am a real farmer, my newest farm being near fan Diego, where I have made such

San Diego, where I have made such lovely gardens with fountains and gold fish and such beautiful flowers."

"Tell me, Madame, why is it that so many girls with really good voices fail to arrive in a professional way?"

"Because they get the swell head. They sing. I Love You, I Love You, and some friend says it is very beautiful and then they think they are grand artists. Then the girls today are lazy, and many of them do not possess soul or personality and they have no magnetism and these are all-powerful elements of success with the public; no of success with the public; no of what nationality. Too many singers, both old and young, have the stal lifes that once given a beautiful coice, success is something that may be picked up in the street. There was never a more complete error. Succss means toll, self-denial, study, he devotion of one's energies and bought, to live, eat and sleep music. The devotion of one's chergies and bought, to live est and sleep music.

The first thing, granted a beautiful circ. God's best gift—is to know how o use it and good teachers are so rare hat when one is found they should be takened. Magnetism, without which no inger, however gifted, gets very far, "Heimweh" of a former Alsatian, who,

Inger, however gifted, gets very far, a something that can be developed and trengthened and one of its greatest lids is concentration of thought and beolute interest and absorption in the work of the moment. Never shall I lorget the words of a great opera manger to a singer who came perfectly fressed for her role, with small thought of the part itself, which should have agrossed her. What you need, was its rebuke, Is a sewing machine, for with that you could make a respectable living.

"To the coucert singer, who wants to unceed, the making of the program is weighty item. One half of the authence is musical, the other comes only a hear the voice. Both types must be cannot be thinks of his beautiful province that was lost to France in the war of 1870, recalig the scenes with which his childhood has made him familiar; the village church and the religious chants, the tavern scenes, the dances on the green, the avenues of linden where the village sweethearts strolled on Sunday afternoons, and in the evening in the public square the scattering of the crowds when the curfew bell sounds its warning note. The suite is a series of beautiful, vivid tone pictures and will undoubtedly meet with keen appreciation on the part of the symphony's audience.

Tschalkowsky's popular Andante Cantabile is another important number

lence is musical, the other comes only to hear the voice. Both types must be rovided for by making one half of the rogram deep and the other half lighter and more popular in appeal.

"Then one must sing from the heart, while no must sing from the heart, which will be rehearsed for the public no matter how well they had deeply, for our art is the most difference at the symphony's audience. Tschaikowsky's popular Andante Cantable is another important number on the program, while the overture will be that written for Egmont, by Besthoven. Lighter numbers by Grieg and Delihes will conclude the program. While he had the one heart and of 5000 school children on next Friday afternoon at the Glysy Smith auditorium, as the orchestra's gift toward the musical education of the city.

oul is a thing to be thought of long and deeply, for our art is the most difficult of all the arts. The painter and the sculptor can work out his inspiration thoughtfully, but the singer creates is success in the critical moment in hich he is judged. He must, occording the wishes of the manager, be ready ith Beethoven, Wagner, Strauss or erdi. When a singer has not that aining and resource in expression, no low beautiful his voice may be, a will fail.

"A singer must be familiar and symathetic with his poet and composer.

In his study he may laugh, weep, shuder and suffer with them, but during his pearance before the public—that pub-which Goethe calls, 'the many headterrible, his self command must be

One of the notable additions to the ersonnel of the Portland Symphony orchestra is Frank Starke, a gifted player, who for seven years was a per of the Philharmonic Orchestra



Christensen, presidest of the and Symphony orchestra, will conduct concert next

o'clock. Mr. Monteith gave a short talk, illustrated by phonographic records, on the artists, and the program to be given by Madame Alds, Frank La Forge and Guita Cassini, after which the members of the club attended the concert.

William Haskell will be the tenor soloist at the Third Presbyterian church. At today's service he will sing "Seek Ye the Lord," (Roberts,) with an obligate by the chorus choir. Mr. Haskell was presented in recital by John Ctaire Montelth at the close of last sea-

A piano and vocal recital will be given by pupils of Charles Swenson and Julia Helene Swenson on Wednesday evening, October 29, at the Immanuel Lutheran church, Nineteenth and Irving streets. The following will take part: Misses Minnie Pomeroy, Alice Johnson, Ruth Swanson, Lillian Swanson Mabel Christensen, Naoni I alm, Henrietta Henrickson, Charlotte Sherlock, Edith Almquist, Leala Braus, Birdsall Grey and Mesars. Cyril Crockett, H. Pippy and Henry Dahl.

Adeline M. Alvord presented a few pupils in a dramatic recital at Ellers Music Hall, Tuesday evening, October 21. Those taking part were the Misses Irma Whittier, Marjorie Janet Leet and Ellen Harvey. The distinguishing feature of the entertainment was the ariistic manner in which the parts were rendered, each individual sceming to catch the spirit of the author as well as his words. The assistance of Master Gordon Soule, who played the sextet from "Lucia," rendering the selection with his left hand alone, made the evening most enjoyable. Mrs. Van Prakel was the accompanist. the evening most enjoyable. Mrs. Van Brakel was the accompanist.

The Music Students' club presented The Music Students' club presented Dr. Clement B. Shaw in a lecture recital Thursday afternoon at Ellers Music Hall. The subject was "Consonant Enunciation." As a prelude to the lecture, Dr. Shaw gave a few passages from his recent publication, "Frostprints of Music." The musical numbers on the program were: "The Song of Hybrias the Cretan" (Elliott), and "The Creole Love Song" (Dudly Buck). Both of these numbers were heartily encored, and in response were given Both of these numbers were heartily encored, and in response were given "The Mighty Deep" (Jade), and, "Jolly Jenkins" (Sullivan). Dr. Shaw also sang, by request, at the close of the lecture "I am a Roamer" (Mendelssohn). There was a very good attendance and the audience assembled was very appreciative and attentive.

The plano pupils of Mrs. Hans Hew-itt gave the first of a series of month-ly regitals yesterday afternoon at her residence studio. The following residence studio. The following pupils participated: Mrs. H. Kohlmann, the Misses Annie Ellison Hannah, Belle Ellison, Gladys Ellsworth, Varie Wilson, Jeane McEachern, Frances Jones, Bermita Moody, Gladys Hewitt, Masters Bruce McEachern and David Ellison.

Mrs. Helen Brigham-Gregg, Mrs. Mar-garet Gray of Vancouver, and Mrs. Rose Friedle-Gianelli, contralto of St. Mary's cathedral, will be presented in a recital at the Multnomah hotel ball room by Rose Coursen-Reed.

The Sunnyside Congregational church

choir, which embraces a mixed chorus, a men's choir and a girl's choir, will give a sacred concert this evening under the direction of J. H. Cowen. Mr. and Mrs. C. H. Cunningham will assist in the solos in addition to the regular soloists, Miss Mary Coddington and Eugene P.

Miss Bernice Ruppe, contralto, has been selected as soloist to fill the place of Mrs. Lulu Dahl Miller at the First Presbyterian church during her absence in the east. Miss Ruppe first wor prominence as a singer at Walla Walla and later studied in New York. She came to Portland about a week ago and will be presented in recital by Robert B. Carson in the near future. She has a rich, mellow voice of wide range and good volume. Mrs. Lulu Dahl Miller leaves October 28 for New York city for a period of two months, expecting to return about the first of the year.

Following are the out of town students who have joined the Tuesday Afternoon club, Rose Bauer director: Mrs. Anna Newland, Goble; Mrs. Walter Tooze Jr., Dallas; Mrs. W. W. Frazze, Vancouver, Wash; Miss Bessie Ricketts, Vancouver, Wash; Miss Leslie Laipple, Vancouver, Wash; Miss Bertha Serr, Dallas; Mrs. R. M. McKern, Newberg, and Miss Leoni Bish, Seaside. Mrs. R. M. McKern, Mrs. W. W. Frazee, Mrs. Leslie Laipple, Mrs. Lola Price and Miss Helen Fromme will be the soloists next Tuesday.

Miss Kathryn Ensey, a young dra-matic soprano, who has been singing with much success in Chicago, arrived here last week to spend the winter, Miss Ensey's native state is North Da-kots. Her voice is purely dramatic, of wide range. It was cultivated under William Clair Hall of Chicago, a pupil of de Reszke. Upon her arrival here Miss Ensey was engaged as soprano at the Piedmont Presbyterian church. She

At the last meeting of the Wednesday Evening Choral club, Catherine Covach-Fredrich, an interesting paper on the life of Bach was read by Miss Hildur Nielson, followed by the following solos: "At Dawning," (Cadman), Miss Gertrude Hogan; "I Hear You Calling Me." (Marshall), Mrk, Harold Scharff; "The Cry of Rachel." (Salter), Miss Loss Edmonds.

Miss Ensey was engaged as suprano state Piedmont Presbyterian church. She will be presented by Robert Boice Carson.

R. Florence Bertram will open a studio in the Baker building, corner of Killingsworth street and Albina avenue, and parents are invited to attend an exhibition class in the fundamental study of music at 10 o'clock Saturday, November 1.

The Orpheus male chorus, William Mansell Wilder, director, is in a most flourishing condition and is hard at work on one of the most interesting programs it has ever prepared for the public. The first concert will be given about January 1, with Mrs. Rose Bloch tion. At the first rehearsal Mr. Jeffery played the following program: Overture, "Calif of Bagdad," by Boleldien: "Second Symphony," Beethoven; suit for Bauer as soloist. Mrs. Fred Olson has been appointed manager of the associ-

November 16 the Reed college chorus November 16 the Reed college chorus, under direction of H. D. Barlow, will give Gounda's sacred cantata. Miss Ruth Barlow of Reed college will be the Frank Damrosch, whose strenuous duties as conductor of the New York shortly Musical Art society, and director of Bauer. soloist. Miss Barlow will be presented shortly in recital by Mrs. Rose Bloch-

Soloists at the recent Harriman club dance given in the Armory were Harold Hurlbut, dramatic tenor, and Miss Olga Johnson, contralto. Both were enthuscaused him to resign his directorship of the Oratorio society, expresses the wish, in a recent letter to Carl V. Lachmund, of this city, that he may visit the coast cities in the near future, and adds, "I am indeed glad to learn that you have recovered your health, and I am sure your enforced departure from New York for the Pacific coast has not only benefited you but also the great."

Soloists at the recent Harriman club dance given in the Armory were Harold Hurlbut, dramatic tenor, and Miss Olga Johnson, contralto. Both were enthusiastically applauded and responded with encores. Mr. Hurlbut has a pure tenor markable case. Miss Johnson's voice is rich and deep, and of good range.

Miss Harriet Maria Leach will sing Gounod's "O, Divine Redeemer," Sun-day morning at the Taylor Street M. E church, Third and Taylor. School of Music, Staff of Teachers Oregon Conservatory of Music. (Adv.)

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By Carl V. Lachmund. You ask for some reminiscences of Liszt. But where make a beginning? Every word uttered by one of the world's greatest composers is naturally of intense interest; and Liszt was more than a great composer—he was, by general consent, the greatest planist of all times. A mind of such energy and will power was his that had he not been a wonderful musician he would have become great in some other voca-tion. Everyone who came in contact with him was fascinated by his per-sonality, his gentle kindness, his per-sonal magnetism, his magnanimity to-wards other musicians, and above all, by the warmth that radiated in sunlike

rays from his genius and art.

Of all great composers, Lisat way
the only one who could, and would,
reconcile himself to the idea of teachreconcile himself to the idea of teathing; who was willing to divorce himself intermittently from his own inspirations, that he might benefit young artists in this way. He took no pay for lessons, and would have resented with anger any allusion to remuneration. There were from 15 to 20 pupils in the class of book regardures which mat at class of post-graduates which met at his home in Weimar three times weekly, from 4 until 6 o'clock, and he was 30 interested in his work with us that he would frequently extend the time, ance having kept us until quarter to eight—three hours and three-quarters. Imagine what it meant to these young post-graduates to browse about such genius in this way, where they could gain insight into the very highest realms of their art, and in a far su-perior degree than could have been purchased from the greatest teachers liv Played Seldom in Public.

I had the good fortune with a few others of seeing much of the master on other than lesson days, at dinners or musicales, either at his home or at our own apartments, where at two ocour own apartments, where at two us-unasked, of course. No one, not even the grand duke, it was said, dared ask Liszt to play. Otherwise, how would the daring ones have pestered him! He knew that everyone was anxlous to hear him, but only on very very rate occasions, when in just the proper mood, would be go to the piano and play. While he occasionally played parts of, and sometimes the pieces at the lessons, he played at social gatherings only two or three times during the three years I was at Wei-

While there would be enough anecdotes to fill a book, I will relate merely an extraordinary incident that offered us the opportunity to see this griz-

us the opportunity to see this gris-sly-maned lion in a rage.

It was to be expected that a nature so gentle, so high strung and emotion-al as was Lisxt's, and one with nerves so different from those of ordinary morand different from a nature should also have turbulent moments. At such times the same cyclonic passion that made his playing so overwhelmingly grand, seemed to sway his anger, though minus same self-restraint. Several times we had seen him so, but those occasions were as April ons were as April showers compared to the cyclone we witnessed on this par-ticular day—the second of September

wations in Conflict. It was "Sedan's Day," celebrated by the France-Prussian war; the day Louis Napoleon, France's last emperor,

was taken prisoner at Sedan. The war was largely due to the hot headed French prime minister, Olivier—Lisst's son-in-law—who was later unmerclfully berated by Victor Hugo for having brought this disastrous flasco upon the French nation.

While Hungarian by birth, and German in heart and art, Liszt felt that France was the country of his adop-tion. Here he had spent his enthusiastion. Here he had speat his enthusias-tic youth, among a remarkable coterie of young geniuses, among whom were the composer-pianist, Chopin, and the authors, George Sand, Heinrich Heine and Balgac. Though a dozen years or more had passed since the war, Liszt still felt deeply the sting of the defeat of his friends—and even more so that of his friends—and even more so that of his son-in-law, the ex-prime minister. With his mind on more exalted things than mere money making, Lissat was ever ready to contribute to a worthy cause. Hence the committee appointed to solicit contributions for the Sedan festivities decided that the master should be the first one asked. Tactlessly they overlooked Liszt's personal feelings and family connection with the defeat, which they brought home to him, and, while I did not learn just what happened at their interview, figuratively they certainly had the door slammed in their faces.

As we entered the salon on that after-

As we entered the salon on that after-noon for our lesson, his greeting, usu-ally so cordial, was strangely absent-minded. The atmosphere of the room geemed surcharged with an indefinable something an ominous feeling, such

ical storm. As the master always expected to hear our pieces entire and practically finished in style at the first hearing. pupils did not play every lesson. No wonder those who expected to play this time felt as though they had to "run the gauntlet."

Would Forget Names. Forgetful of names. Liszt would sometimes call on pupils by their nationality. So addressing Mr. B., he said, "Well, what has America brought today?" The young American held the title up to view, and I observed a sneer on the master's face as he read: Gottschaik—"Tremolo." "Well, play it," said he, nevertheless good naturedly. With each tremolo variation of the With each tremolo variation of the insipid melody the master seemed to grow more trate, and finally he blurted out, "For shame that you play such

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Tickets for the previous series, which are still out, will be honored at the door for their face value.



stuff." Failing to bear in mind that when displeased the master always regarded any retort as a desire to argue the point, the embarrassed Mr. R. replied dubiously, "Yes."

Franz Liszt

"Yes!" cried the more trate master scornfully; then turning, he angrily paced the floor, as was his wont. W2 all stood stock still-and with blanched

When Liszt had returned from a round in the second parlor, apparently pacified, Mr. R. ventured to show au-other piece—one of Laszt's own compo-sitions—asking timorously whether he might play this. Possibly it appeared to the master that it would not seem proper to accept this, his own work, having rejected the other. At any rate, he replied with promptness, "No. I have heard enough."

Begretted Outburst of Anger. Several other pupils were equally unnot argue with all sorts of people," the master cried angrily, when she tried to explain why she had played the closing chords of the famous A flat balled of Chopin flippantly staccate, instead of in a dignified, broad manner as indicated by the composer. Finally she took refuge by the windowsill, where the lace curtains served as a screen to hide the flow of her tears.

Later, the master was more like his dear, kind-hearted self again. This was when his friend, Walter Bache, a Lon-don planist, who had been coming the past 15 summers to study with the mas-ter, now essayed Liszt's ninth Rhapsody, the "Pesther Carnival." He was even joyial and attempted to be jocu-lar, for no one felt with deeper regret his outbursts than did he himself. All of this irritation and storm had been caused by the fact that his sensitive mind could not condone or forget the indelicacy of the Sedan committee, which in the morning had offered him a permanent guest in their city-what he took as a personal insult, the request that he ald in celebrating the defeat of his son-in-law, and his French friends.

As he dismissed us he seemed cor-dial, and I noticed that he gave the poor Russian girl several fatherly pats on her shoulder as she bade him good-

Mrs. Grace Wilton Peterson will pre-sent Miss Lelah Glistrap and Mrs. Eva May Vore in individual piano recitais in the near future.

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TRAGEDY OF LIFE TOLD

to Labor Secretary.

Washington, D. C., Oct. 25,-A tragic uman document, breathing the spirit of childhood groping in the industrial chaos for the substance of justice, has come into the hands of Secretary of Labor Wilson. It was directed to a gov-ernment bureau from an eastern mill

bor Wilson. It was directed to a government bureau from an eastern mill town. Here it is:

Dear Sir—I went to school and heard and read that everybody has rights, but my father had worse rights than a dog. Last year my father worked in the cotton mill ar a weaver for seven weeks. Three times during those seven weeks my father got less pay than he ought to. First time he spoke to the foreman, so he added \$1.65 to it; second time he again got less, so he spoke about it, so he added \$1.40 to it, and third time, on the 22d of November. 1812, he earned \$9.45, so they wanted to give him \$6.55.

"When he spoke about it that he did not get as much as he ought to, so the superintendent's friend, Paul—also a weaver—sprang to him with a knife and shuttle and made him a few holes in the head. When he sat there and the blood was dripping from him, so the superintendent came and told him to walk out of the mill. Then my father told him that he is too weak to walk, and that he should get a doctor and the police. So he went and got three persons, and the four took him and throw him out in the boller-room.

"A man that worked right next to him."

boller-room.

'A man that worked right next to him took him by the hand and leaded him to the police station. About two hours passed before they reached there, so he lost a lot of blood and afterwards he lay three weeks in bed. Before his head healed it took about three months. Not enough that they paid very little, so they took about \$3.65 from the small pay yet. We are five children, and we want food. "Now on the 17th of July the gran

jury case was finished, and my father does not know anything. Nobody was guilty, nor the one that took the pay, nor the one that half killed him, nor the one that threw him out into the boiler-room. Would you not be so kind and please see if the matter could stay as it

"Yours affectionately,
"ADELA WOLSKY and
"VINCENT WOLSKY."

Public Library Notes

"The Newbudgh Survey" is the title of an interesting publication received by the public library yesterday. This was fortunate. One young Russian lady, a pupil of Henselt, and indeed, a favorite of Liszt, was told to 'shut her mouth," when she persisted in talking back, though with no bad intent. "I do ment which is finding a foothold in so many American cities.

Cities of Newburgh, N. Y., an historical city of 20,000 people, situated on the Hudson river, desiring to promote civic improvement, called in a specialist from the department of surveys and ex-hibits, Russell Sage Foundation, New York city, to make a "social survey."

The publication contains the "survey" reports, which cover schools, publicalth, housing, the handling of is breakers, public library, recreation op-portunities, charities, industrial conditions and municipal administration. City officials, and all persons interested in report, which may be obtained in the

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