

The Realm of Music

By J. L. W.

The closing concert of the season of 1914-1915 of the Orpheus Male chorus, William Mansell Wilder, musical director, will be given on Friday evening, March 26, at 8:15 o'clock at the Masonic Temple, West Park and Yamhill streets. The soloists will be: Miss Kathryn Essay, Miss Maude C. Ross, Miss Ruth M. Johns and Miss Marjorie C. Atwater. The program has been announced as follows: "The Huntsman's Farewell" (Felix Mendelssohn), "Rocked in the Cradle of the Deep" (J. P. Knight), Orpheus chorus; (a) "Summertime" (Ward Stephens), (b) "Prayer" from "Tosca" (Puccini), Miss Kathryn Essay; "Memory" (Bond), "Lazy Moon" (Cole), Orpheus chorus; (a) "Spring's Awakening" (Sanderson), (b) "Flood Song" (Gould), Miss Marjorie C. Atwater; "Ernannt" (Verdi), Miss Ruth M. Johns; "Hark, Hark, the Lark" (Schubert), Miss Ruth M. Johns; "Viveta" (Abt), "A Little Farm Well Tilled" from the comic opera, "The Soldier's Return" (Hook), T. L. Thomas, D. R. Matthews, R. H. Bond; "Mattinata" (Leoncavallo), "Ständchen" (Richard Strauss), Miss Maude C. Ross; "Blue Danube Waltz" (Strauss), by request; "In Absence" (Buck), Orpheus chorus.

The Orpheus male chorus has a membership of about 40 and its first concert this season was a splendid success.

Chicago does not like "Prometheus," the Scriabin tone poem that has caused so much discussion in Europe and which was played for the first time in the United States by the Chicago Symphony orchestra at Orchestra hall on Friday afternoon, March 5, and Saturday evening, March 6. The audience even went so far as to display its disapproval of hissing.

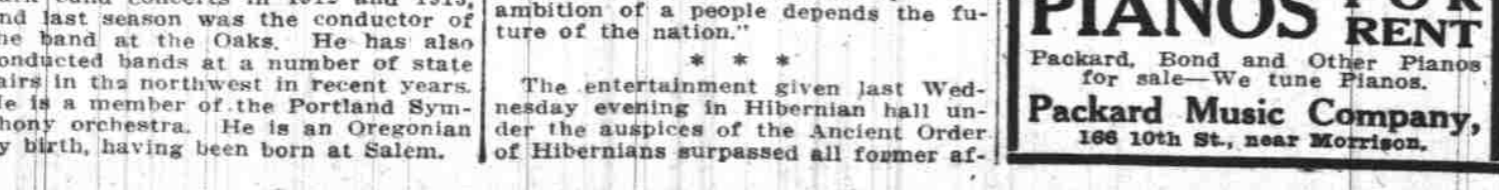
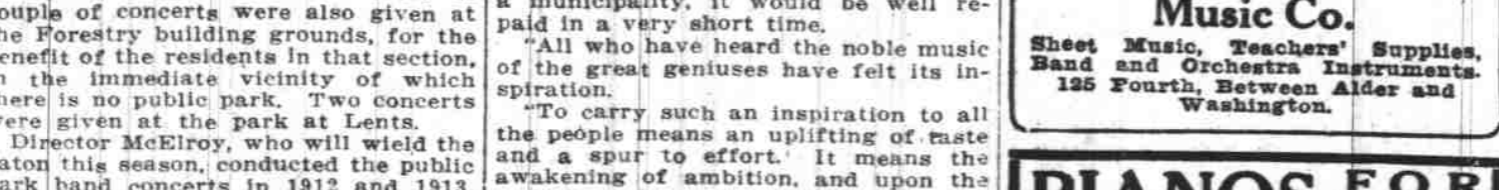
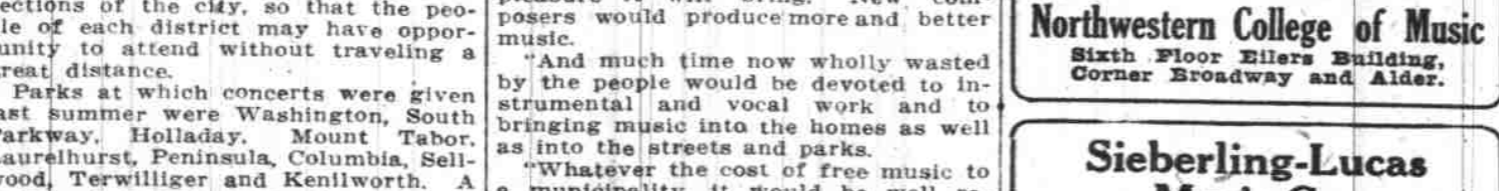
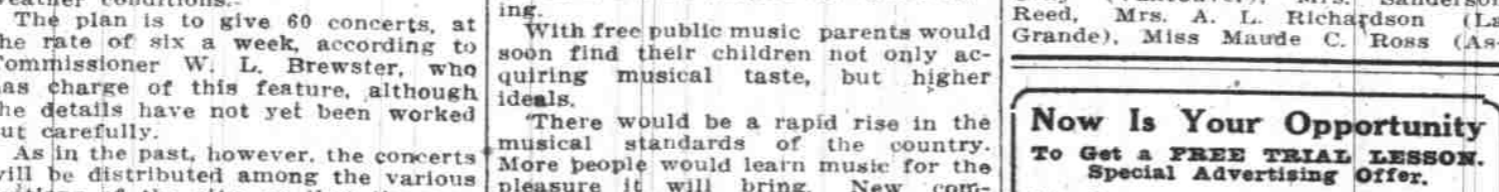
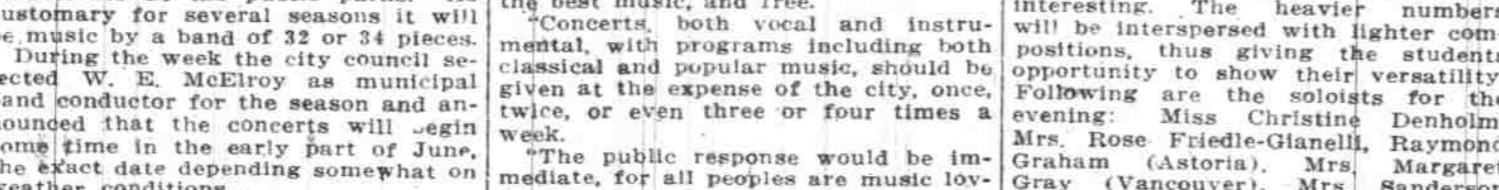
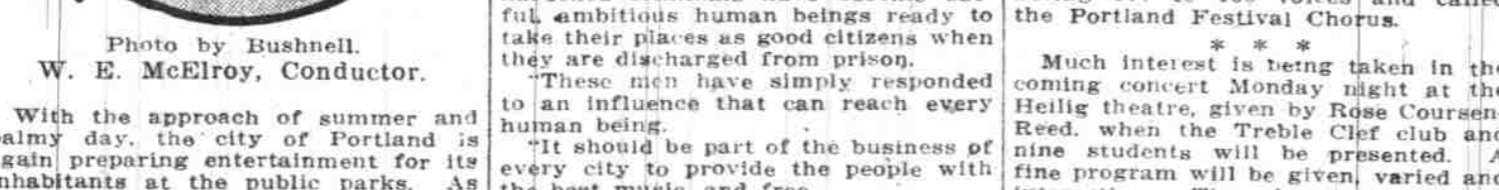
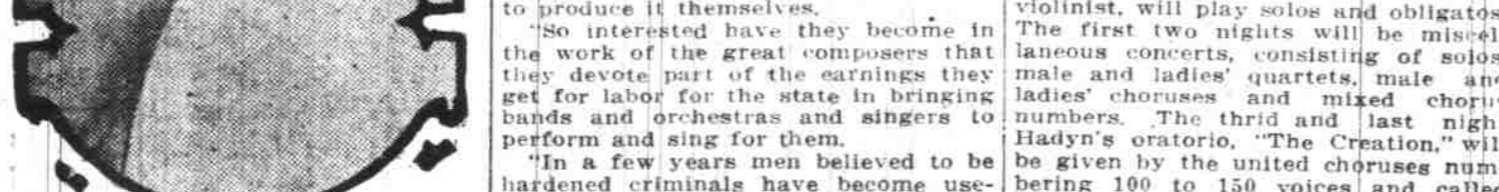
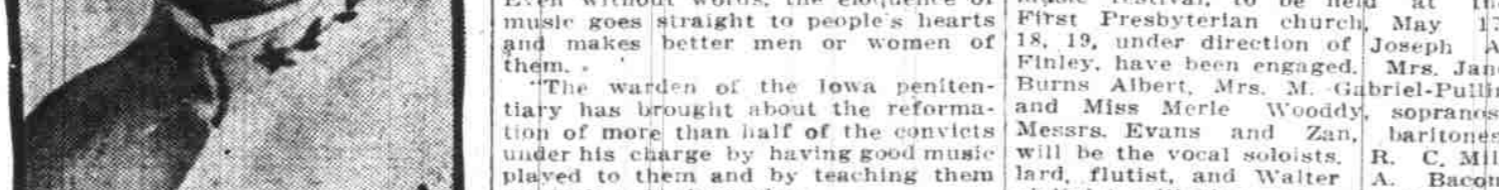
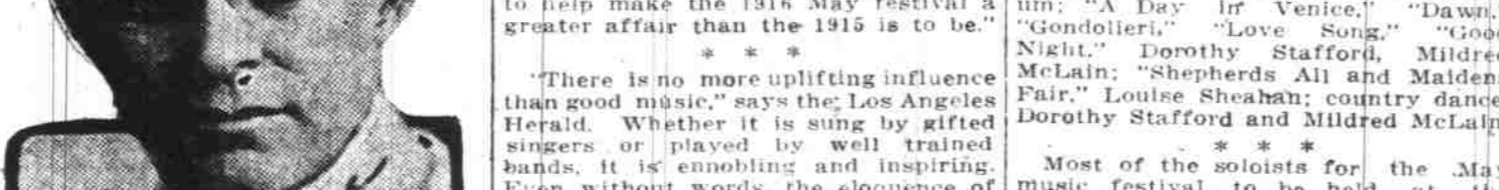
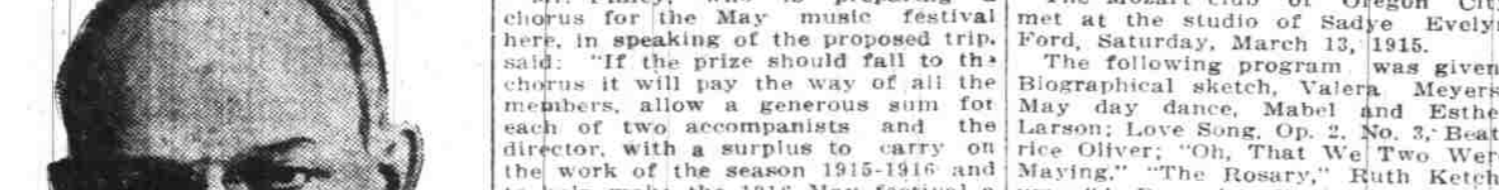
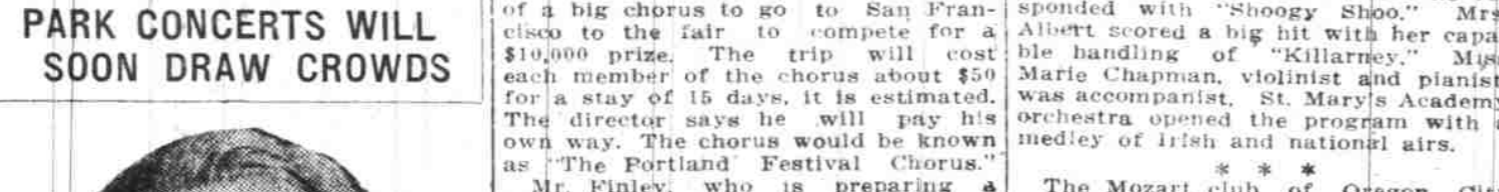
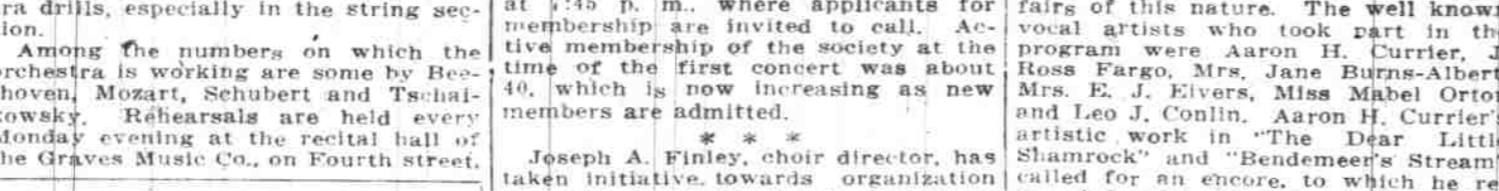
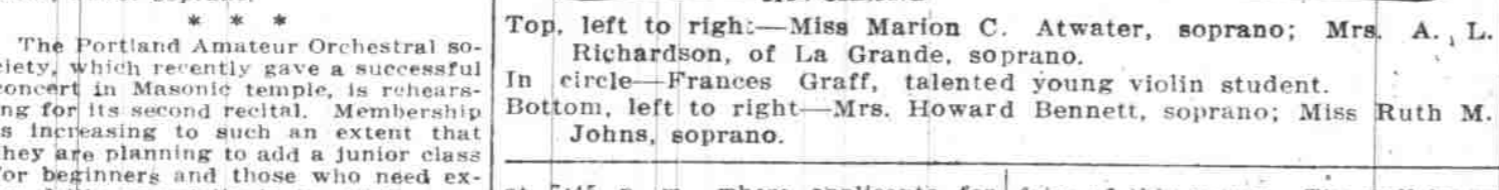
The Chicago correspondent of the Musical Courier, commenting on the production, or rather on the composition, says: "The verdict of the public-vox populi, vox dei—proved also the voice of the critics. It was not the discordance and noise which irritates the ear reflects the music of the ante-diluvian days, then the Russian composer has written a work which describes most successfully the chaos of those days; but if music is the art or science of harmonic sounds and music will be accepted by the year to come, but as the writer is not a reader of the future, the work is condemned for the present, though later it might be accepted and even praised. Beethoven was criticized harshly in his day by critics whose names made history because they refused at the time to accept Beethoven's genius. Nowadays the musical public looks upon those critics as men who did not understand what music meant, and maybe in one day the same critics who condemn Scriabin today will be looked upon by their successors as musical ignoramuses.

"As the writer can well violate his judgment in order to be some day called a wise man or an 'I told you so' prophet, he joins in the general disapproval of the work, which is even worse than the management of the orchestra for having shown lack of interest by giving the work without using the clavichord, the piano, Beethoven, Mozart, Schubert and Tschai-kowsky. Rehearsals are held every Monday evening at the recital hall of the Graves Music Co., on Fourth street, at 7:45 p. m., where applicants for membership are invited to call. Active membership of the society at the time of the first concert was about 40, which is now increasing as new members are admitted.

Joseph A. Frey, choir director, has taken initiative towards organization of a big chorus to go to San Francisco to take part in the competition of the first concert was about 40, which is now increasing as new members are admitted.

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PARK CONCERTS WILL SOON DRAW CROWDS



With the approach of summer and balmy day, the city of Portland is again preparing entertainment for its inhabitants at the public parks. As customary for several seasons it will be music by a band of 32 or 34 pieces. During the week the city council selected W. E. McElroy as municipal band conductor for the season and announced that the concerts will begin some time in the early part of June, the exact date depending somewhat on the weather conditions.

The plan is to give 60 concerts, at the rate of six a week, according to Commissioner W. L. Brewster, who has charge of this feature, although the details have not yet been worked out carefully.

As in the past, however, the concerts will be distributed among the various sections of the city, so that the people of each district may have opportunity to attend without traveling a great distance.

Parks at which concerts were given last summer were Washington, South Parkway, Holiday, Mount Tabor, Laurelhurst, Peninsula, Columbia, Sellwood, Terwilliger and Kenilworth.

A couple of concerts were also given at the Forestry building grounds, for the benefit of the residents in that section, in the immediate vicinity of which there is no public park. Two concerts were given at the park at Lent.

W. E. McElroy, who will wield the baton this season, conducted the public park band concerts in 1912 and 1913, and last season was the conductor of the band at the Oaks. He has also conducted bands at a number of state fairs in the northwest in recent years. He is a member of the Portland Symphony orchestra. He is an Oregonian by birth, having been born at Salem.

position. She also had the distinction of being the first organist to represent the state of Oregon there. The recital was given Thursday afternoon, March 11, and the program consisted of the following numbers: Prelude and Fugue in F minor (Bach), Caprice in E flat (Paganini), "Liebestod" from "Tristan and Isolde" (Wagner-Gibson), Scherzo Symphonique (Russell King Miller), concert overture in C minor (Hollins), "An Evening Meditation" (Mansfield), First Sonata (Gullmunt), Christmas Pastoral (Rogers), Grand March from "Aida" (Verdi-Shelley). Mrs. Stoddard is a member of the Monday Musical club.

Miss Elizabeth Bond, soprano, will sing today at the First Congregational church, Vancouver. Miss Bond has a clear, sweet soprano.

The Portland Amateur Orchestral society, which recently gave a successful concert in Masonic temple, is rehearsing for its second recital. Membership is increasing to such an extent that they are planning to add a junior class for beginners and those who need extra drills, especially in the string section.

Among the numbers on which the orchestra is working are some by Beethoven, Mozart, Schubert and Tschai-kowsky. Rehearsals are held every Monday evening at the recital hall of the Graves Music Co., on Fourth street, at 7:45 p. m., where applicants for membership are invited to call.

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Grand Opera Doomed Here This Season

Lambardi's Aggregation of Famous Stars Fails to Show Up on Schedule Time Because of Financial Troubles.

Portland will not have the pleasure of listening to grand opera this season. Hopes have gone a-fluttering because the National Grand Opera company, booked for a substantial season at the Heilig, is stranded. At any rate, the company failed to show up for its first week that was to have begun March 8, and W. T. Pangle, of the Heilig, has no information leading to belief that the company will show up for the booked "Return engagement" scheduled to start April 1.

In connection with this is a pathetic story. Mario Lambardi, veteran impresario, is financially broke at the well advanced age of 70, when after the many years he has followed the operatic business he should be enjoying a handsome reward for faithful service, though he loves the game.

The crash came at San Francisco a short time ago, when one of the members of the chorus had Lambardi arrested on a charge of violating some labor law when he failed to comply with the provisions of the Wagner act. When he failed to pay the fine, he was taken to court, according to the reports, the aged impresario could barely speak, so affected was he by the bad turn of fortune.

"It makes me sick here," his voice quavered, as he placed a trembling hand on his forehead, "I am sick."

Lambardi well known here. Lambardi is well known in Portland, for his company has been heard here several times and always drew good houses. In fact, the last time the impresario was here the enthusiastic reception pleased him so much that he promised to extend the Portland season this year and so the company was booked for 10 days, one week straight and a return engagement covering three days.

"I have heard nothing from the company since the trouble at San Francisco," said Mr. Pangle, "and it now seems certain we will have no grand opera this season, a fact which I am sure will be very much deplored."

Many Big Voices Booked. Among the big sopranos with the company was Esmeralda Pucci, who in 1912 carried away the highest honors at the Royal Academy of Santa Cecilia, in Rome. Foremost in the baritone section was Eugenio Giraldoni, who ranks as one of the greatest of his voice in grand opera. Evelina Parnell, formerly of the Boston Opera company, was the coloratura soprano, and Romano Cloroff, a Russian lyric tenor, was to be featured in "Romans" and "Werther." Other artists announced were Luigi Poggi-Revera, dramatic tenor; Mario Rodolfi, lyric tenor; Luigi Poggi, lyric baritone; Filippo Binnyan, lyric baritone; Italia Pirelli, basso; Olinio Lombardi, basso; Mario Mari, baritone; Aristide Neel, comic tenor; Esmeralda Pucci, dramatic soprano; Tina Schmetz, lyric soprano; Margaret Jarman, mezzo soprano; Luisa Cecchetti, mezzo soprano; Wanda Robertson, lyric

STUDENTS WELCOME COMING OF TEACHER

Dr. Clement B. Shaw and Mordant A. Goodnow gave their musical and literary interpretation of the opera of "Don Pasquale" (Donizetti), at the V. M. C. A., Friday evening, March 19, at 8 o'clock.

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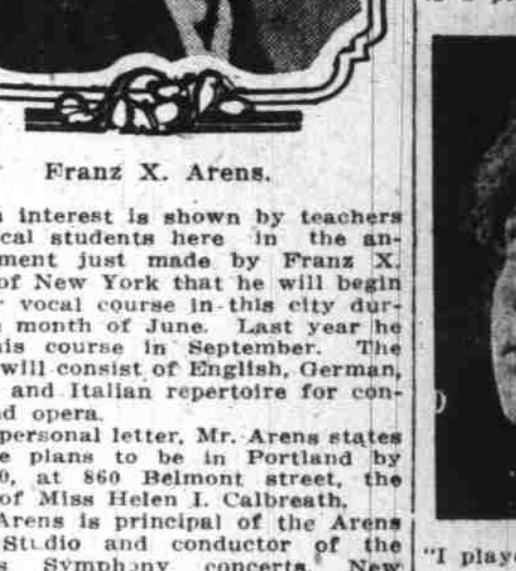
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PECULIAR SONG OF WOMAN'S LOVE

Odd Ballad Demonstrating Feminine Fidelity.

A new song, now popular in New York, which exemplifies how faithful a woman's love is, the one just called, "For Every Smile You Gave Me You Caused a Thousand Tears." Here is a picture of the trusting girl.



Much interest is shown by teachers and vocal students here in the announcement just made by Franz X. Arens of New York that he will begin another vocal course in this city during the month of June. Last year he gave his course in September. The course will consist of English, German, French and Italian repertoire for concert and opera.

In a personal letter, Mr. Arens states that he plans to be in Portland by May 20, at 860 Belmont street, the studio of Miss Helen I. Calbreath.

Mr. Arens is principal of the Arens Vocal Studio and conductor of the People's Symphony concert, New York, and has prepared for the opera and concert stage some of the foremost singers of the country. The now famous oratorio baritone, Carl Morris, is one of Mr. Arens artist pupils. Less than six years ago, Morris had not taken up singing as a study, although he was always passionately fond of music, and now he is regarded as one of the foremost soloists of the country. And Morris attributes cheerfully his wonderful success to the advice of Mr. Arens.

The fact that Mr. Arens comes to Portland is keenly appreciated by those who wish to study with him for it will save them the expense of the trip across the continent, which has in recent years been made by not a few Portland teachers who studied under him.

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