

By J. L. Wallin.

Portland Symphony Orchestra will have two conductors next season. Mose Christensen and Omar Lind. Last season three conductors handled the baton, each giving two concerts of the series of Associated with conductors Christensen and Lind was Harold Bayley.

Portland symphony patrons are well satisfied with the result of the election for the chosen conductors have been in the past that they are fully equal to the demands placed upon them, both as program builders and interpreters. Narrowing the field down to two conductors met with much approval, too, for while the rather novel plan of having three conductors each will mean considerable more responsibility for it is no trivial undertaking to rehearse and produce a program of the high standard already set by the Portland orchestra during its years of existence.

Officers were also elected at the meeting as follows: William D. Wheelwright, honorary president; Mose Christensen, president; Carl Denton, vice-president; R. E. Millard, secretary; W. E. Thomas, treasurer, and Frank G. Kichenlaub, John Bayley and A. M. Norstrom, trustees.

It is hoped to raise a guarantee fund of \$7000 for the season, and it was also suggested that in addition to the six Portland concerts, three might be successfully given on a tour through the state.

Mrs. B. E. Tait, business manager of the orchestra for the past three seasons, is now in New York. The club was pleasant afternoon. The meeting of the New England Conservatory club was held Wednesday afternoon, May 10, at the home of Mrs. E. H. Hall, 805 Lovejoy street.

The program of the afternoon was entitled "The New England Conservatory Club Series." Each number was kept a secret until the time of appearance.

The program was an arrangement of the Hummel suite for string quartet, by Mrs. Schultz. Mrs. Hall and Miss McGinn, followed by the "Q Cleff chorus in Popular Numbers." The scene between Hamlet and Lady Macbeth given by Mrs. Gray, was followed by Miss Ellen Brong was particularly good because the dialogue, although selected from the two plays, was in perfect accord.

Below—Miss Genevieve Paget, leader of ballet to be given in connection with production of "Fra Diavolo."



Above, left to right—The Misses Evelyn and Erna Ewart, ensemble pianists, who appeared in concert at Immanuel Lutheran church Wednesday night; Miss Nina Dressel, contralto, who will be presented in recital June 5.

Below—Miss Genevieve Paget, leader of ballet to be given in connection with production of "Fra Diavolo."

honen, Harold Anderson and Alice Bollman. Monday Musical Entertainments.—The Monday Musical club held the regular concert program meeting last Monday afternoon at the Hotel Portland. It was the last guest day of the season, and a very large audience was in attendance. Mrs. Leah Slusser Hathaway made her first appearance before the club and was accorded a warm reception, her voice is clear and fresh and her presence pleasing. Her numbers were well chosen and given in an artistic manner.

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(Phillips), "La Chevalier Belle-Etoile" (Holmer), and "Twilight" (Katherine A. Glenn). Master Isom gave Krela's "Liebesfreud," "Mazurka de Concert" (Musini) and "Serenade" (Doddia).

Oregon City Club Entertained.—The Dorthick club of Oregon City was recently entertained by the joint hostesses, Mrs. Thomas Burke and Mrs. Charles Miller at the home of the former at Gladstone, for its last meeting of the season.

Lawn Social Is Planned.—The closing social affair for the Monday Musical club will be the lawn fete given Monday, June 5, at the home of Mrs. E. A. Pierce, 600 East Twenty-eighth street. Mrs. Pierce has a beautiful

garden in which to give an al fresco affair, a wide, level lawn, stately trees, beautiful flowers and shrubs give an ideal environment for such an affair. A basket supper provided by the members will be served to the husbands and sweethearts at 6:30 o'clock. A good program will be presented in the evening after which the time will be spent in a purely social way.

Mrs. Marx to Go to New York.—Mrs. Delphine Marx, well known contralto, has decided to leave Portland next August for New York, where she plans to further develop her talent under the best teachers and coaches there.

Students Will Be Presented.—Miss Pearl E. Smith presents eight students in piano and voice recital Wednesday evening May 24 at 8 o'clock, at the First Methodist Episcopal Church, South corner Union avenue and Multnomah street.

"FRA DIAVOLO" READY FOR PRODUCTION



Scene showing Shirley Parker, Mrs. Jane Burns Albert and Hartridge G. Whipp.

Auber's comic grand opera, "Fra Diavolo" is going to be heard in Portland this week for the first time in many years. Those who have not heard the opera will wonder why it is not given oftener and old timers among opera lovers will no doubt attend en masse to renew the acquaintance of a well known old standby.

The opera will be presented at two performances by the Portland Opera association, the first to be given next Thursday night, May 25, and the second to be given Saturday afternoon, May 27. Both performances will be at the Baker theatre, Broadway and Harrison street.

The Portland Opera association is a local organization composed entirely of Portland singers. The association has a membership of 150 of the most prominent musical people of the city. From these have been chosen more than 65 voices for this opera, and under the direction of Roberto Corruccini they have been moulded into one magnificent chorus which has developed to the highest degree of artistic work.

The cast of principals will be as follows: George Wilber Reed, Fra Diavolo; Hartridge Whipp, Glacomo; George Hotchkiss Street, Milord; Mrs. Jane Burns Albert, Zerlina; Mrs. Ora Bess Seaberger, Pamela; Shirley D. Parker, Beppo; Arthur King, Lorenzo; Karl Herbring, Captain; Matteo; Miss Genevieve Paget, danseuse, has perfected a ballet assisted by 16 of the most accomplished and beautiful girl dancers of the city. This added feature alone will be well worth the price of admission. Those who have seen the rehearsals say that Portland will be surprised at the wonderfully graceful dancing.

been contralto at the synagogue and the First Congregational church. She submitted her resignations but in both instances they were accepted only as requests for an indefinite leave of absence, with the understanding that the positions are to be held open for her till such time that she returns.

Musical Program Is Repeated.—Upon the request of Miss Bailey, director of the East Side library, Mrs. Edward Alden Beale, Mrs. Raymond A. Sullivan and Mrs. Warren E. Thomas generously consented to repeat the splendid musical program which they gave previously, before the MacDowell club.

Mrs. Beale presented the historical and literary part of the program while Mrs. Thomas and Mrs. Sullivan presented an entire program with selections from the earliest Italian opera to the modern.

MacDowell Program to Be Given.—A MacDowell program will be given under the direction of Abby Whiteside at the Little theatre Saturday afternoon, May 27, at 2 o'clock. Miss Whiteside has not been heard in Portland this year and she is especially gifted in interpreting MacDowell.

Mrs. Warren E. Thomas proved an exceptional accompanist, and throughout the program a delightful unity between singer and pianist was preserved.

Cantata at Chautauqua.—The Chautauqua chorus at Gladstone park will be directed by J. H. Cowen again this year. The plans for the chorus include two concerts, one on each Sunday afternoon of the season, July 9 and 16. A cantata is in view for one and a grand concert for the other.

Contralto Will Be Presented.—Miss Nina Dressel, contralto, who is to be presented by Rose Coursen-Reed June 5 at Masonic Temple hall, will sing "La Cleca," "La Gioconda" and "Fus-mise" (Gustav Wagner) for two of her numbers.

Mrs. Schmeer Sings at Convention.—Mrs. Robert W. Schmeer achieved an artistic success recently by singing at the annual banquet which was a feature of the spring meeting of the executive council of the American Bankers' association, held at B'ham, N. Y., recently.

Mr. Monteth Sang at Prineville.—John Claire Monteth, baritone, went to Prineville, this week, where he gave a very successful concert. Mr. Monteth had as his accompanist Thomas Hill of Prineville, who has been appointed supervisor of music in the public schools there for the coming year.

Song Club Is Entertained.—Mrs. Maude Belcher Pritchard entertained the Schubert Song club, which is composed of pupils of J. W. Belcher, at her home, last week. Several guests outside of the membership of the club were present.

Sprouts Is Orchestra President.—In addition to being president of the Southern Pacific William Sprouts is now president of the San Francisco Symphony orchestra or rather the Musical association of San Francisco, which is back of the orchestra organization.

Chicago to Have Summer Opera.—Chicago is to have a season of summer grand opera and ballet. It is reported that many of the features will be from the Metropolitan Opera company of New York, including singers, conductors and the ballet led by Roberto Corruccini.

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Money Does Not Attract Caruso.—Caruso would not come to the Pacific coast even for the sum of \$50,000, according to a report from New York. The report says that the famous tenor was offered that sum and his expenses paid, and that to show good faith the offer was accompanied by a \$10,000 guarantee.

Hexenlied Given Before Club.—Miss Alice Justus, contralto, gave an intensely dramatic reading of Von Wiltenbruch's "Hexenlied" Tuesday afternoon at the meeting of the MacDowell club. It was the first rendition of the famous work here, in its entirety.

Mrs. Leach Was Soloist.—Miss Florence Leach, dramatic soprano, entertained the members of the Portland Association of Credit Men, at their monthly dinner at the Chamber of Commerce, Wednesday evening, with vocal selections. She was accompanied on the piano by her sister, Miss Harriet Leach.

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Inspiration Is Foundation of Art. By Carl Grisson. As musicians come more into accord with the intellectual progress of the twentieth century, many of the romantic eccentricities characteristic of that time when the "Lesprit Boheme di Quartier Latin" was a reality, are disappearing.

The majority of the great virtuosi appear before their public in garb and demeanor quite as human and rational as the most typical man of business. The musician's appeal is through the medium of sound—when an artist lacks in the resources of his art he strives to make up personal deficiencies by mannerisms; an instinctive appeal through the ocular sense for that focusing of attention which he cannot compel through the auricular sense of his hearers.

Mannerisms Disturb Audience. It is obvious the more mannerisms affected by an artist, in like degree will the concentration of his hearers be disturbed. The greater the artist, the more does he strive to merge his personality into his work—to obscure the purely personal element by the force of his inspiration. He realizes that not he, but something greater than himself, his art, which he is privileged to interpret and reveal to his hearers, is what places him in rapport with his public.

There are artists and artists. From the lofty pinnacle attained by a few great souls the scale runs down to the shams and pretenders; well intentioned, often, but unfortunately without brains. Some of these small calibred artists must be included in Land's circle of acquaintances to have inspired him to remark that musicians were possessed with the brain of a nightingale and the heart of a lizard. All musicians know that industry

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alms will never make an artist; intelligence of the highest order is necessary to solve the problems of the art of music. In regard to the mentality of musicians as with men in other lines of endeavor, there are varying degrees of quality.

There are many business men but few Morgans—there are many musicians but few great artists. Great creative and interpretative artists seem to combine in their natures the qualities of stoicism and altruism—circumstances that crush the ambition and life out of men of lesser talent, serve but to goad these noble souls on to greater efforts; they will live their lives onward to the fulfillment of their destiny. Is there nobler exemplification of altruism than the life of a Millet or a Schubert?

Contrast the tragic element in the lives of many great artists with the sleek egotism of some interpretative musicians—not interpreters but misinterpreters of the art they follow; lacking in everything, but an unhesitating opinion of their own greatness.

Vision of Genius Must Be Clear. Someone has said: Writers do not study life, but each other. The remark is quite applicable to musicians, who too often blindly follow the footsteps of great artists instead of trying to understand the principles underlying their work or distinguishing what is true and genuine from that which is personal and unguine.

Beside a capacity for clear, logical reasoning and analysis, a great artist has an intuitive insight into the mysteries of his art—the vision of the average artist is not so clear, but he instinctively senses the truth—imitating the interpretations, the conceptions, of greater minds and using this founding knowledge so cleverly that few know he is not of the chosen or that his work lacks creative fire; but all perceive the difference—see the lamb in the lion's skin, where comparison is possible.

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