



By J. L. Wallin.

A MEETING of the board of directors of the Musical Festival association Thursday noon, W. H. Beyer, supervisor of music in Portland's public schools, and director of the Apollo club, Portland's premier male chorus, was elected director of the oratorio to be given during the coming festival in June in the new public auditorium. The selection was made early, that Mr. Beyer may have time to select his forces for the chorus, which, it is hoped, will number at least 100 voices.

The oratorio to be sung has not been chosen yet, but possibly it will be "Elijah." However, others have also been mentioned. In addition to selecting and rehearsing the chorus, soloists are also to be chosen with as little delay as possible, since the time is rather short for proper preparation of work on the stupendous lines planned. The chorus will be known as the festival chorus, and will probably remain a permanent institution. The festival orchestra will be composed of members of the Portland Musicians' association, and will consist largely of the Portland Symphony orchestra.

The board also decided definitely upon the financing plan. It will be simple, along lines of economy, and on a strictly business basis. A sum of \$10,000 will be raised by securing 10,000 guarantees of \$10 each. Each guarantor will be expected to pay \$5 when entering the subscription, and for this the guarantor will receive value in admission tickets to the various events during the four day festival. The remaining \$5 is to be paid only in the event that the sum realized from ticket sales does not cover the \$10,000. It is pointed out, however, that there is very little danger of a deficit, although the intention is to make the price of admission to the various affairs as low as possible that the festival may be made truly public.

The Sherwood Chorus club, composed of about 45 voices and conducted by William Mansell Wilder of Portland, gave a splendid concert Saturday night, January 13, at Sherwood. Several local singers appeared as soloists with much success and the chorus numbers were exquisitely rendered. The program follows: "Come Where the Lilies Bloom" (Thompson), "Aloha Oe" (Earle), chorus; "One Fleeting Hour" (Lee), Charles Toome, basso; "Little Cotton Blossom" (Gabriel), Miss Nellie Allen, soprano; "A Perfect Day" (Jacobs-Bond), "When You Come Back" (Tate), Miss Cora Watkins, contralto; "Comrades in Arms" (Adam), chorus; "The Brightly Shining" (Bronte), Mrs. R. H. Smith, soprano; "Absent" (Metcalfe), chorus; "Lovely Night" (Offenbach), chorus; "June Time" (Speaks), Clarence Watkins, tenor; "Chiribiribi" (Pestalozza), chorus. The chorus was organized a little over two years ago.

On Monday, January 15, at 2:30 p. m., Dr. Emil Enna, pianist, assisted by Mrs. Mabel Ryder Williams, pianist, gave a most delightful program of Scandinavian music for the Monday Musical club at Ellers hall. The program was arranged with such variety and contrast there was not a dull moment in the entire recital. A short talk at the beginning was given by Dr. Enna, and it contained many rem-



Above—Chorus which will be one of the strong features in the production of the opera "Mignon" by the Portland Grand Opera association at the Eleventh Street theatre Monday night, January 22, and Wednesday night, January 24. Many of the chorus members are among Portland's most prominent professional vocalists.

Below—Miss Axha Genevieve Paget, premiere danseuse, and the "Mignon" ballet which this clever dancer directs.

insences of acquaintance with the authors whose selections were given. He said, in part, that Scandinavian music is very characteristic and is devoid of sensationalism. It is usually based on the folk songs of the people and airs made familiar by the great composers may be heard almost any time in the gatherings of the peasants. All children are educated in music, whether talented or not, so that if they are not artists they may at least be scientific listeners. The program opened with a Scherzo and Novelties by Gade. The second number was ballet music from the opera "Cleopatra" by August Enna, uncle of Dr. Enna. It was followed by Norwegian dances by Grieg, characteristic pieces by Strindberg and a particularly winsome number, Swedish folk song with variations by a lady composer, Madame Corzen. "Romance" by Bizet was more of a study in psychology than sentiment. The final number, "Allegro Molto Moderato" from concert op. 16, Grieg, was very brilliant and attractive. This number was played by Mrs. Williams, Dr. Enna at the second piano.

The next program of the club will be held on Monday, February 5, at which, as is the usual custom, only club members will appear.

Great interest is being taken by the people of Vancouver in the coming concert to be given by the Treble Clef club, under the direction of Rose Corzen, at the school, 1000 Broadway, Sunday afternoon, January 28. The club will sing Chaminade's "St. John's Eve," two compositions of Genia Brancom, "Roses in Madrid," and "O! Marse Winter," Pierre's "In Fair Seville." The soloists will be Miss Marguerite Carney, the little high soprano, and Laurence Woodfin, baritone. Mrs. Geraldine Courson will be at the piano. The concert is by invitation.

Dent Mowrey shows by the program which he, assisted by Mrs. Dent Mowrey, will present at the Little Theatre Friday evening, January 26, that he understands the oft neglected art of program making. Mr. Mowrey has worked out a delightful novelty in his first group, in which he takes us by carefully thought out steps from Bach to De Busy. This should be of special interest to students. Then follows his own two-piano arrangement of Mozart's C Minor Fantasia, in which he will be assisted by Mrs. Dent Mowrey. A group of his own compositions follows, all of them new to Portland audiences, and most of them having been composed during Mr. Mowrey's stay in Portland. One of these compositions, "Impressions d'Art," portrays the impressions made upon him by four of the world's great masterpieces, Botticelli's "Spring," "The Winged Victory," Leonardo da Vinci's "Mona Lisa," and Montagne's

"Crucifixion." Then a "Danse Brazilienne," a "Danse Americaine," and an "Impression of a Mi-Careme Procession in Paris." For a closing number, Mr. and Mrs. Mowrey will play the C Major Concerto, one of Beethoven's most beautiful compositions.

Mr. Mowrey was commissioned by Oswald Garrison Villard, revised edition of this concerto, and to compose a cadenza. Mr. Mowrey finished this commission while in Portland and will play the revised edition with his own cadenza at the coming recital.

The celebration of the seventy-fifth year of the New York Philharmonic took the form of a series of concerts held during the week in New York. The introductory concert on Wednesday, January 17, was an invitation affair for members of the society and their friends. At this concert the president of the society, Oswald Garrison Villard, addressed the audience. Then there were four concerts, so arranged that each one of them represented one of the subscription series of the Philharmonic, that is to say, Thursday evenings, Friday afternoons, Saturday evenings and Sunday afternoons.

The Mendelssohn Glee club of New York and the Bach choir of Bethlehem, Pa., assisted at these concerts. The Bach choir, under its own conductor, Dr. J. Fred Wolfe, co-operated with the Philharmonic at the Saturday evening concert.

The Dallas Oratorio society, Joseph A. Finley, directing, will give its first concert Friday, January 26, at the high school auditorium in that city. The program will consist of a number of choruses by the Oratorio society, a selection by the Girls' Glee club, solos by Mrs. J. A. Finley, and solos and Yankee dialect readings by Mr. Finley. The chorus, which will number about 45, has been in training since October. The accompanist, Miss Dorothy Bennett, is a talented pianist. The concert is sponsored by the Dallas high school.

Carolina White, the noted American soprano, formerly of the Chicago Opera company, who appeared at the first Biltmore Musicale this season, has been engaged with the New York Mozart society, the Beethoven society and for recitals in Newark, Jersey City, Springfield, Chicago, Winipeg, etc.

The Portland Oratorio society concert which was to have been given at the Rose City Park Methodist church next Tuesday has been postponed until Tuesday, January 30. Choruses from "The Messiah" and several secular choruses with secular solos by Mrs. M. Gabriel Pullin, soprano; E. Trevor Jones, tenor; Clare Milo Godfrey, tenor; Harold Moore, bass, and O. Thon That Tollett, with the chorus.

Mrs. Katharine Gabriel singing the solo, will make a varied and interesting program. No charge will be made for admission, but a silver offering will be taken, and will be given to the Oratorio society. The social last Tuesday evening was a marked success. Beginning with the first rehearsal in February "Elijah" (Mendelssohn), will be studied.

The program for the San Gray service of music at the First Presbyterian church, Twelfth and Alder, tonight at 8 o'clock, will be as follows: Piano solo, "The Rosary" (Ethelbert Nevin), Mrs. Marian F. Moore, accompanist, Miss Lillian Datesman; vocal solo, "On Dry Those Tears" (Reichardt) William Grier, accompanist, Miss Adeline Bowie; reading, "Burial of Moses" (Mrs. C. Y. Alexander); Miss Marian W. Lester; baritone solo, "When I Survey the Wondrous Cross" (Pettman) Dr. Earl R. Abbott, accompanist, Miss Inez Hewitt; vocal solo, "Oh, Dry Those Tears" (Del Reigo), Miss Mildred G. Smith, violin obligato, Miss Sylvia Weinstein; vocal solo, "In the Time of Roses" (Reichardt), "Love's Rhapsody" (Guy D'Hardoi), Mrs. Fred L. Olson; violin solo, "Teh Melody" (Tschakowsky); "The Serenade" (Drigo), Miss Sylvia Weinstein; vocal solo, "Fear Ye Not, O Israel" (Dudley Buckle), Mrs. O. Israel; Dudley Buckle, Mrs. L. Olson, accompanist, Miss Jessie Lewis.

Friday evening, January 12, the M. T. McCarty chorus resumed rehearsals with a get-together evening of social pleasures after the regular rehearsal. Refreshments were served and the prompt program rendered. Those contributing to the evening's pleasure were: Misses Baker, Obrost, Schultz and Carter; Misses Lewis, Thompson, F. C. Thompson, Dr. H. C. Chandler and Mesdames Carty and Chandler. Mrs. M. T. Carty is director of the chorus.

A pleasant musical affair of the week was the invitation recital at the home of Mr. and Mrs. John D. Goldman, East Sixteenth and Tillamook streets, Monday evening, January 15, when Frederick W. Goodrich, organist, and Miss Nora Lawler, soprano, were the soloists. Miss Lawler sang in splendid voice three charming numbers chosen with keen discrimination for contrast. They were: Millard's "Ave Verum," Del Aqua's "Chanson Provencale" and Moore's "Believe Me." Mr. Goodrich played a dozen numbers on the splendid pipe organ recently installed in the Coleman residence. The principal number was probably the wonderful tone poem "Finlandia" by Jean Sibelius. The

other numbers were Concerto No. 2 in B Flat (Handel), Romanza in A Major (John Hyatt Brewer), Barcarolle from Fourth Concerto (William Sterndale Bennett), Adagio from Symphony in B Flat (Ignace Pleyel), Intermezzo from Organ Suite (Rogers), "The Church" (Alexander Mackenzie), "Wiegand" (Herbert Botting), War March of the Priests from "Athalie" (Mendelssohn), "The Last Hop" (Louis Gottschalk), "Morning" ("Peer Gynt" Suite), (Edvard Grieg), "In Twilight" (Flaxington Harker).

The first public concert of the Albany high school orchestra was given Wednesday evening at the Albany country district ten miles east of Albany. The hall was filled to capacity.

Led by Professor E. A. Moses, the 18-piece orchestra gave a two-hour concert that was thoroughly enjoyed and displayed the talent that has been developed. The orchestra plays with a dash that is unusual for young musicians.

Miss Velma Laurensen and Miss Janet Dawson presented a piano duet, playing "William Tell," by Rossini, and "Humoresque," by Dvorak. Miss Lena Tobey whistled "La Sorella" and "Pearls of Foam." Miss Valma Anthony, who possesses a beautiful soprano voice, has two songs, "Somewhere a Voice is Calling," and sang "Pretty Baby" as an encore. Other specialties on the program were harp solos by David Leininger, concertos by Professor E. A. Moses and a Chinese sketch, "Chung Low," by Ralph Hecker and orchestra.

After concerts at Lebanon and the home appearance in Albany, the orchestra will start on its tour of the valley on Monday, January 29. It is a visiting trip. The orchestra will give its performance under the auspices of the high school in the towns in which they play, and will be the guests of the students of the school with in each city.

The itinerary includes Junction City, January 29; Eugene, the afternoon of January 30; Springfield, night, January 30; Cottage Grove, January 31; Dr. O. C. Johnson, February 1; Roseburg, February 3.

The members of the orchestra are: Miss Velma Anthony, Morris Hayes, Ormond Gridow, E. A. Hudson, Marion Botticher, Otto La Grange, Ralph Hecker, David Leininger, Miss Velma Laurensen, Miss Lena Tobey, Miss Nina Propst, Miss Ruth Livingston, Miss Janet Dawson, John Bedyneck, Robert Botticher, Clarence Wicks and Harold Irvine.

Wireless telegraphy is the hobby of Arthur Alexander, noted singer formerly of Portland.

In his New York home he has a well equipped receiving and sending station with a radius of 50 miles and he devotes much of his time to it. It was in New York where Mr. Alexander lived until the outbreak of the war, that he first took up the science of wireless telegraphy. At his apartment, which was opposite the Eiffel Tower, the sparks from the powerful wireless station there were distinctly audible to him. His initiation into the new science of the science was largely due to the interest of a young French lad, then a student at the Polytechnique and now at the front with France.

For admission, in the winter the government ordered that all amateurs having wireless instruments should destroy them. However, the present owner of Mr. Alexander's is far more complete than that which he used in Paris.

When the talk turned to the wireless operator's profession, Mr. Alexander, operator's profession, Mr. Alexander remarked, "If at any time I should succumb to a panic before a concert, I might enlist as a Marconi man upon some merchant vessel. Not so bad—\$60 a month and my board—and what a wonderful way to see the world!"

"At my New York debut the man who opens the door to the Aeolian hall stage asked me, 'Do you want to wait another 10 minutes?' I did so, and after that time I said to myself, 'If I don't get on here, there will be no concert at all.' On the other hand, I have never felt more calm," he added, "than I did before my Boston recital."

"My uneasy feeling lasts only until I reach the piano, and soon my fingers touch the keys I feel perfectly at home again."

Dr. Clement Burbank Shaw, the well known musician, author and lecturer and interpreter of the Wagnerian and vocal operas, has been giving vocal instruction and lecturing in Los Angeles, Cal., and Portland, Or., the past three years, left last Friday evening for the east. He has numerous lecture engagements in Denver, Omaha, Chicago and other cities enroute to New York city, where he is to lecture and reside permanently.

Mrs. I. Schumucki presented Miriam Schumucki in piano recital at the Y. M. C. A. auditorium last Monday night. The young student pleased her audience with the quiet manner in which she sang, her playing and the total absence of physical tension. Her interpretation, clean technique and fine expression were such as to make the best impression on the minds of her listeners. A large audience of music connoisseurs expressed appreciation of her talent. Miss Dorothy Fraser, violinist; Mrs. Ruth Schumucki, soprano, and Herbert Pippy, tenor, added to the success of the program.

The program which the MacDowell club will present next Tuesday afternoon at 3 o'clock at the Multnomah hall room has a unique character because of the beauty of the music of M. Glinka, a composer whose work is little known in this country. He is by many regarded the father of the Russian piano school. His music, having been the first to perceive that the wealth of folk music should be used as a foundation upon which to build a national art. All of the songs which will be sung are from Glinka's great opera, "A Life for the Czar," and they are surprisingly beautiful. It has been very difficult to obtain the scores, as most of the songs are published in Russian.

WALDEMAR LIND, who will conduct the fourth concert of the sixth season of the Portland Symphony Orchestra at the Eleventh Street theatre next Sunday afternoon, when the orchestra will play the "Gaelic" symphony by the noted American pianist and composer, Mrs. H. H. A. Beach.



NEXT SUNDAY'S SYMPHONY NUMBERS

THE fourth concert of the season will be given by the Portland Symphony orchestra next Sunday afternoon, beginning at 3 o'clock, at the Eleventh street theatre, Eleventh and Morrison streets. WaldeMAR Lind will be the conductor and Carl Grissen the concertmaster. The program will be as follows:

No. 1. Symphony, "Gaelic," opus 32, Mrs. Henry Harris Aubrey Beach.

This symphony is written by an American woman, Mrs. Henry Harris Aubrey Beach, noted pianist and composer, born in 1867 in Henniker, N. H., of colonial ancestry. Her maiden name was Amy Marcy Cheney. Her musical ability which she inherited from her mother's family, showed itself at a very early age. At the age of 2, it is said, she was able to sing Handel's "See, the Conquering Hero Comes," and at four began composing little pieces, which she played as a soloist with the Boston Symphony orchestra and the Theodore Thomas orchestra. Since then she has toured as concert pianist, often giving entire programs of her own works. In 1886, she married Dr. Beach and has since lived in Boston until recently when she moved to California.

The "Gaelic" symphony was first given in Boston in October, 1896, by the Boston Symphony orchestra. It made a very favorable impression. Since then it has been played with much success by the Kansas City and other prominent orchestras. Last summer it was played at the Panama-Pacific International exposition, when Mrs. Beach conducted in person and when Conductor Lind heard the work performed. It is known as "Gaelic" because the predominant rhythm is that of Irish themes, but it is not built upon these themes. Novelties of the symphony are solos by the English horn and the bass clarinet.

Other prominent works by this composer are a Mass in E flat, sung at the Handel and Haydn society of Boston in 1902; a Festival Jubilate, composed for the dedication of the woman's building at the Columbian exposition in 1893, also three cantatas, "The Rose of Avanton," "The Minstrel and the King" and "Sylvania." Her piano works are many. She has also written several works for violin and piano and more than 60 songs, many of them big favorites.

No. 2. Overture Fantasia "Romeo and Juliet," Peter Iljitch Tschakowsky.

This fantasy contains a wealth of beautiful melody and rich harmony, often suggestive of the pipe organ. It is a story of love and pathos.

No. 3. "Danse de Sylphes" and "Menuet de Follets," from "Damnation of Faust," by Hector Berlioz.

THESE two excerpts from one of the French composer, Hector Berlioz' heat works are the gems of "Damnation of Faust." The "Danse de Sylphes" is short, airy and dainty for a small combination of instruments, but featuring two harps. The second number is for a large orchestra, with heavy brass effects, the score lasting for four trumpets.

No. 4. Suite "Algerienne" by Camille Saint Saens.

THIS suite describes the popular French composer's impressions of Algeria and is intensely descriptive. The first number appears to be a view of the coast with its mysterious oriental atmosphere. The second number is a march, a smooth flowing melody, and the fourth a French military march, in which strings, brasses and percussion instruments seem to vie for recognition.

Grand Opera Season Is Now Here

With a cast of stars, chorus, full symphony orchestra, ballet and "premier danseuse," "Mignon" will be produced by the Portland Opera association at the Eleventh Street playhouse Monday and Wednesday nights. For this performance the weariest of weary business men may lose all the terror traditionally inspired by the dread name of "opera," since the score of "Mignon" is by turns as gay or as wistfully appealing as the most inveterate lover of musical comedy could desire.

In addition it has a strength and variety of composition that most musical comedy lacks.

In plot, "Mignon" belongs in the class of good old-fashioned melodramas. A noble maiden kidnaped by gypsies, vainly in love with an equally noble hero, and rescued by him from a burning castle; a beautiful woman, weary after a life of wandering, who meets a wicked lady—these are the innocent plot elements that make the story. In the hands of a sensation-monger they might make a tale of much crudeness, as taken by Ambrose Thomas from a poem of Goethe they form a story of tender, poetic grace, interpreted by music alternately fresh or sparkling or wistful.

Singing the principal roles, with dramatic as well as music ability, will be Mrs. Jane Burns Albert, Miss Eloise Hall, Miss Katherine Linton, George Wilber Reed, George Hotchkiss Street, Otto T. Wedemeyer and Harry Scoggall. Graceful ballet music enters in the first and third acts, for which Miss Axha Genevieve Paget has originated dances. She, likewise, will dance solos. WaldeMAR Lind will be the concert master. Signor Roberto Corruccini is musical director of the production.

Since its organization three years ago by a group of musicians who were willing to give of their time and talent that Portland might have performances of opera in English, and often than is allowed by the infrequent visits of professional companies, the Portland Opera association has produced "The Barber of Seville" and "Roméo and Juliet." By the support of those interested in still further establishing the musical life of the city it hopes to become a permanent institution.

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 - DON'T put ice in your drinking water. Cool the water by putting it near the ice.
 - DON'T put butter in the refrigerator with the wrapper on it.
 - DON'T salt meat before the cooking. Ad salt after meat is cooked, or when nearly done.
 - DON'T make bread into large loaves. The center is apt to be underdone.
 - DON'T put salt towels or napkins in the hamper. Dry them first, or they will mildew.
 - DON'T use steel knives for cutting fish, oysters, sweetbreads or brains. The steel blackens and gives an unpleasant flavor to the food.
 - DON'T wash glasses in clear water. Use a little soap.
 - DON'T spoil good, fresh fruit by making it into pies or puddings.
 - DON'T scrub your refrigerator with warm water. When necessary, sponge it out quickly with two ounces formaldehyde in two quarts of cold water.
 - DON'T crumple your dish cloths. Hang them up to dry.
 - DON'T pour boiling water over china packed in a pan. It will crack by the sudden expansion.

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