

Principals of Opera Season Announced

By J. L. Wallis

PRINCIPALS of the opera season are now definitely announced for the week beginning at the Auditorium, beginning a week from tomorrow night, by the San Carlo Grand Opera company. The organization requires no introduction to Portland opera enthusiasts, its forces having been heard here upon two previous occasions, and left in its trail recollections of fondest musical pleasures.

Its visits have become important in the artistic life of the city and environs, as they have in other big opera loving communities of the country. San Francisco, Montreal, St. Louis, Washington, Denver and many others of equal size now depend solely upon the San Carlo stars for their annual season of music drama, while many other important places, because of the sharply contracted operatic field, are left entirely without grand opera from year to year.

By a fortunately arranged itinerary of the Pacific coast, brought about through the Ellison-White musical bureau, Portland remains on the San Carlo map, and it is this same arrangement that takes the songbirds to Seattle, San Francisco and Los Angeles.

The San Carlo company, ever since its inception, has been recognized as a wonderful singing body. Its early stars were such as Mme. Nordica, Senor Constantino, Signor Campanari and others of equal note. And while these have passed on or retired to private life their places have been carefully supplied by Impresario Fortune Gallo.

Notable among the interesting features of the San Carlo this season is the list of leading singers. The roster reveals the coming of several of last season's favorites—artists who scored high in local favor and made their way deep into the affections of the city's cultural element. The roster of principals this season follows:

Soprano—Mmes. Quenna Mario, the coloratura who charmed large audiences here a year ago; Bettina Freeman, dramatic star, late of the Royal Opera (Covent Garden), London; Rosina Zotti, lyric artist, late of the Coliseo, Buenos Aires; Sofia Charlebois, lyric soprano.

Mexico Soprano—Mmes. Ada Pagli, leading mezzo from the Opera Nacional, Havana; Stella DeMotte, favorite of past San Carlo visits here; Ada Galazzi, Alice Homer, Frances Morosini.

Tenor—Messrs. Manuel Salazar, the Spanish artist, whose Enzo ("La Gioconda") proved an outstanding feature of the company's visit here last year; Romeo Bonacci, Giuseppe Acostini and Luciano Rosini, all with the organization last season.

Bass—Messrs. Mario Valle, leading baritone from the famous Teatro Colon (Municipal Theatre), Buenos Aires; Vincente Ballester, premier baritone of Spain; Paolo Galazzi, from the Carlo Felice, Florence; Antonio Cetti, Bass—Messrs. Pietro DeBiasi and Na-

QUEENA MARIO, coloratura soprano, of the San Carlo Grand Opera company, who will be heard here during the week of January 26. Everywhere her singing has evoked great acclaim.



tal Cervi, with the San Carlo last season; Antonio Canova. Musical Directors—Messrs. Gaetano Merola and Ugo Bardiucci. The repertoire is attractive, covers a splendid range of operatic literature and has been chosen with a view to displaying the talents of the leading artists to the best advantage. It is as follows: Monday, January 26, "Rigoletto"; Tuesday, "Aida"; Wednesday matinee,

"Tales of Hoffmann"; Wednesday evening, "Madame Butterfly"; Thursday, "Cavalleria Rusticana"; and "Pagliacci"; Friday, "Lucia di Lammermoor"; Saturday matinee, "Carmen"; Saturday evening, "Il Trovatore." The seat sale opens tomorrow morning at Sherman, Clay & Co. The local engagement is under the auspices of the city of Portland.

Male Chorus Gives Concert Next Thursday

ONE of the biggest musical events of the season is scheduled Thursday night at the Auditorium, when John Hand, the tenor, will appear with the Norwegian singing society in the annual concert. Mr. Hand was engaged as the special artist of the evening, and in addition Wilhelm Aronsen, Norwegian violinist, will also be a feature.

John Hand is one of the popular tenors of the day, demonstrating this on his appearance makes the concert on Thursday night an event of interest. His reappearance in Portland is attracting interest, and the Auditorium will probably be filled to capacity Thursday night.

The Norwegian singing society is composed of 40 voices, conducted by Charles Swenson.

Wilhelm Aronsen, violinist, has an enviable reputation as an artist, and his appearance makes the concert on Thursday night a three-star affair.

The seat sale for the event will open on Tuesday at Sherman, Clay & Co., at Sixth and Morrison streets.

The studio residence of Mrs. Laura Jones Rawlinson, 554 Everett street, was the scene of a very instructive as well as entertaining exposure of the Dunning system of musical study for young singers this week. To see a tiny child transpose at the will of an audience a melody and its accompaniment into any key, major or minor, is quite extraordinary. But the true performance lies in its deep value to that child in the development of true musicianship. The children in these classes receive this fundamental training and many subjects pertaining to music study usually deferred to adult study, or mayhap entirely omitted, are inculcated in the most simple manner into the primary musical education of the child of 5 years.

In the afternoon's performance, which was accompanied by explanatory remarks by Mrs. Rawlinson, the children demonstrated their knowledge of rhythm, chord formation, sight reading, ear training, musical history, and musical notation and its direct practical value at the keyboard. These members of the Dunning School of Music who participated were: Mary June Ridgway, Catherine Howard, Catherine Dahm, Francis Ridgway, Elliot Jenkins, Margaret Bleasdale, Anabel Grant, Beth Macintosh, Willis Rhodes, Louise Marvin, Harriet Geary, Martin Geary, Marion Andrews, Francis Andrews, Elizabeth Burkholder, Myrtle Jane McDaniel, Virginia Campbell, Foster Rose, Margaret Rose, James Barbour, Redmond Marshall, Dorothy Church, Jean Darr, Dorothy Shillito, Martha Swafford and Ramon Keefe.

Portland musical folk and those interested in orchestral music are looking forward with enthusiasm to the Portland Symphony orchestra concert to be given February 25 at the Heilig theatre, with Sophie Braslau, Metropolitan contralto, as soloist. This concert will mark the first of a series of the group of six programs which have been planned by the orchestra for this season.

The first group of three concerts given by the orchestra, the latter have been unusually successful, and it is said that the orchestra has never been heard to better advantage than it has this season.

Sophie Braslau, who will be the soloist on February 25, has been the recipient of many flattering press notices during her present concert tour. Miss Braslau has appeared with the Portland Symphony orchestra in several large Eastern cities, and upon all occasions musical critics have been enthusiastic in their praise of her.

Carl Denton, conductor, has arranged a particularly attractive program. The concert following that of February 25 will be given March 10 at the Heilig.

The piano ensemble class of Miss Martha Reynolds spent an enjoyable evening last week in her studio in the Bush & Lane building. The principal number given was the "Scottish Symphony" by Mendelssohn, which the class has been studying preparatory to its rendition by the Portland Symphony orchestra. Brief explanatory analysis was given by Miss Reynolds and movements were played, arranged for two pianos. Other numbers given were "Cavalleria Rusticana" and the value by Bachmann. Those taking part on the program were Mrs. William Owens, Mrs. Ora C. Baker, Mrs. George L. Oman, Mrs. Rex Knox, Mrs. William Gross, Mrs. Gordon E. Lennox, Mrs. L. J. Bergman, Mrs. Bevers, Mrs. George Bestow, Misses Frances Nendel, Allah Ostrom and Elizabeth Johnson. A social time was enjoyed following the program.

The W. C. T. U. members at the Central library have been entertained every Wednesday afternoon with a fine musical program furnished by Mary Ellen Mulligan and Ella B. Jones, Dorothy Turney, Naadene Race, Fern Connelly and Agnes Little. The supper service at the Y. W. C. A. was a delightful affair. Those having part in the music were Martha Hilton, Miss Cora Gansmiller, Fern Connelly, Thelma Thompson, Francis Peck, Edith and Evelyn Jones, Helen Simpson, Viola Reed, Ella B. Jones, A. E. Bartemus.

Miss Kathryn Short, who was coaching in repertoire and teaching methods with Miss Dorothea Nash, has returned to Hermiston, Or. Miss Short has studied for some time with Miss Nash, who had hoped to present her in recital if she had stayed longer in Portland. Miss Short also took Miss Clifford Moore's kindergarten music work in order to do some work with her pupils in Hermiston.

Professor Lucien E. Becker, organist, continued his pleasing series of recitals at Reed college last Tuesday, when he presented a program of French music from standard composers. Professor Becker accompanied his organ selections with brief sketches of the composers. The program was that planned for December, but which was delayed by unfavorable weather conditions.

A special musical program has been prepared by J. William Belcher for this morning's service at Central Presbyterian church. The following musical numbers will be given: Chorus, "Unfold Thy Portals" (Gounod); chorus, "The Heavenly Messengers" (Coombs); Mrs. Maude Belcher-Pritchard; "Out of the Depths" (McDuffee); Miss Hazel Hardie.

Paul Petri Monday evening conducted the concert of the Ladies' Choral society of Hillsboro at the Congregational church. The society sang many beautiful numbers. By request, both Mr. and Mrs. Petri acted as soloists, giving much pleasure, since encores were demanded to all the four solo groups.

A young Portland artist, Miss Bernice Mathisen, violinist, has been appearing the past week with unusual success at the Liberty theatre as violin soloist. Her many friends are delighted with the reception she is receiving daily.

The regular board meeting of the Monday Musical club will be held at 2 p. m. on Monday, January 19, at the studio, 148 Thirteenth street. Mrs. Auton Greblush, president, presiding.

JASCHA HEIFETZ, famous violinist, who will be heard here soon for the first time in concert.



Deep Interest In Recital of Jascha Heifetz

JANUARY 23 will be a red-letter day for musical Portland as Jascha Heifetz, proclaimed the supreme master of the violin, will appear here for the first time in recital at the Heilig under the direction of Steers & Connors.

Heifetz is said to play with a bearing so modest, so devoid of assurance, that one instantly realizes how deep is this boy's sincerity in his desire to interpret all the composer created. Though technique is ordinarily the last thing to consider, it invites primary consideration because, in this instance, it is said to be so perfect and so perfectly used as to stand forth like a gem stone.

Thus equipped, Heifetz is enabled to approach any interpretative task without thought for the mechanical means employed. Furthermore, it is said, he plays with the maturity of a man of 40. His breadth, poise and perfect regard for the turn of a phrase constantly leaves his hearers spellbound.

His tone is described as big, luscious and impeccable in purity and intonation and of oily smoothness. And whether the tempo fast or slow, this beauty of quality ever remains. But if both tone and technique are superlative, it is from an interpretative standpoint that Heifetz appears supreme. His moods are susceptible to constant changes—now grave, now light, shifting to meet each new demand of phrase. For the moment it is sufficient to say that he is supreme—a master, though only 18, whose equal this generation will probably never meet again.

Two seasons have lapsed since the concert-going public was first made acquainted with the name of a new composer, Michel Dvorsky. The identity of this musician has been shrouded in mystery, while his compositions have aroused a considerable interest. The first performance of the "Chromatone," a concerto for piano and orchestra, was given last week at the Heilig theatre, piano, as were some of Dvorsky's piano compositions. The "Haunted Castle," a symphonic narrative for full orchestra followed, the latter played by the Philadelphia orchestra in various cities.

No one appeared to know anything about the composer of these works except Mr. Hoffman, and even his acquaintance with the mysterious Dvorsky—who was said to be living in Spain—was confined to correspondence. Now Mr. Hoffman comes forth to dispel the mystery. He states that he chose to introduce his latest compositions under a pen name in order that he might get the unbiased opinion of the public as well as that of the critics and avoid falling upon the fame which has come to him through his playing. Mr. Hoffman intends to preserve his non-deplume for his future compositions.

As the mother of two charming young girls, Julia Clausen, the famous mezzo-soprano, says: "I consider America a wonderful country in which to bring up children. They have the freedom and opportunity to develop their own individuality that is not granted them in most of the European countries. I think it is splendid the comradely feeling between the boys and girls in America. They are 'pally' as you call it, and their spirit is wholesome with a joyful freedom."

She thinks the American educational system especially admirable and superior to that in many of the countries in Europe. Madame Clausen has just returned to the United States from an extended concert tour of Europe, and will be in Portland soon to appear as soloist at the concert to be given in the Auditorium Tuesday night, February 3, by the Columbia male chorus, Charles Swenson, director.

The Spitzner Philharmonic society will give a recital on January 31. The program consists of violin solos, duets and quartets. The orchestra will play compositions of Dvorsky, Liszt and others. Invitations may be secured from E. O. Spitzner or members of the society.

Quartets for Piano to Be On Program

THE MacDowell club will have its regular meeting next Tuesday, January 20, in the evening instead of afternoon, meeting as usual at the Hotel Multnomah. An unusual program of great merit will be presented. Under the direction of Charles Dierke, an ensemble program will be given, by two piano quartets. The opportunity to hear quartet playing is very rare and great interest over this event is manifested by club members. The program is:

First Movement From the New World Symphony.Dvorak
Ballet Music.Wagner
Swedish Wedding March.Soderman
Mrs. Charles Dierke, Mrs. Jacob Lauterstein, Mrs. Paul Powers, Mrs. Helle Holmbeck.

Wedding Suite.Jensen
a. Festival Procession.
b. Bridal Song.
c. Dance.
d. Nocturne.

Waltz in A flat.Mozart
Overture "Tanhauser".Mackowski
Carmen.Bizet
Miss Satis Sullivan, Miss Ann Bittzer, Mrs. Dierke and Mrs. Lauterstein.

Miss Esther Slesby, director of music, with Mrs. Ora Read Hemmenway as stage director and Mrs. George Kerr accompanist, and M. O. Warner, cellist, gave Wednesday evening at Cottage Grove an "Indian evening." The program was:

"Hunting Song of the Cliff-dwellers" (Zuni-Charles Trosper). George Matzke, cellist; Mrs. C. M. Shinn, Mrs. Roy Short, Myrtle Potts and Mrs. C. C. Cruson. "In Mirrored Water." Slou (Thurloe Lleurance). Myrtle Potts; "Lovers' Wooing." Zuni (Charles Trosper). Zuni (Charles Trosper), chorus; "Lullaby" (Thurloe Lleurance). Mrs. Roy Short; "The Weaver." Crow (Thurloe Lleurance). Ruth Jorgensen; love song, "Red Willow." Pueblos (Thurloe Lleurance). High school quartet; "From the Land of the Sky Blue Waters." Omaha (Cadenman). Mrs. C. M. Shinn, Mrs. Roy Short, Myrtle Potts and Mrs. C. C. Cruson. "In Mirrored Water." Slou (Thurloe Lleurance). Myrtle Potts; "Lovers' Wooing." Zuni (Charles Trosper). Zuni (Charles Trosper), chorus; "Lullaby" (Thurloe Lleurance). Mrs. Roy Short; "The Weaver." Crow (Thurloe Lleurance). Ruth Jorgensen; love song, "Red Willow." Pueblos (Thurloe Lleurance). High school quartet; "From the Land of the Sky Blue Waters." Omaha (Cadenman). Mrs. C. M. 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