

Opera Singers To Entertain Opera Members

By J. L. Wallis

THE Portland Opera association will give a program of selections from the opera "Pagliacci" on Friday evening, March 12, in the ballroom of the Multnomah hotel. The artists will be Ballard Smith, baritone; Eleanor Omburn Buckley, soprano; Elsie Louise Hall Cook, soprano; William E. Andree, tenor.

The program will contain the famous prologue, sung by Mr. Smith; the bird song, "Balletta," sung by Mrs. Buckley; the duet for baritone and soprano, sung by Mr. Smith and Mrs. Cook; the aria for tenor, "Bidi Pagliacci," sung by Mr. Andree.

The members of the association and those who participated in the production of the opera "Martha" last fall and their friends are invited.

All of the soloists are well known here, excepting Mr. Andree, who is a recent arrival. Mr. Andree is a former member of the Chicago Grand Opera company, who has come to Portland to engage in business. He is much interested in the success of the Portland Opera association, and it is expected that he will be one of the principals next season.

The regular bi-weekly meeting of the Musicians' club was held Tuesday at the Multnomah hotel. The meeting took on more or less of an informal character, there being no regular speaker of the day. Dr. Emil Emma reported that the music festival deficit and stated that many who helped failed to date to give an accounting of their tickets for the first annual ball given last year and Dr. Emma requested that this be done without further delay so that he may be in a position to turn the small balance over to the Music Festival association. Unfair advertising came for a good share of criticism. President Wiggins of the Kiwanis club was present and made a few remarks concerning the Kiwanis convention to be held in this city this summer. F. W. Goodrich reported the number of people who patronized the organ recitals at The Auditorium and said that the city authorities felt that the interest taken fully justified the continuation of the recitals. On Thursday night, March 11, the Musicians' club will entertain Oscar Seagle at the Multnomah hotel after the concert at The Auditorium. Oscar Seagle is to appear as soloist for the Multnomah male chorus on that evening. Mr. Seagle is regarded as one of the greatest authorities on voice culture and vocal tone coloring in the United States and his visit is looked forward to with great interest. The reception at the Multnomah hotel will take the form of a buffet luncheon and will be held in the peacock room. Persons interested in meeting Mr. Seagle should communicate with Charles Swenson in the Bush & Lane building or George Hatchkiss Street in the Eilers building. The Musicians' club cordially welcomes local musicians to this luncheon. The following committee was approved to assist: Frank McCullin in the T. P. A. drive, My Eilers, George Hatchkiss Street, J. V. Wing, Burns Powell, H. A. Webber.

The University of Oregon glee club schedules for both the men's and women's organizations have been announced. The girls' glee club will start on its tour on March 18, touring through Southern Oregon, making its first stop at Cottage Grove, Oakland, March 30; Grants Pass, March 31; Roseburg, April 1; Medford, April 2; Ashland, April 3; and Klamath Falls, April 4. The men's glee club will make its first stop at Albany on March 26; Salem, March 27; The Dalles, March 28; Bend, March 29; Prineville, March 30; Medford, April 1; La Grande, April 2; Hood River, April 3.

There are 23 members of the girls' glee club who will make the trip. Following is the list:

First soprano—Beulah Keagy, Portland; Adah McMurphy, Eugene; Alice Gohlke, Portland; Genevieve Clancy, Portland; Florence Garrett, Hillsboro. Second soprano—Joy Judkins, Eugene; Arbylen Healy, Baker; Lois Muir, Portland; Gladys Ellsworth, Portland; Emily Speth, Portland; Marjorie Holman, Dallas. First alto—Marvel Steele, Coquille; Margaret Phelps, Pendleton; Mildred Bettinger, The Dalles; Laura Rand, Portland; Hattie Mitchell, Salem; Margaret Wells, Hillsboro; Kate Chaburn, Bandon. Helen Manning, Portland. Accompanist, Vincent Enckelinger, Hillsboro.

The personnel of the men's glee club is: Dave and baritone—Harold White, Wilbur Hostler, Maurice Egan, C. Morgan, Richard Lyons, George Stearns, Dwight Phipps, Clarence Huggins, Glen Morrow and Curtis Peterson.

First and second tenors—George Hopkins, Joseph Ingram, Greco, Paul Carrol Akers, Warren Edwards, Ralph Poston, Wilbur Phillips and Clifford Joe.

The regular meeting of the Society of Oregon composers was held at the studio of E. O. Spitzner Wednesday evening, March 3. Plans were made toward entertaining the judges of the song contest with a luncheon at the Benson hotel on Wednesday, April 7. Discussion was had on the contest for the music of the state song now under way, and which will come April 15. The following program was given: "Moods and Fancies," three violins and piano (E. O. Spitzner), Mr. Spitzner, Elsie M. Lewis and Arthur Egan. "The Song of the Sea," three violins and piano (E. O. Spitzner), played by the composer; "Thoughts of You," baritone solo (Daniel H. Wilson), George Hatchkiss Street, composed at the piano; "Gentle Waves," "Floating Clouds," "Lobelia Blossoms," three violins and piano (E. O. Spitzner).

The duet, "Piangi Fanciulla" (Weep, My Child), from "Rigoletto," is without doubt interpretative of one of the saddest situations in the world. The music is the most lyrically beautiful Verdi ever wrote. This duet is between Rigoletto, the hunchback jester, and his daughter, Gilda, when she returns home after suffering at the hands of the duke. The father calls on his broken child to weep, and falling into his arms she sings out the terrible story of her wrongs, in a new Victor Record. The duet is sung by Galli-Curci and De Luca with wonderful effect. Every note of his rich, powerful baritone seems laden with an emotion deeper than pain, while above it, exquisite and clear, rings Galli-Curci's soprano. This is one of several new extraordinary records.

Italian composers will be featured by Lucien E. Becker at his regular monthly organ recital at Reed college, which will begin at 8 o'clock next Tuesday evening in the Reed chapel. The recital is open to the public. The program follows: Overture to "Semiramide" (Rossini); Pastoral I minor (Schubert); "Cavalleria Rusticana" (Mascagni); Nocturne, op. 9, No. 2 (Fauré); Sonata, C major (Triolet). Next month's recital will be given the evening of April 13.

TWO principals of the Gallo English Opera company—J. Humbird Duffey and Louis Lavelle, the latter as the Marquis De Cornville in "The Chimes of Normandy." The season opens Wednesday, March 17.



Oscar Seagle Both Singer And Teacher

SEAGLE has there been such keep interest in the coming to the city of an artist as that shown in Oscar Seagle, American baritone, who is to appear next Thursday night as soloist at the Multnomah male chorus concert at The Auditorium.

Through his photographic records, Mr. Seagle is known as the possessor of a remarkable voice and through teachers of music he is recognized as one of the foremost of the great teachers of vocal art and interpretation. Because of this, especially, it is that teachers and students are eagerly looking forward to his appearance.

The current issue of Musical America contains a biographical sketch of the distinguished baritone, saying: "Oscar Seagle, baritone, was born in Chattanooga, Tenn., October 31, 1877. After receiving a general education, he made his vocal debut at the age of 19 with the Castle Square Opera company, when he sang Silvio in 'Pagliacci' and Valentine in 'Faust.' After a few years of concerts and recitals in this country he went to Paris, where he came under the tutelage of Jean de Reszke. With the latter he remained for 12 years, first as pupil, and then as assistant teacher. While abroad he made his European debut in Paris, May, 1907. Among his appearances in that city were those with the Lamoureux orchestra as soloist in Berlioz' 'Damnation of Faust,' and others with the Philharmonic orchestra and at the Salle des Agriculteurs. These were followed by appearances in England and through France.

"Mr. Seagle returned to America in September, 1911, making his first appearance in October at the Hippodrome with Mary Garden, and giving his first New York recital in Carnegie hall in January, 1912. He returned to Paris in the spring to teach, and did not make his home permanently in America until 1914. Since then Mr. Seagle has been one of the best known of American baritones and teachers, and has appeared in concert recital throughout the United States, and has been soloist with the leading organizations and festivals. He is especially an exponent of folk songs, being one of the first to foster the singing of negro spirituals on programs. In 1901 he married Nell De Wees of Chattanooga, and has two children. He makes his present home in New York city."

The Multnomah male chorus, directed by Charles Swenson, is composed of 40 voices. It was formerly known as the Oregonian Singing society. Edgar E. Courten will be the accompanist for Mr. Seagle.

"When the Lanterns Glow," sung by Campbell and Burr for Columbia records this month, is a genuine Japanese novelty song with real Oriental effects. On the reverse of this record James and Harrison sing 'Just Like a Rose,' a beautiful love ballad. 'All I have Are Sunny Weather Friends' is the sentimental of another Campbell and Burr duet sung for Columbia records. The instrumental interlude of Bullard's 'Stein Song' in this selection is particularly fine. The coupling is Lewis and Harris' musical lyric, 'Now know Prince's orchestra plays 'Oh, What a Pal Was Mary' and 'Carolina Sunshine,' two tremendous vocal hits, as readily waltzes. The incidental solo chorus by Fred Hughes in the former and the incidental duet by Campbell and Burr in the latter are most effective. Toscha Seidel, prince of violinists, shows all his art in that simple popular melody, 'I'm Forever Blowing Bubbles.'"

The program of the Boston Symphony chorus as they file out at the end of the play—restrained in their grief by a philosophic acceptance of the hidden forces that drive men to their doom. The composition is scored for three flutes (piccolo alternating), two oboes, English horn, three clarinets (bass clarinet alternating), three bassoons (double bassoon alternating), four horns, three trumpets, three trombones, tuba, triangle, tambourine, cymbals, tam-tam, four kettle drums, two harps, and strings."

Reinhold Herman's cantata will have its initial performance before a Portland audience the first Tuesday in April, when it will be given before the MacDowell club by the Seattle Chorus under Rome Courten Reed's direction. This cantata, which is written in Herman's most dramatic style, is for three soloists, and women's chorus with piano accompaniment.

Walter Jenkins, community service song leader, was well received Wednesday morning when he sang for the cadets of Hill Military academy. He taught the boys several songs and promised to give them a special song leader's course.

"The Mikado" Is Chosen for Opening Bill

TO the many lovers of the good, old-fashioned comic opera, which for some time past has seemed to have fallen into a state of comatose, as the American stage is concerned, the announcement of a few days ago that the Gallo English Comic Opera company, direct from its successful season at the Shubert theatre, New York, would be seen here for a short engagement of four nights at the Hellig theatre, commencing Wednesday night, March 12, presenting as its first offering, William S. Gilbert and Sir Arthur Sullivan's immortal masterpiece, "The Mikado," comes as a most welcome one.

For some time a growing distaste to the modern form of musical comedy has been noticed by those who make a business of purveying to the desire for musical entertainment, and with this view, Fortune Gallo, known as the owner of the Shubert theatre, New York, and the manager of the Gallo English Opera company, in conjunction with Bradford Mills, a well known musical impresario, organized the Gallo English Opera company for the purpose of giving revivals of famous comic operas in as complete and painstaking a manner as could possibly be done at the hands of the finest artists obtainable.

"The Mikado," which has been selected for Wednesday and Friday nights, probably ranks as the most popular comic opera of all time. Written when Gilbert and Sullivan were at the height of their fame, its witty book and glorious melodies are as fresh today as when the master minds of England's greatest librettist and composer first conceived them. The cast of characters for "The Mikado" will be:

The Mikado George Herbert Nanki-Poo J. Humbird Duffey
Ko-Ko Harry Colquhoun
Poo-Bah Edward Quinn
Yum-Yum Rosemond Whitfield
Pish-Tush Roy B. Clements
Peep-Bo Mildred Rogers
On Thursday night, "The Chimes of Normandy," Robert Planquette's famous work, will be presented, with the allotment of characters as follows:
Marquis de Cornville J. Humbird Duffey
The Bailiff Harry Colquhoun
The Notary Arthur Balguy
Serpentine Rosemond Whitfield
Germanine Dorothy Eilon
On Saturday matinee Gilbert and Sullivan's nautical absurdity, "H. M. S. Pinafore," will be reperformed, with the following cast:
Sir Joseph Porter J. Humbird Duffey
Captain Corcoran Arthur Balguy
Ralph Rackstraw J. Humbird Duffey
Dick Dadey Harry Colquhoun
Bill Hobday Edward Quinn
Tommy Rosemond Whitfield
Hobbs Roy B. Clements
Little Boatswain Mildred Rogers

On Saturday night the season will close with Gilbert and Sullivan's Venetian opera, "The Gondoliers." Max Benham will be the conductor.

Royal Thomas, now living in Denver, Colo., and son of Joe Thomas of Lebanon, Or., is the leader of the Lebanon orchestra for New York with Cole McElroy's jazz orchestra to play phonograph records. Thomas was for some time a pupil of W. T. Nichols, leader of the Lebanon band.

The violin and piano recital by pupils of Frank and Beatrice Eichenlaub will take place at the Lincoln high school auditorium tomorrow night at 8:30.

Song Writers Are Invited To Compete

THE contest for the words of a state song for Oregon being ended, and the judges having made their decision, the composers of Oregon are asked to compose music to the three poems selected. Copies of the poems, which appeared in last Sunday's Journal, may be procured by applying to the secretary, Daniel H. Wilson, 613 Bush & Lane building, Portland. The poems should be sent to the same address, and not later than April 15, when the contest will be closed.

The composers are asked to have their compositions clearly and carefully written, so that the judges will have no difficulty in reading them.

The name of the composer is to be kept off the music and only a nom de plume is to be used. The nom de plume, with the name and the address of the composer, is to be placed in a sealed envelope, and forwarded to the Society of Oregon Composers, constituted the movement towards obtaining a state song for Oregon, and much interest has been aroused throughout the state in this contest.

On Saturday, February 28, the junior department of the Monday Musical club, under the direction of Mrs. Emma Welsh Landry, enjoyed a delightful illustrated talk on Shumann, the great composer, given by Mrs. Lillian Jeffers Petri. Mrs. Petri spoke especially of the characteristics of Shumann's compositions, mentioning particularly the seeming disconnected character of his music, which is noticeable in even the least of his works, playing as an illustration "Soaring," which seemed to be a number of different themes, and together with no connecting links. Mrs. Petri was assisted by two of her advanced pupils, Franklin Lauer, who played the major part of the concert, and William O'Neill, who presented "Papillons," each performing in a pleasing manner, and the music amply illustrating Mrs. Petri's lecture, which was both interesting and instructive.

The recital of the MacDowell club Tuesday afternoon was an auspicious affair with a capacity audience. The usual enthusiasm. Miss Mary Louise Rochester, soprano; Ella Connell Jesse, pianist; and Margaret Noitz, accompanist, were the artists.

Miss Rochester has pleasing personality and a rich mezzo voice. Her diction, both French and English, is unusually good. She is a brilliant pianist, shown in her accompaniments for her concertos and symphonies. Her recitals were "The Waters of Minnetonka" and "Madelon." A manuscript song by Katherine Glenn brought much applause. Margaret Noitz played charming accompaniment. Mrs. Jesse received an ovation for her piano solo, playing brilliantly as usual. The next program will be given March 16 by Lucille Bradley, pianist, of Tacoma.

Flora Sims, soprano, has been scoring a success in operetta in Chicago. She is a pupil of Harold Hurlbut and arriving unheralded in the East, attracted the attention of a New York publisher of music who engaged her as prima donna to sing his music in a Chicago theatre. Her voice is not only beautiful and of excellent range, but has also those expressive and triumphant characteristics which make a voice "marketable."

HELEN CREITZ, talented violin student, who played solos at the Master Builders association convention.



Function of Orchestra Is Commented On

FREQUENTERS of symphony concerts will find comparison interesting between work done in Portland and that in Minneapolis. In Minneapolis, the February-March announcement includes six after-noon popular concerts, each with a soloist. Beethoven and Mozart figure in these programs, evidencing their ability to meet what may be considered popular favor.

The announcements of the ninth and tenth regular symphony concerts include Dvorak, Ravel, Tchaikowsky, Grieger and Beethoven, with Kreisler and Percy Grainger as soloists. Evidently success has attended the plan adopted here of programs including old favorites and the work of new composers as well as the introduction of outside soloists.

The function of the orchestra is commented upon in a tribute by Carl Storrer, printed with the Minneapolis program. In his effort to measure the infinities of time, space and rhythm, Dr. Storrer asserts that man has had resource to music as the yardstick by which to measure rhythm. His closing phrase reads: "Blasphemy is the community whose yardstick for the measuring infinite rhythm takes that highest form man has yet devised, the symphony orchestra. Those inspired souls to whom God has revealed a glimpse of his infinite rhythmic purpose have conveyed their divine message in orchestral compositions, such as those of Bach, Handel, Mozart, Beethoven, Brahms, Wagner and their followers."

The program of the Portland Symphony Orchestra concert of March 11 will include one of Beethoven's most characteristic rhythmic ventures, the Symphony No. 7 in a major, B-flat's suite, "L'Arlesienne." Ballantine's "Delectable Forest" and Tchaikowsky's "Overture Solennelle" will complete the program.

Fortune Gallo, head of the Gallo Italian Opera company and the Gallo English Comic Opera company, has been chosen as the director of the Portland Grand Opera company next season, according to Willis F. Goodhue, one of Mr. Gallo's assistants, who was here during the week in connection with the coming season of the English company.

The selection of Mr. Gallo was hinted at shortly after the death of Cleofonte Campanini, and his appointment comes as a splendid recognition of his ability in grand opera management, recognized as one of the most difficult of undertakings.

In his "Variations" of the current issue of the Musical Courier, the editor-in-chief says: "Gatti Casazza is out with a statement defending his 'Parsifal' production, and he argues: 'Wagner's work has exercised no influence either philosophical, or moral, or social because the operatic stage cannot exceed its confines or its mission, which is to educate and refine the taste, to produce emotions of an artistic nature—and nothing else.' That is what the Musical Courier had the courage to assert during the war. Music never can be political. As England gave Wagner operas all the time that country was fighting with Germany, there was no excuse for our rejecting them. It showed that we are hysterical, and parochial as a nation and too easily led by a few frightened alarmists. England may have its faults, but lack of balance is not one of them."

A \$2,000,000 permanent endowment fund for the Boston Symphony is what the trustees will aim to raise in a campaign soon to be launched, according to an announcement. The trustees had not intended to announce the drive until May 1, but they felt it necessary to do so now because dissatisfaction has broken out in the orchestra, as evidenced by the report that 81 players have demanded a \$1000 yearly increase in salary.

OSCAR SEAGLE
Distinguished American baritone engaged to appear as soloist at concert to be given in
The Auditorium
BY THE
MULTNOMAH MALE CHORUS
CHARLES SWENSON, Director
THURSDAY EVENING, MARCH 11
Tickets 50c, 75c, \$1, \$1.50
NO WAR TAX
Box Office at Sherman, Clay & Co. Opens Tuesday, March 9

"Pinafore" to Be Presented By Students

ROBERT WALSH, director, offers the never popular Gilbert and Sullivan masterpiece, "Pinafore," as the crowning achievement of the Franklin High School Opera association for this season. In past years the organization has played the "Pirates of Penzance" and "The Mikado," both to capacity houses, and very successfully. These two productions have awakened an enthusiasm that has been carried into the preparations for the present offering.

The opera, which is considered one of the best works of the authors, will be given in an elaborate setting that will be unique. The entire ship—that good ship Pinafore—will be represented on the stage. A cycloramic curtain will be used to obtain effects of distance and horizon. This is a new feature that has seldom been used in Portland. This curtain and all other scenery is being made in the city especially for the association.

The cast of principals is exceptional. Edith Snyder, one of Mr. Walsh's "finds" among the Franklin High School girls, will interpret the role of Josephine, fiancée of Sir Porter, K. C. B. Miss Snyder's voice, of exquisite beauty and wonderful range, will make the part notable among the many interesting ones the opera affords. Esther Baird will sing the contralto role of "Buttercup." As the lover of Captain Corcoran, a very high personage, in the "Royal Navee," she is placed in many difficult and trying situations, she being but a "little flower girl." Miss Baird sang the part of "Peep Bo" in the "Mikado," presented last season at The Auditorium. Paul Anderson of the Central Methodist choir, as Rackstraw, will be a noble lover. This will be the first appearance of Mr. Anderson with the association.

Others of the cast will include Lawrence Snyder as Captain Corcoran, Everett Ball as Sir Porter, Lorine Gingrich as Lady Porter, sister of Sir Joseph, and William Poulsen as Dick Deade. Donald Lockwood and Ted Ober will be boatswains.

The choruses of sailors and of ladies and maidens offer many chances for musical display, and the Glee club, under the direction of Mr. Walsh, intend to take advantage of every opportunity to demonstrate the high value of the training given in music in the musical department of the school.

The singing of the opera is superb. Both the solo numbers and the ensemble work are beautiful. It is a known fact that the Gilbert and Sullivan pieces offer much opportunity for choirs to display, more so than the average present day "review" type of musical comedy. This fact has been considered in the planning of the production. The Glee clubs have been augmented to about 100 voices to form them.

The costumes for the girls' choruses will be made by the girls themselves, under the supervision of the sewing department of the school. The boys' sailor suits will be obtained with the assistance of Thaxter Daniels, an ex-sailor of the U. S. N. The costumes of the principals are being made to order for the production.

The opera will be given one night only, March 12, at The Auditorium.

A delightful program was arranged by Mrs. William H. Fraeger, chairman of the program committee, for the regular meeting of the Monday Musical club on Monday afternoon, March 1.

Mrs. Anton Giesbach, president, presided. W. E. Crosby, tenor, sang two groups of songs selected to show the best in modern popular songs. Mr. Crosby was very enthusiastically received and responded with several encores, giving by special request a very spirited rendition of "My Own United States." Mrs. May Van Dyke Hardwick was his accompanist. Miss Eugenia Craig gave two beautiful readings in costume; the first a dainty Irish selection, given with a delicious brogue. Her second number was as a Chinese maid and won much applause. Miss Craig's voice is very pleasing and the beautiful piano accompaniments were played by Mrs. Katherine Johnson. She responded each time with suitable encores. Following the program a social hour was enjoyed.

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