THE REALM of MUSIC

Band Concerts In City Parks Is Advocated

By J. L. Wallin

AN ANNOUNCEMENT to the effect that Portland would have to do without municipal band concerts in the parks next summer because of lack of funds for that purpose is meeting with strenuous opposition in many quarters, and it is expected that strong pressure will be brought to bear on the city officials who have charge of the budget pruning process to alter their decision in this matter.

It has been customary in years past to devote from $6000 to $10,000 a year for band concerts in the parks during the summer season, and those who voice their protest against the discontinuance of this program say that instead of retrogressing the city should go forward in keeping with the times and set aside an even larger fund for this class of educational entertainment for the masses.

Starting the ball rolling, the Musicians' Mutual association has addressed a communication to the civic organizations of the city, asking their cooperation in a movement to make possible the continuation of the park band concerts and to increase the appropriation. It is explained that, so far as the financial question is concerned, it is of little moment to the musicians as a whole, for only a very small percentage of the association's membership is engaged in furnishing the park concerts.

The matter is explained in the following paragraph of a letter sent out by George E. Jeffery, chairman of the special committee appointed by the association:

"The Musicians' Mutual association, at its adjourned meeting on November 9, went on record as deploring the action of the city commission, as reported, in eliminating park band concerts from the park budget for the ensuing year, and feels that, notwithstanding the fact that a small percentage of the members of the Musicians' Mutual association benefit directly by the concerts, the association would not be doing its duty to its members as citizens and taxpayers did it not protest strongly against the mistaken policy of the city commission in proposing to eliminate this legitimate recreational and educational advantage which is due the taxpayers and their families in this city, which also has a decided advertising value to the city itself. The association feels that the appropriation of $10,000 is far too little, from a musical standpoint, for a city of this size."

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The Misses Helen and Evelene Calbreath presented the following students at their studio at a musical soiree on Saturday evening, November 13: Jean Bruere, Deborah Sprague, Walter Williamson, Beneta Buchtel, Helen Bender, Louise Powell, Elma Crantford, Adaline Copeland, Doris Gramm, Richard Rawlinson, Myrtle Noarlin, Jeannette Dentler, Syvilla Dennison, Katherine Ensey, Hazel Bradbury, Mrs. Charles Irwin and Mrs. C. C. Chappel. The program was interesting, instructive and well rendered. Miss Calbreath gave a short explanation of musical evolution in instruments and analyzed the modern symphony orchestra.

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Miss Nina Dressel, contralto of the First Congregational church quartet, was compelled early in the week to go to St. Vincents hospital for an operation. Mrs. E. C. Peets, a well-known vocalist, is to take her place in the quartet. May Dearborn Schwab, who has just returned from New York, where she achieved signal success as a soloist, has become the permanent soprano of the quartet. The chorus of selected voices now numbers 35. Joseph Finley, the director, announces an elaborate Thanksgiving concert for Sunday evening.

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A sacred concert will be given at the First M. E. church, Twelfth and Taylor streets, this evening by the quartet and choir. The following will furnish the program numbers: Miss Goldie Peterson, soprano; Mrs. Esther Collins Chatten, contralto; E. Trevor Jones, tenor and director; P. A. Ten Haaf, baritone; Mrs. E. G. Gruwell, reader; Mrs. Gladys Morgan Farmer, organist.

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P. A. TenHaaf, who recently came to Portland from Grand Rapids, Mich., has been engaged by the First Methodist church as the bass soloist in the quartet. This position was left vacant by the removal of Walter Stevenson to Chicago.

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George Wilber Reed and F. W. Goodrich spoke entertainingly on topics of importance to the musical profession at the luncheon of the Monday Musical club at the Portland hotel Monday noon.

SIX famous artists in the field of music who will be presented here this season in the Elwyn series. Top—Left to right, Myrna Sharlow, soprano; Arthur Shattuck, pianist; middle, Paul Althouse, tenor; lower line, left to right, Kathleen Parlow, violinist; Margaret Matzenauer, contralto; bottom, Arthur Middleton, baritone.

Six Artists Are Engaged For Concerts

THE Elwyn concert bureau will open its 1920-21 artist series of six concerts at the Heilig theatre on December 29, when Arthur Middleton, baritone-bass from the Metropolitan Opera company, will be presented. Arthur Middleton is one of the best known baritone singers of the concert and operatic stage, and his program here is being looked forward to with interest by Portland music lovers.

Paul Althouse, tenor, also a Metropolitan star, will be the second artist of the series, appearing in concert at the Heilig on February 9. Many will remember him as creating the tenor role of Dimitri in the first American presentation of "Boris Godounoff" (Moussorgsky) at the Metropolitan several seasons ago. He has created many other leading tenor roles in various new operas given their premiere by the Metropolitan Opera company.

Kathleen Parlow, violinist, the third artist, lands in America in January, fresh from European triumphs. She has been acclaimed on both sides of the Atlantic as the foremost woman violinist of the day. Miss Parlow will be heard at the Heilig on March 9.

Myrna Sharlow, lyric soprano from the Chicago Grand Opera company, fourth artist of the series, is one of the widest heralded of the younger singers. She burst into stardom two seasons ago, and since then has been in constant demand, both in concert and in opera.

Madame Margaret Matzenauer, prima donna contralto of the Metropolitan company, will be the fifth soloist. With her will be Frank La Forge, composer-accompanist. Both Madame Matzenauer and Mr. La Forge are favorites with Portland concert audiences and will be greeted by many friends and admirers upon their appearance here April 13.

The New York Philharmonic orchestra under the baton of Josef Stransky, with Arthur Shattuck, pianist, as soloist, will bring the series to a close on April 22. This is the famous orchestra's first visit to the coast, and owing to the great number wishing to hear the concert, the Municipal Auditorium has been engaged for the event. This final program of the season will be given on April 22.

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The Monday Musical club was host Monday, November 15, at a luncheon in the Hotel Portland. This was the first of a series of entertainments to be given this season. The affair was greatly enjoyed by the guests, numbering about 100. The table decorations were in yellow and bronze chrysanthemums and Oregon grape.

Mrs. W. Franklyn Locker, chairman of the entertainment committee, was assisted in receiving by Mrs. J. E. Bonbright, Mrs. Harvey W. Altnow and Mrs. B. B. Banning.

The trio from the club orchestra, which is in charge of Mrs. E. L. Knight, gave a half hour's program of a very enjoyable variety. This trio consists of Miss Kathleen Jordan, violin; Miss Virginia Knight, cello; Miss Jane Little, harp. Mrs. J. Thomas Leonard presided.

Miss Fay Ruddick, who had charge of the musical program, also presented Blanch William Segersten, soprano; H. Klingenfeld, violinist, and Lota Stone, siffeuse, in exceedingly pleasing numbers.

The members of the junior department of the club enjoyed a most interesting program Saturday. The little folks are this month studying the modern composers. The last two meetings have been devoted to the life of Debussy. Yesterday Vera Burke presented a most interesting paper on that subject. Other numbers were a song, "The Rosary," sung by Allen Balda, and a piano number by little Theresa Kelly.

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Vocal and piano pupils of Mme. Elsa Von Yette of Portland gave a recital on Tuesday evening at Woodland, Wash. The owner of the Woodland theatre donated, unsolicited, the use of the theatre and new piano and very kindly announced the recital on previous occasions by flashing it on the screen. This, with the announcement from the Presbyterian pulpit by the Rev. Mr. Parmint and the keen interest of the citizens of Woodland, drew a full house. The pupils received many compliments and much praise for the conscientious and artistic rendering of the program, which follows: Grace Guild, piano solo, "Sonata," by Joseph Haydn, left hand arrangement of "Traumerri" (Schuman); Gussie Johnson, mezzo soprano, "Intermezzo" (Mascagni), "Two Roses" (Gilberte); Mary Patrician, piano fantasie from "Il Trovatore" (Verdi); Ernest Guild, vocal solo, "Rank and File" (Lange), "Hunting Song" (Gurlitt); Mrs. Mabel Murk, contralto, "I Never Knew," "Baby" (Brown); Lydia Guild, piano solo, "Etude" (Straebbog); Leona Heal, piano solo, "Serenade" (Schubert), "Venetian Mazourka"; Mrs. W. D. Patrician, soprano, "I'll Miss You So," "Smilin' Through" (Penn); double trios, "Absent" (Metcalf), "Amaryllis" (Weis), Mesdames Patrician, Johnson, Barr, Vittone, La Rue and Mink.

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The Augustana Lutheran choir of 50 voices conducted by Charles Swenson, will give a concert tomorrow night at the Immanuel Lutheran church, Nineteenth and Irving streets. The program will be: Organ solo, Axel Askenberg; anthem, "There Were Shepherds" (Vincent), chorus, solo by Olga M. Johnson; baritone solo, "For All Eternity" (Mascheroni), Jacob E. Wallin, violin obligato by Julia Helene Swenson; violin solo, "Viennese Popular Song" (Kreisler), Julia Helene Swenson; anthem, "O, Jerusalem Turn Thee to the Lord" (Gounod), chorus, solo by Lillian Swanson; soprano solo, "At Parting" (Rogers), "My Laddie" (Thayer), Evelyn Drewery, Clara Myren, accompanist; tenor solo, "If Thou Wert Blind" (Johnson), "To a Hilltop" (Cox), Halfred A. Young; anthem, "Hark, Hark! My Soul" (Shelley), chorus, solos by La Vada Cohn and Ruth Swanman; piano solo, "Hungarian Rhapsodie No. 2" (Liszt), Lillian Howells; anthem, Hallelujah chorus from "The Messiah" (Handel), chorus. Edgar E. Coursen will be the organist and Miss Edith Wallin the pianist in accompanying the chorus.

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Miss Elizabeth Hoben arranged a delightful program for the entertainment of the residents of the Mann home, on Armistice day. Several of her advanced students in the vocal and piano departments were heard in selections from the modern composers, which they rendered with taste and skill, responding to encores with the old familiar ballads. Mrs. Julia Burke McLoughlin, violinist, played a charming fantasy of Irish airs, and the dance pupils of Miss Dorothy Rasmussen completed a well arranged program of exceptional merit that was much appreciated and heartily enjoyed by the old people present.

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A musicale will be given by E. O. Spitzner, violinist, and Miss Jesie Lewis, pianist, at 231 Dixon street this evening.

Basso of Big Voice Will Be Heard in Opera

WITH a powerful, resonant voice extending over a range of two octaves, and then some, Edward Moshofsky, basso, gives promise of singing one of the friar parts of the opera "The Force of Destiny" in a way that will attract extraordinary attention when the opera is presented by the Portland Opera association at The Auditorium, on the nights of Friday and Saturday, December 3 and 4.

Mr. Moshofsky will be a new singer to Portland, for, while he has been studying operatic repertoire with Roberto Corruccini, general director of the Opera association, for more than two years, after preliminary work with other teachers, this will be his first public appearance. His ambition, however, is to become an opera singer, and those who have heard him declare his prospects are excellent for becoming famous as perhaps one of the greatest bassos of the country. His role in "The Force of Destiny" calls for much singing, but little acting, and this, Moshofsky, who is a most modest person, says suits him perfectly. The best opportunity for voice display is found in the beautiful duet with the soprano, in the duet with the baritone and in the trio for soprano, tenor and basso.

Because of his name, Moshofsky has been referred to as the Polish basso, but he says whoever dubbed him was in error, because he was born in St. Paul, Minn., and his parents were born in Milwaukee, Wis. His grandfather hailed from Bohemia. For the present he is operating a farm near Cedar Mills, and proposes to continue this healthy occupation till the call of the operatic stage becomes so insistent that he can afford to give it his entire attention for a time and then retire to the fields again.

Moshofsky comes from a musical family. He began the study of piano at the age of 6 and continued it during several years that he studied civil engineering prior to going on the farm.

"Don't misunderstand me. I am no pianist," he cautioned, in answering a question as to his early musical training, "but I can play my own accompaniments, and there is a lot of satisfaction in that."

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Charles South, violinist, and Margaret Notz, pianist, assisted by Leah Fisk, soprano, appeared before a capacity audience at Kelso, Wash., Thursday evening. Mr. South played Sonata in A major (Handel), Minuet in D (Mozart), Serenade (Schubert), valse "Trieste" (Sibelius); "Obertass" (Wieniawski); Old Refrain (Kreisler), "Ave Maria" (Schubert-Wilhelm), "Gypsy Dance" (Nachez). Miss Notz played Polonaise in C sharp (Chopin); "Romance" (LaForge); "Witches' Dance" (MacDowell); "Gavotte" (Gluck-Brahms); Schertzo in B flat minor (Chopin); and Miss Fisk sang "Fiddle and I" (Goodeve); "O, Haunting Memory" (Bond); "A Mammy's Song" (Gillette). The recital was held in the city auditorium, which is the finest in Western Washington, and was under the auspices of the Kelso high school.

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A fine program has been prepared for the exercises to be held at St. Lawrence church, Third and Sherman streets, tonight at 7:30 o'clock, in celebration of the dedication of the newly reconstructed pipe organ. Lucien E. Becker will be the organist. The program follows: March of the Priests (Mendelssohn); largo from "New World Symphony" (Dvorak), "Le Secret" intermezzo Gautier), "Even Song" (Martin), Lucien E. Becker; violin solo, Nocturn in E Flat (Chopin), Henry Brenkenfeld; minuet in G major (Beethoven), "To a Wild Rose" (MacDowell), Christmas prelude (Becker), "Traumerei" (Schumann), Lucien E. Becker; soprano solo, "Ave Maria" (Rosewig), Miss Bertha Gardener; benediction, "O Salutaris Hostia Tantum Ergo," choir; Laudate Dominum (Greg oriana-n).

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At Rose City Park Presbyterian church Sunday evening the quartet will give a special Thanksgiving program. The soloists will be Mrs. Helen Fromme Schedler, soprano; Miss Ruth Creed, contralto; Eugene Leckey, tenor; Mark Daniels, baritone. Miss Kathleen Harrison is organist and director.

EDWARD MOSHOFSKY, new basso, who will sing one of the friar roles in "The Force of Destiny," to be given December 3 and 4.

Apollo Club Will Feature Gifted Tenor

THE Apollo club, Portland's well known and popular male chorus, opens its thirteenth annual season next week, Tuesday evening, November 30, at The Auditorium, featuring Charles Bulotti, gifted California tenor, as soloist.

For 12 consecutive years the men of this club have been giving male chorus concerts and have brought many notable artists to Portland. The program for this season includes the usual three concerts, the second to be given February 12 with Anna Case as soloist, and the third April 5 with Lotta Madden (Othick).

The personnel of the chorus includes many well known business and professional men, all working together for mutual enjoyment and advancement of the best in male voice music. The constant increase in membership and patronage since the club was organized in 1908 is a testimonial to the popularity and high standard of the concerts given.

William H. Boyer continues as conductor, which position he has held since the club was organized. His personality and ideals have been impressed upon the club and through it upon the inspired interpretations and renditions of the club members.

Assignment of reserved season seats is now in progress, information regarding which may be obtained from any present member or from the secretary, 516 Abington building.

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P. A. TenHaaf, the new vocal teacher who recently came to Portland from Grand Rapids, Mich., delighted a large audience at the Y. M. C. A. Monday evening with his beautiful baritone voice. Aleda May TenHaaf, the talented daughter of the soloist, was an excellent accompanist.

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The East Side Baptist church young people will give the concert at the Men's Resort Saturday, November 28, at 8 p. m. A fine musical program is being arranged for this occasion and the singers will also serve refreshments.

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Mrs. Mischa Pelz gave a most interesting program at the Jewish Old Men's home on Sunday. Her rendition of "Elli Elli," sung in Hebrew, was received most enthusiastically.

ANNA CASE, soprano, engaged as soloist for one of Apollo club concerts this season.

Miss Riegelman To Be Oratorio Society Soloist

AN INTERESTING and varied program will be given at The Auditorium Thanksgiving night, Thursday, November 25, at 8:30, when the Portland Oratorio society of 100 voices will present Miss Mabel Riegelman, prima donna soprano of the Chicago Grand Opera company.

The program will be further augmented by the special appearance of the Ladies' Columbia Symphony orchestra, an organization of some 30 gifted young lady musicians, conducted by Mme. Frances Knight. This orchestra has received very enthusiastic praise, and this will be one of its last appearances in Portland prior to a tour of the entire Western United States and Western Canada under management of Laurence A. Lambert of the Western Musical bureau.

Miss Riegelman recently sang before the Saturday club at Sacramento, Cal., and the president of that organization wrote to Miss Riegelman's management: "The Riegelman concert was one of those long to be remembered ones, and she certainly possesses a winning personality to have charmed her listeners as she did. Her voice is lovely and her interpretation wonderful."

The Sacramento Bee said: "Mabel Riegelman won the hearts of her audience into applause free and unreserved that demanded numerous encores. The story of the concert is that of another success added to the many which she already claims."

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Raoul Vidas, French violinist, who plays at the Heilig on December 1, in joint recital with Charles Hackett, tenor, is looked upon as a rising star. His work is said to have attracted the attention of music lovers of two continents by the rare brilliancy and purity of its lustre. In the qualities which give the violinistic art its most endearing expression Raoul Vidas is said to hold high rank among the famous artists of his day. But he has qualities still more remarkable, for a boy of 18, it is pointed out by his press representative. Creative ability, a rare faculty of interpretation and a wealth of poetic enthusiasm are said to be crowned and controlled by a remarkable mastery of technique and maturity of judgment. Of Charles Hackett, the advance notices say: "When Charles Hackett made his memorable debut at the Metropolitan opera house, New York, on January 31, 1919, in Rossini's masterpiece of rollicking humor, "The Barber of Seville," it was a triumph for America as well as for Hackett, because it demonstrated that art as an American-made product could rival anything the old world could produce. Here was an artist of American birth who had received his musical education in America. His student days over, he went abroad and won the acclaim of critical audiences in classic homes of song. The Italians, foremost exponents of the art of bel conto and jealous of its purity, frankly accorded him recognition as a true master of the art."

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Miss Lucile Rush gave several piano solos at the last meeting of the Social Science club, which was held at the residence of her mother, Mrs. A. L. Rush. Her numbers were a "Serenade" by Campbell-Tipton; "Doll's Waltz," by Poldini, and "Romanze," by Sibelius. Miss Rush was much complimented for her artistic interpretations, her fine tone and accurate memory. Miss Jessie Lewis will present Miss Rush in recital early in January.

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Miss Anna Cordano sang the offertory solo, "I Come to Thee" (Caro Roma), at the Grace Methodist Episcopal church last Sunday. Miss Cordano has a clear mezzo soprano and sings with sweetness and artistry. She is a pupil of Miss Elizabeth Hoben.

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Miss Gertrude Kunz, contralto, sang the offertory solo at the Pilgrim Congregational church last Sunday morning, and a solo at St. Frances church on Sunday evening. Miss Kunz has an exceptional voice, which she uses to good advantage. She is soloist at St. Mary's Catholic church and is a student of Catherine Covach-Frederich.

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Piano pupils of Martha B. Reynolds enjoyed a musical afternoon at her residence studio, 411 Mill street, last week. The following students appeared very creditably in piano solos: Dorothy Nedemeyer, Frances Karo, Alice Steni, Mollie Leveton, Max Schoolnick, Esther Schulman, Frances Nendel, Evelyn Goodman, Betty Terry, Marine Terry, Blanche Stabler, Anna Schwartz, Alice Shurtz, Marian Miller, Eva Miriam Javin, Christine Holt, Helen Holt, Bessie Sholkoff, Ruby Sholkoff, Ida Steinberg.

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An assembly of the theory department will be held at the studios of Marie A. S. Soule, Friday, November 26. Gordon Soule will lecture on music from its beginning. Philip Silver will give a resume of the life of Bach, after which will follow a program by the department.

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Miss Jeanette Crosfield of Wasco is spending the winter months in Portland furthering her vocal studies with Mrs. Rose Coursen-Reed. Miss Crosfield has a lovely soprano voice and was presented two years ago at the Heilig theatre by Mrs. Reed.

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The sacred concert which was to have been given tonight by the choir of St. Frances Catholic church, Catherine Covach-Frederich, director, has been postponed until next Sunday evening, November 28, beginning at 7:45 o'clock.

RAOUL VIDAS, French violinist, who will appear in concert with Charles Hackett, tenor, December 1.

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