

New Club to Make Debut January 19

A NUMBER of extra rehearsals are being held by the Eurydice club in preparation for the concert to be given in the grand ballroom of the Multnomah hotel, Thursday evening, January 19. The program, while given by a ladies' chorus, will have variety including besides the choral works, incidental soprano solos, violin solos, baritones solos and a women's quartet accompanied by a string quartet. Bendal's cantata, "The Lady of Shalott," will first be presented. Miss Georgia Baldwin singing the incidental soprano solos. William Frazer Robertson, Portland's baritone, will present the prologue from "Pagliacci" and "Honor and Arms" from Handel's "Samson." Following the Eurydice club will be two soloists singing duets and solos arranged for women's voices, "De Bogis Man" by Bassett, and "A Dusky Lullaby," by Gilbert, and a two-part ballade, "Amoroso," by Boex, for which Mr. Knowlton has arranged a violin obbligato to be played by Miss Inez Chambers, and a quartet composed of Misses Georgia Baldwin, Margaret Carle, Hazel Bunting and Doris Ward, supported by a string quartet supplied by H. L. Bettman, composed of Misses Edith Turner, Frances Case, Elsie Wogden and Mrs. H. A. Hampton.

Miss Inez Chambers, who recently returned from London, Eng., where she has been studying violin for some time, will play the Rondo Capriccioso, by Saint-Saens. The Eurydice club will close the program with three little ballades, "Bella Napoli," by Robinson-Boscott; "Sally Sing in Slumber Gold," by Fletcher, and "Light-Hearted Fairy," by Hyatt. Mrs. Alice Knowlton will be the piano accompanist throughout the entire evening and E. Bruce Knowlton, the organizer of the Eurydice club, will conduct the choral works.

The semi-annual meeting of the Columbia Male Chorus was held Friday evening, January 6, when extensive plans for the coming year were discussed. Election of officers was held with the following results: Charles Svenson, director; J. E. Wallin, president; Andrew Hanson, vice-president; W. E. Selander, treasurer; T. C. Wilson, secretary. The chorus is scheduled to appear in concert at The Auditorium on the evening of February 11 with Madame Edna Swanson Ver Haar as soloist. An excellent program has been arranged and a good house is expected. The members of the chorus are looking forward to the convention of the United Swedish Singers Union of the Pacific Coast, which will be held in Seattle on January 11. Much enthusiasm has been aroused among the members in anticipation of this convention.

Harold Bauer will appear with the Portland Symphony orchestra at the concert in the Heilig Theatre Wednesday evening, January 25. His Western tour includes not only an appearance with the Portland orchestra, but with the Los Angeles and San Francisco symphonies as well. In each case he will play the Schuman concerto. Critical comment upon Bauer admits that he is one of the greatest living interpreters of Schumann. He is one of those unusual musicians who give satisfaction to the professional musicians in his audience, as well as the casual listener, whose scholarship is slight but who has a general interest in things musical. This is perhaps due to the background of genuine human interest that Bauer gives to his playing. His original entry into the musical field was as a violinist. On Paderewski's advice he decided to concentrate upon his talent for the piano. His unusual qualities as an ensemble player are undoubtedly due to his knowledge of the technique and literature of more than one instrument. There is agreement among all who have heard him that the experience has been one that no other concert performer provides.

Misses Helen and Eveline Calbreath were hostesses to their pupils at a musical tea, Sunday, December 8. Those presenting the program were: Piano, Jean Bruere, Helen Bender, Virginia Baker, Florence Louie, Kathleen Powell, Mary Stuart, Margaret Helene Goehler, Mary Reynolds and John Steelhammer; voice, Elizabeth Bruere, Lois Thayer, Florence Johnson, Carolyn Holman, Mrs. Edwin Johnson, Katherine Ensey, Ruth Zanders, Rose Parker, Hazel Bradbury, Mr. Bernard Winnemuth; violin, Master Eugene Fauvel. Rewards for high scholarship were won by Katherine Moore and John Steelhammer. The next tea will be February 5, at 3 o'clock.

MU SICK—SUNDAY The Salem symphony orchestra gave its second concert at the Salem Armory January 4, with Mordaunt A. Goodnough, Portland pianist, as soloist. The orchestra consists of some 40 musicians with Dr. John R. Siter as conductor. The program consisted of Mozart's symphony in G minor, Mendelssohn's "Concerto" in G minor for piano and orchestra, "Andiamo Pathetique" by Redford, "Hommage a Chopin" by a "Butterfly" by Bruce Putnam, a menuet of the orchestra; "Blue Danube" by Strauss and "Coronation March" from the opera "Folksong" by

MORDAUNT A. GOODNOUGH, Portland pianist, who appeared as soloist recently with the Salem Symphony orchestra.

HEREWITH are presented a few of the Chicago Opera company's principals, who will sing during the Portland engagement at The Auditorium, March 23 to 25. Left to right, top, they are: Rosa Raisa, dramatic soprano; Mary Garden, dramatic soprano and general manager; Edith Mason, Lyric soprano. Below are two tenors, left to right, Edward Johnson, as he appears in "Lohengrin," and Lucien Muratore.



Chicagoites Confused by Novel Opera

By Alexander F. Jones
United Press Staff Correspondent
CHICAGO, January 14.—After listening to the world premier of Serge Prokofieff's "The Love for Three Oranges," the directors of the Chicago Grand Opera company hustled around Tuesday and signed up Galli-Curci again for six weeks next season.

Mme. Galli-Curci had nothing to do with the 1920 production of the same opera composed by the young Russian. She appears in those old fashioned operas wherein there is singing. And although they are multi-millionaires, the directors are old fashioned, and they have decided they like the kind of operas with singing in them, best, and so they got the talented singer's signature on the dotted line.

While they were doing it, hunky young men were carting off the most gorgeous production ever given an opera here, bound for the storehouse after two performances—\$100,000 up the spout—and the soulful, temperamental young Russian sulked in his apartment, heartbroken. It will never be taken out, it is said, and Miss Mary Garden has got first option if there is anything else that Miss Nina Koschetz, the world renowned Russian prima donna, can sing.

It took two years to produce "The Love for Three Oranges." It took the orchestra weeks to conquer the score.

Everybody that could cram into the Auditorium at \$6 a cramp, was there.

The youthful Russian genius tossed back his raven tresses, took up the stick and prodmed his band.

The weirdness struck that ever jarred and rattled. The audience thought the house was still tuning up. The curtain was up and the drummer was still whaling his kettles and the siphons were still defying the world.

On the stage huge oranges began to walk around, violent hued objects of bizarre shapes began to jingle. Somebody last night stood and the band drove them out. It continued for four acts and the audience staggered out and dizzy put molasses on the midnightничарах.

The opera was scheduled again and everybody went thinking perhaps that that little drift before the initial performance had been furnish and things didn't seem quite right.

But the same thing broke loose.

So Galli-Curci, Mary Garden and the others are back at work, singing the old timer.

"The Love for Three Oranges" is declared to be a fantasy. It has no melody there or on two occasions only the entire opera does Prokofieff bend son to melody, and these occasions are brief marches. The libretto was also written by the young Russian and it starts where "Alice of Wonderland" left off. Three princesses are imprisoned in orange trees which a prince tries to get them out and grows a melancholy over his failure the king tries to make him laugh by hiring comic gymnasts, animated cigar boxes, 20 gallon hats containing tenors, to do their stunts. But the prince has no sense of humor and is sicker than ever. The three oranges wander about in the desert and the prince finds them but cannot open them except at an oasis, and there is no water.

Two oranges are opened anyway, and the princesses die. The prince opened the third and she is saved by the organ, the comic, the pitch, the ridiculous and the kiddy has come to life and the prince falls in love with her. Add to this a wild clash of cymbals, blaring of brasses, whining of wood winds and general uproar, and you have the story of "The Three Oranges."

The music of Prokofieff is like nothing that has ever been attempted in opera.

One must either like it or agree. It is a difficult score, frankly non-romantic, but with a definite scheme to which the bold rhythmic treatment gives lucidity. Of major themes and sustained melodies there are scarcely any. The dissonance is far from meaningless, however,

according to a reviewer for Musical America. Especially has Prokofieff been masterful in his handling of the various instruments of the orchestra.

The balance of the choir is skilfully and effectively preserved, and original and striking effects are frequently obtained by the use of a single instrument.

The contrasts are sharply defined, sometimes too much for the over-sensitive ear, and its quality in the music varies.

The climaxes are well adjusted and contrived with a diversity of means, sometimes rising through gradual crescendo and acceleration, and again crashing out in defiance of what has come before.

There is method and assurance in what is done, and the music is filled with abundance, with brilliant flights to dizzy altitudes, and ribald staccatos that puncture the set phrases. A march that recurs once or twice and the music that accompanies a card playing scene in Act I are the most finely sustained portions of the score, while the various interludes offer the most attractive bits of music.

New York was delighted with the premiere and expects to enjoy a repetition.

Sammy Rzeszewski, the 9-year-old chess wizard, who is now a resident of New York, has just completed arrangements to launch himself upon a new career. Not satisfied with being a champion in the chess world, the remarkable youngster is now going in for grand opera. The tiny expert is firmly convinced that he will be as successful as a singer as he is at chess and he is taking up his new vocation with the same impressive seriousness with which he plays chess. Sammy's singing teacher will be none other than Joseph Schwartz, leading baritone of the Chicago Opera association, who will be assisted by Miss Edith Barnes, concert singer. His teacher will begin immediately after Schwartz's return to New York with Mary Garden's grand opera company, the latter part of this month. They will continue for at least six months and if Sammy shows sufficient development at the end of that time, arrangements will be made for him to discontinue chess and devote himself entirely to singing, which is his dearest ambition. When interviewed at the Broadway Central hotel, Little Sammy said: "Just as Mr. Schwartz says, in the course of time we shall see we shall see that's all." During past year the Rzeszewski boy, who arrived in New York from Poland in 1920, has toured America meeting all comers. He has won 1491 games against experts, without suffering a single defeat. Recently, at West Point, he met and defeated 26 of our greatest players, at one and the same time. The chess wizard you remained on his feet during the entire contest, going from table to table to make his moves while all of his opponents were comfortably seated at their individual chess boards. Sammy was the chess tournament attraction in Portland about nine months ago.

Several pupils from the studio of Mrs. Fred L. Olson have sung with success on

PAUL ALTHOUSE, tenor, of Metropolitan opera fame, who will be presented in joint recital with Kathleen Parlow, distinguished violinist, in The Auditorium tomorrow night in the Edwyn concert series.



Two Favorites Will Be Heard Monday Night

OF CHIEF interest among the musical events scheduled for the coming week is the joint concert to be given tomorrow evening at The Auditorium by Kathleen Parlow, violinist, and Paul Althouse, tenor. Miss Parlow, heralded as the "greatest living woman violinist," won an ovation when she played in concert here last season.

She has won her fame on both sides of the Atlantic, and as one New York critic wrote last season after her initial New York concert, "Miss Parlow is often spoken of as the greatest living woman violinist. She is more. She is one of the greatest violinists of our day, irrespective of sex."

Paul Althouse is also a favorite with Portland music lovers. His fine tenor voice and his pleasing interpretation of songs winning instant appreciation when he appeared here in concert last season.

Mr. Althouse is as general a favorite with concert devotees as with grand opera lovers. His marked individual talents aids in his vivid song interpretation, making his songs, whether grave or gay, stand out with distinct clearness.

The program arranged by the artists for their concert tomorrow evening will include several unusual numbers. Miss Parlow will play on the A. Walter Kramer "Symphony" in "La Minotaure," composed for and dedicated to her. The composition, based on two negro melodies, is particularly interesting, and was received with acclaim when played at her recent New York recital. Miss Parlow also consented to play the Rimsky-Korsakov "Hyacinth to the Sun," a lovely transcription from the aria "Cog d'Or." Mr. Althouse will sing the favorite "Bohemian" aria, "Che Gelida Manina," and will also give two interesting groups. A number which is a great favorite of the artist will be the "Ave Maria" sung by Mr. Althouse with Miss Parlow playing the violin obbligato.

Theodore Flint, the accompanist, is also known to Portland concert patrons, as he appeared here as accompanist for Miss Frances A. Alda last season, when his services as a soloist and as a conductor for Miss Alda have also been appreciated for Miss Melba and other well known artists.

The complete program follows:

Concerto, D Minor	Kathleen Parlow	Violine
"Rouette et l'abeille"		Ode
"Danseuse en gris"		Pathé
"Le Cavalier Malade"		Anglais
Mr. Althouse		
"Symphonie Rhapsodique" F Major	A. Walter Kramer	
"La Minotaure"		French
"Ave Maria"	Mr. Althouse	
"Hyacinth to the Sun"	Kathleen Parlow	
"Rag Caprice"		Dom-Amer
"Babes in Toyland"		Scandinavia
"Take All of Me"	(Sousane Reed, Coda)	
"A Peacock's Road Song"		Irish
"All in a Day's White Gown"		Scandinavia
"The Great Awakening"		Walter Kramer
"Ave Maria"		Mr. Althouse
		Charles Gounod
		Mr. Althouse and Miss Parlow

Beker Conservatory of Music announces a recital to be given by the piano students at Lincoln High School auditorium Monday evening, January 22, at 8:15 o'clock. Juniors, intermediates and seniors, will have the opportunity of hearing her for the first time since her return home from abroad. Miss Chambers will play the first concerto by Charles de Bériot, which will display her artistry and talent.

AUTHOR AND PUBLISHER

Brownsville, Or., Jan. 14.—Everett Earl Standard of this city continues to gain recognition from the leading magazines in the country. In the last few weeks he has sold poems to a number of eastern periodicals. A poem, "Feed of the Birds," appeared in "Dumb Animal," "Young People," a magazine published in Philadelphia, and sketches he has recently appeared in the Christian Science Monitor and Top Notch Standard is writing a series of pen pictures for the Albany Democrat and in last Sunday's issue appeared an article on Captain James Blakely, one of the early pioneers of the Calapooia Valley. He is one of the best articles that has appeared on the early settlement of the Brownsville section, it is said.

Washington State College, Pullman, Jan. 14.—A collection of 61 texts on medical and veterinary subjects and about a hundred volumes of medical reports, veterinary, medicines, and so forth, has been accepted by the college library as a gift from Dr. S. B. Nelson, director of the extension service of the state college. The collection includes volumes from the Japanese Imperial university, London medical office of health, various boards of agriculture, fisheries and inquiries of Great Britain, Scandinavian, French and German authorities.

Prussia, or Love is a Detach Garde, by Lawrence Homans and Gravelle Barker, (Little Brown & Co., Boston).

Lovers of this well known three-act play will be interested to know that a new edition has recently come from the press.

Miss Laura Rand, supervisor of music in the public schools of Bend, has returned to her work after spending the holiday vacation studying voice with Mrs. Fred L. Olsen. Miss Rand has a rich dramatic soprano of unusual range.

Miss Ruth Agnes will be the soprano soloist at St. James English Lutheran church this morning.

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