

# THE ELWYN FORECAST

ADVANCE NEWS OF COMING ELWYN ATTRACTIONS

ELWYN CONCERT BUREAU - WOLFSOHN MUSICAL BUREAU  
Broadway Building, Portland, Oregon Main 5991

Vol. 1

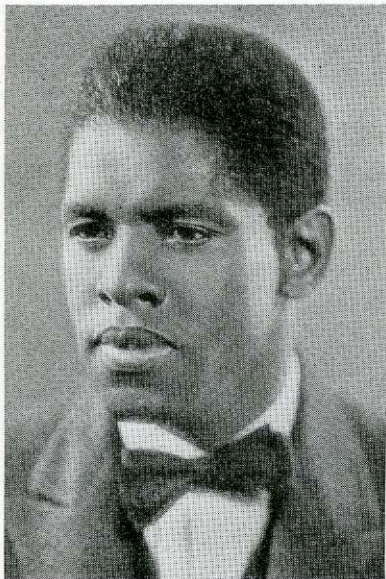
MARCH, 1925

No 7



**Ernst von Dohnanyi**





**Roland Hayes**

# Hayes

*Phenomenal Negro Tenor*

NEXT EVENT  
ELWYN ARTIST SERIES

**Auditorium  
Tuesday Evening  
March 17th**

Prices: \$1.10, \$1.65, \$2.20, \$2.75  
Including Tax

**NO MAIL ORDERS**

Seat Sale  
Sherman, Clay & Co.  
March 12, 13, 14, 16 and 17th

## Other Events

# Elwyn Artist Series



*Nabel  
Garrison*  
Soprano



*Reinald  
Werrenrath*  
Baritone

**Coming!  
March 20th**

**Coming!  
May 1st**

**Auditorium**

Management Elwyn Concert Bureau  
1007 Broadway Building Main 5991

*Help make your city prosperous by telling your friends to visit  
Portland and our famous highway*

**Multnomah Hotel**

1925  
ELWYN CONCERT BUREAU  
PRESENTS

**Ernst von Dohnanyi**

*Hungarian Pianist*

AUDITORIUM

**Saturday Evening  
March 7th**

---

The Duo-Art alone reproduces the authorized interpretations of many of the world-famous Artists. **Sherman, Clay & Co.**

---

**Sensation of New York's 1923-24  
Musical Season Coming Here  
on First Western Tour**

Judging from the laudatory press notices which continue to pour in from all Eastern cities where Roland Hayes, tenor, has appeared in concert this season, it would seem that his phenomenal successes of the 1923-24 season have been greatly surpassed during 1924-25. The management reports that in New York and Boston, the announcement of a concert by Roland Hayes means a sold out house in Carnegie and Symphony Halls weeks before the date of his appearance. Under date of February 2nd, the Boston Globe reported:

**Roland Hayes in Last Appearance of Season**

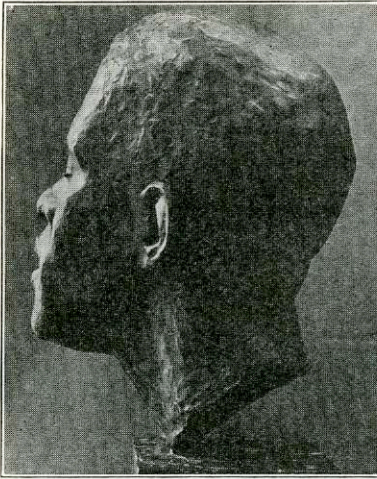
"Roland Hayes gave his last Boston recital of the current season in Symphony Hall yesterday afternoon. He will now depart for

a tour of the Far West whose citizens will have their first opportunity to hear the great tenor.

"Comment on the program which Mr. Hayes presents offers little field for notice, for his audiences know well what to expect from Mr. Hayes. The applause of yesterday seemed to indicate that a large part of his hearers love and revere early music and is charmed by the grace with which the greatest contemporary singer of these songs illumines and glorifies works by Handel, Gluck or Mozart.

"There is, of course, also a large following for his German songs. It is his distinction to make German sound, as no one else in memory does, a lyric language. To Brahms especially does he bring his great sympathy and high powers of musicianship. Where else may one hear 'Botschaft' sung as it was yesterday?"

(Continued on page 4)



THE CELEBRATED  
NEGRO TENOR

**ROLAND  
HAYES**

(Continued from page 3)

"Perhaps fewer feel great enthusiasm for his French moderns. Again the applause of yesterday seemed to point that fact. But the recitative and aria of Azael from Debussy's 'L'Enfant Prodigue' stirred a few as much as anything else on the program.

"At the end of the first group of early songs one is sure that Mr. Hayes' forte is that sort of music. Then one finds him an ideal interpreter of Debussy. The first conclusion is forgotten for the moment until the memories of his Brahms come thronging back. At this juncture he sings the spiritual "Steal Away." The analyst and classifier throws up his hands and quits.

"It is high time more than passing mention be made of William Lawrence, who has accompanied

Mr. Hayes for a long time. Mr. Hayes undoubtedly recognizes the jewel he has found. He shows it in his gracious sharing of applause."

### Wolfsohn Musical Bureau Announces List of Artists to be Presented During 1925-26 Season.

The preliminary announcement of the Wolfsohn Musical Bureau of New York, of which the Elwyn Concert Bureau is a part, contains a dazzling list of artists which are to be presented by them next season. It includes the names of Inez Barbour, Lucretia Bori, Bertha Farner, Mabel Garrison, Eva Gauthier, Mary Lewis, Maria Kurenko, Hulda Lashanska, Elizabeth Rethberg, Louise Homer Stires and Joan Ruth, sopranos; Merle Alcock, Louise Homer, Margaret Matzenauer, Marion Telve and Kathryn Meisle, contraltos; Mario Chamlee, Edward Johnson and Allen McQuhae, tenors; Vincente Ballester, Reinald Werrenrath and Clarence Whitehill, baritones; Alexander Brailowsky, Josef Hofmann, Nikolai Orloff, Moriz Rosenthal, Olga Samaroff, Benno Moiseiwitsch, John Powell and Harold Samuel, pianists; Cecilia Hansen, Albert Spalding, Toscha Seidel and Eduard Zathurezky, violinists; Felix Salmond, cellist; Salvatore de Stefano, harpist, and the London String Quartet. Tamar Karsavina will begin her second American tour in January. An interesting and outstanding attraction will be the "S" Trio, which will be composed of Harold Samuel, Toscha Seidel and Felix Salmond.

The London String Quartet, a Wolfsohn attraction, is scheduled for an appearance in Portland April 13th, under the management of the Portland Chamber Music Society.

**World's Famous Artists** *Will play for you in your own home if you own an EDISON*

A new enjoyment will be brought into your life by the possession of this—  
*Greatest of Phonographs* **THE NEW EDISON**  
 Hear it in our studios—your favorite artist will play for you and then let us explain how easily you may become its possessor.

**REED-FRENCH PIANO CO.**

EDISON DEALERS—Also the Famous AMPICO Re-enacting Piano  
 TWELFTH AT WASHINGTON ST. BROADWAY 0750

**Program**

I.		
Fantasia and Fugue in G minor . . . . .		Bach-Liszt
Sonata in C major, opus 2 No. 3 . . . . .		Beethoven
II.		
Ruralia Hungarica, opus 32 . . . . .	(First Time)	Dohnanyi
Allegretto		
Presto		
Andante poco moto		
Vivace		
Allegro grazioso		
Adagio non troppo		
Molto vivace		
III.		
Mazurka in A minor . . . . .		} Chopin
Impromptu in A flat major . . . . .		
Nocturne in F major . . . . .		
Valse Impromptu . . . . .		} Liszt
Rhapsodie hongroise No. 13 . . . . .		

Management: Wolfsohn Musical Bureau, Inc.  
 CHICKERING PIANO

When you buy a Steinway, you know that you will never have to buy another piano.  
 Sherman, Clay & Co.

**PIANOS**  
 BALDWIN HAMILTON HOWARD  
 MONARCH

**RADIOS**  
 ATWATER KENT RADIOLA

**PHONOGRAPHS**  
 VICTOR CHENEY EDISON  
 BRUNSWICK COLUMBIA

*Hyatt Music Co.*  
 Phone Main 6896 386 Morrison St.

**MRS. FRED L. OLSON**



**The Teacher  
 Who Sings  
 and the  
 Singer Who  
 Teaches**

Phone  
 Broadway  
 2501

Exponent of and  
 Recommended  
 by  
 Yeatman  
 Griffith

STUDIOS 207-8-9 FINE ARTS BUILDING

## Ninth Event

# Roland Hayes'—Sensational Tours

Elwyn Artist Series

## Introductory Tour of 1923-24

It was really two audiences that heard Roland Hayes, the negro tenor, at the Academy of Music last night. He had three thousand persons before him and six hundred crowded upon the stage at his back.

At times Hayes holds the listener spell-bound with his firm hand on the very heart-strings.

Verily, the singing bird has nested in the throat of Roland Hayes. Willingly the audience succumbed to the rich and mellow tones freighted with the racial tribulation and its ineffable yearning, and expressing.

—F. W. L., Philadelphia Public Ledger

Roland Hayes, the young negro tenor who has been making a sensational success in this country and abroad, was given a tumultuous reception at his Philadelphia recital in the Academy of Music last night. Such an audience as that which greets a Galli-Curci or a Kreisler assembled to hear the tenor—every seat in the house being sold and the overflow seated on the stage.

—Philadelphia Record

It is no flattery to say he is a lyric tenor excelled by none on the concert stage. His is a voice of wide range, rarely even in its registration; a voice of thrilling quality in the upper register, and silvery beauty in the middle notes.

—Philadelphia North American

Recalling a most famous singer's matinee, marked years ago by "Kneisel weather and a Paderewski house," the third and farewell appearance of Roland Hayes, the remarkable negro artist, drew to Carnegie Hall in yesterday's storm an audience that packed even the stage and thronged the footlights for encores.

Roland Hayes' beautiful natural voice, native emotional power, developed artistry and pure enunciation of foreign texts, again enthralled hearers, white and black.

—New York Times

Roland Hayes gave his third song recital of the season yesterday afternoon before an audience that crowded Carnegie Hall to the doors and overflowed two or three hundred strong, upon the platform.

His closest approach to unbending was the closing group of Negro Spirituals, but he sang them with a depth of feeling and unaffected simplicity that made them worthy to rank with the "art-songs" that preceded them.

Deems Taylor, New York World

## A Brief Record of His Triumphs

Roland Hayes, negro tenor, and one of the finest recital singers at present before the public, closed his first American tour with his third New York concert yesterday in Carnegie Hall, on the eve of going abroad for his fourth tour of the Old World. The audience filled the auditorium and the stage.

—W. J. Henderson, New York Herald

The audience packed the hall from the last inch of standing room to the last of the seats on the stage. Indeed, many would-be listeners were necessarily turned away at the doors.

From these phenomena Mr. Hayes is clearly the John McCormack of his race. And he is further like the distinguished Irish tenor in that he sings Handel, Mozart, archaic Frenchmen, Italians of the eighteenth or the nineteenth century, classic German Lieder, and French modernists with understanding and style, and whether he sings in English, in French, in Italian or in German, his diction is absolutely distinct and seemingly effortless.

—Pitts Sanborn, New York Telegram and Evening Mail.

One thing his latest appearance proved is contradiction of all rules and substitutions; that an artist may begin in a small auditorium and climb to a large one. All within a few months, too. Mr. Hayes had wind and weather against him, but no matter. It was a crowd up, down and all around to make a gala symphony jealous.

—New York Sun and Globe

In his selections Hayes displayed exceptional taste, musical knowledge, variety of interpretation and mastery of the best nuances of delivery. His renderings delighted even the connoisseurs, and the Spirituals fairly transported the entire audience. Carnegie Hall was packed to the doors, even the stage being filled with listeners.

—Leonard Lieblich, New York American.

## Second Tour 1924-25

As before, Mr. Hayes made a deep impression by the skill, the refinement, the sincerity of his art. His sense of time, his feeling for style, his command of nuance, were exquisite.

—New York Herald-Tribune

With Symphony Hall now stripped of its remnants of bucaneeing, the concert season commenced yesterday afternoon with Roland Hayes' song recital, which included Mozart's concert aria "Per Pieta Non Ricerate," Schubert's "An Die Leier," Schumann's "Geisternahe," Hugo Wolff's "Beherzigung," Griffes's "In a Myrtle Shade," Whelpley's "I Know a Hill," Warren Storey Smith's "A Caravan from China Comes," several negro spirituals, as well as a generous supply of encores, which included Handel's "Would You Gain the Tender Creature," an aria from "Manon," and Nevin's "Murmuring Zephyrs."

Only a year ago, on the wings of his European favors and appreciation, Roland Hayes commenced his triumphal march over these United States, so that now his name and the warm and restrained fervors of his voice have penetrated even to those circles less musical. Now there is an overflowing concert hall, and applause, instantaneous, fevered and honest. Roland Hayes is like to become a cult—a deserved one—he needs no favors now.

It was a sound and varied program yesterday afternoon, commencing with the formal patterned Mozart aria, to which at times he gave a strange and searching accent—a suggestion of wildness, yet within the pattern. His is a glorious voice and feeling for mood—one finds it in the richness of his German romantic songs; in the chill reaches of his Hugo Wolff; in the pale melancholies and eerie fancy of the Griffes setting for Blake's poem; in the gentle phrasing and precision of the Handel; and again in the chastened oriental mood of Sarren Storey Smith's "Caravan," suggested by the verses of Richard Le Gallienne.

Yet with all his imaginativeness, there is an excellence of diction, whether it be in French, German, or in the pounding rhythms of the Spirituals; a perfection in phrasing.

—Boston Herald, October 6, 1924

Roland Hayes is a fine tenor with a fine voice; he runs as high and low as is required; he is a lyric tenor, but there is enough of the heroic in his voice to permit him to be as dramatic as he pleases. He is a credit to the negro race, of course; but he is a greater credit to music itself, because he sings life and greater beauty into what other men have written on paper.—Richmond Times-Dispatch.

No more fitting person could have opened what may quite justly be called the serious musical season at Symphony Hall. It is no achievement to recognize the greatness of Roland Hayes at this date. Critics and public throughout the land have warmed to his music, and nowhere is this more manifest than in Boston, where he was first recognized as a singer of distinction.

It is unnecessary to remark on the beauty and the purity of the voice, the innate musicianship of the singer or his fine sensibility to the piece at hand. These have no whit changed. One did fancy that there was an added power in the voice.

Memory did not seem to recall that on former visits Mr. Hayes had essayed many songs of the dramatic, but one found the new power full as pleasing as the muted voice, which has ever been charming.

—Boston Globe  
October 6, 1924.

Five years ago Roland Hayes gave a concert in a little upstairs room on 135th street with a group of his own people about him. Yesterday afternoon he packed Carnegie Hall to the doors with as varied a collection of races and professions as that staid old building has ever held.

\* \* \*

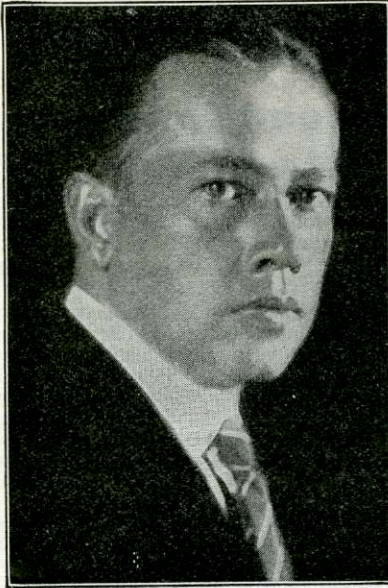
Something of this heart-break is imprisoned forever in his voice and has found its way to his program. The songs he sings are all a little pensive, a little wistful. Even the negro folk-songs which you hear shouted in uproarious glee are tender rather than hilarious, whereas the "Spirituals" have a simple poignance which breaks down all defenses. \* \* \* His voice has the same magical gifts of true depth and feeling and light, discerning skill with which he follows the delicate contours of his melody. \* \* \* For the most part his voice seemed to have gained in strength and sweetness.

—Allison Smith, New York World, October 26, 1924.



“Roland Hayes Singing”

From the painting of Glyn Philpot, London



### On Tour with Werrenrath

"Werrenrath is one singer who reaches a dramatic climax in song without seeming to strive to do so. His voice, full, resonant and of exceeding sympathetic quality from low to high register, is an extremely flexible one. With the singer the art comes first, effect afterward. Always there seems to be a reserve power upon which he could draw if he wished. The simple folk song and the ballad Werrenrath sings with a sweetness that penetrates and stirs the heart. But his is a facile art and it reaches into the realm of the operatic apparently without effort."—William Smith Goldenburg in the Cincinnati Enquirer, January 14, 1925.

"Reinald Werrenrath, one of the few really eminent recital singers before the public today, appeared at the Emery Auditorium Tuesday night. Werrenrath's fine, well-schooled voice and evident artistry are such that one listens to him always with great interest and certainty that whatever he essays will be well done."—Lillian Tyler Plogstedt in the Cincinnati Post, January 14, 1925.

"For voice in its sonority of baritone range, and fine deep color, it would be difficult to match Mr. Werrenrath, and for admirable diction of the English language to which later in his program the singer gave due attention. And for simple undefiled art of song itself there are few who can approach this American artist."—The Cincinnati Times-Star, January 14, 1925.

### Alexander Brailowsky Coming to the West

Alexander Brailowsky, pianist, will make his Chicago debut on February 27th and 28th, as soloist with the Chicago Symphony Orchestra. He gave his last New York recital of the season in Carnegie Hall on February 14th. This was his fourth concert in New York since his debut there November 19th. In late March Mr. Brailowsky leaves the States for Mexico City. Before leaving he will make a final appearance in New York with the New York Symphony on March 22nd. From Mexico City he will go to South America for his second tour of that country, and then to Paris. Next November he comes to the United States for an extensive tour. Alexander Brailowsky is one of the new artists who will be presented on tour next season by the Wolfsohn Musical Bureau and who will make a limited tour of the West.

### Heifetz Applies for Final Citizenship Papers

Jascha Heifetz applied for his second American citizenship papers at the Naturalization Bureau in New York on February 3. Immediately after making application Mr. Heifetz left for a series of recitals in the South and Middle West. Mr. Heifetz came to America with his parents in 1917 and was introduced to America under the management of the Wolfsohn Musical Bureau, under whose man-

Continued on page 10

ELWYN ARTIST SERIES

NINTH EVENT

# Roland Hayes

*Tenor*

**Auditorium  
Tuesday Evening  
March 17th**

WILLIAM LAWRENCE, ACCOMPANIST

---

Would you not like to hear the Duo-Art, the instrument of which world-famous artists speak with such unqualified approval? **Sherman, Clay & Co.**

**James, Kerns & Abbott  
Company**

*Printers Bookbinders  
Lithographers*

Ninth and Flanders Streets, Portland, Oregon



# The CHICKERING

*"America's Oldest and Noblest Piano"*



The Ampico

## THE AMPICO

The Ampico in the Chickering places at your command the art and skill of the world-renowned pianists.

The Ampico is perfect in performance. The Ampico library of records is most complete in classical, semi-classical, popular and dance music.

The golden beauty of tone is the charm of the Chickering Piano. The tone is full, rich, resonant and particularly pleasing to the discriminating musician.

Your piano taken in payment toward the Ampico.

**G. F. Johnson Piano Co.**

149 Sixth St., between Alder and Morrison

Radios—Phonographs—Saxophones

Continued from page 8

agement he has toured ever since, this season being his eighth season in the United States.

### Gallo Plans American Company for American Operas

A unique and far-sighted plan is forming in the mind of the greatest of all traveling impresarios, Fortune Gallo of San Carlo Grand Opera Co. fame—an American Opera company to present on the road an opera by an American composer.

His plan to a large degree depends upon the musical clubs of the country for fulfillment. If it meets with sufficient encouragement and the clubs are willing to place an American opera company on their concert courses, then the venture could eventually be placed on a sound business basis. Mr. Gallo's readiness to be a pioneer in such an undertaking is one of the most gratifying and at the same time highly encouraging, developments in the history of American opera agitation and promotion.



*Mabel Garrison*  
Soprano

**Coming!**  
**March 20th**

**Tenth Event**  
**Elwyn Artist Series**

### Elman's Engagement Announced

San Francisco news dispatches recently announced the engagement of Mischa Elman, world-famous violinist, to Helen Frances Katten of that city. The wedding will take place in the latter part of May, after Mr. Elman's tour is completed.

Mischa Elman's concert in Portland on December 4th was one of the highlights of the present musical season.



**For All Social Occasions**  
 GREATEST VARIETY-FINEST QUALITY

**CLARKE BROS.**  
**FLORISTS**  
 MORRISON STREET  
 BETWEEN FOURTH AND FIFTH

## Program

I.	
Grune Matten, Kuhle Haine	Handel
Eviva Rosa	Galuppi
II.	
Die Forelle	Schubert
Du Bist die Ruh'	Schubert
Ich Hab im Traum Geweinet	Schumann
Der Nussbaum	Schumann
III.	
Blow, Blow, Thou Winter Wind (Shakespeare)	Roger Quilter
Le Reve (Manon)	Massenet
In the Silence of Night	Rachmaninoff
IV.	
NEGRO SPIRITUALS	
Steal Away	Arranged by Lawrence Brown
Every Time I Feel de Spirit	Arranged by Lawrence Brown
Sit Down	Arranged by Roland Hayes
I Got a Home in That Rock	Arranged by Roland Hayes
Mason & Hamlin Piano	
Management: Wolfsohn Musical Bureau, Inc.	

We shall be glad to serve you whenever an opera, an artist or a concert interests you in any piece of music or an instrument. **Sherman, Clay & Co.**

Vincente Ballester, baritone, sang the title role in "Rigoletto" with the Metropolitan Opera Co. on January 28th. Mr. Ballester will make a Western tour next season under Wolfsohn Musical Bureau management.

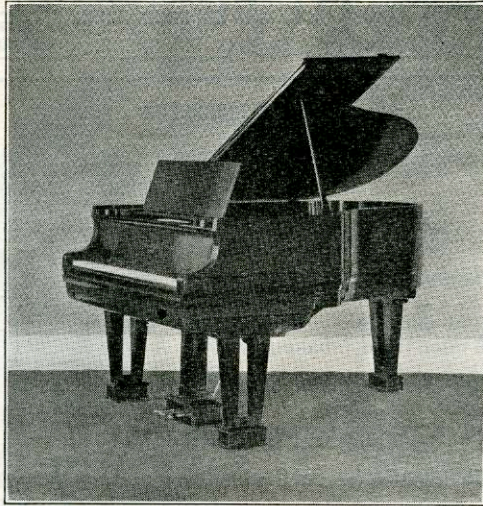
Margaret Matzenauer, who has been singing with the Metropolitan Opera Company all season, is free from her duties there for a few weeks and has spent a busy month on concert tour. Mme. Matzenauer will appear again on the Pacific Coast next season under Wolfsohn Musical Bureau management.

John T. Adams, president of the Wolfsohn Musical Bureau of New York, was a Portland visitor the latter part of January. He attended most of the operas of the San Carlo Grand Opera Co. and expressed himself as delighted with our Municipal Auditorium and the

very great interest manifested in Grand Opera in this city.

=====

Roland Hayes, tenor, was recently nominated for the Hall of Fame, the nomination read as follows: "**We Nominate for the Hall of Fame**—Roland Hayes, because he has been acclaimed throughout Europe and America as a great concert tenor, because he brings to his recitals not merely a lyric of great flexibility and beauty, but also a scholarly understanding of music and a gracious and compelling interpretation; because he puts to shame the average vocal artist by a positive mastery of the five languages in which he sings; because his singing of the Negro Spirituals has in it a quality of revelation; because he is just making his second concert tour of America preparatory to his fifth European tour." — Vanity Fair, January, 1925.



## The Mason & Hamlin Piano

makes no claim of superiority that cannot be established by comparison with other pianos.

The AMPICO (re-enacting mechanism) makes no claim of superiority that cannot be established by comparison with other instruments.

Now you may have both the Mason & Hamlin and the Ampico together in one incomparable re-enacting piano!

**Dohnanyi** records exclusively for the Ampico—come in and hear some of his late rolls. A request carries no obligation.

# Wiley B. Allen Co.

*148 Fifth Street*

TUNING

REPAIRING