

THE ELWYN FORECAST

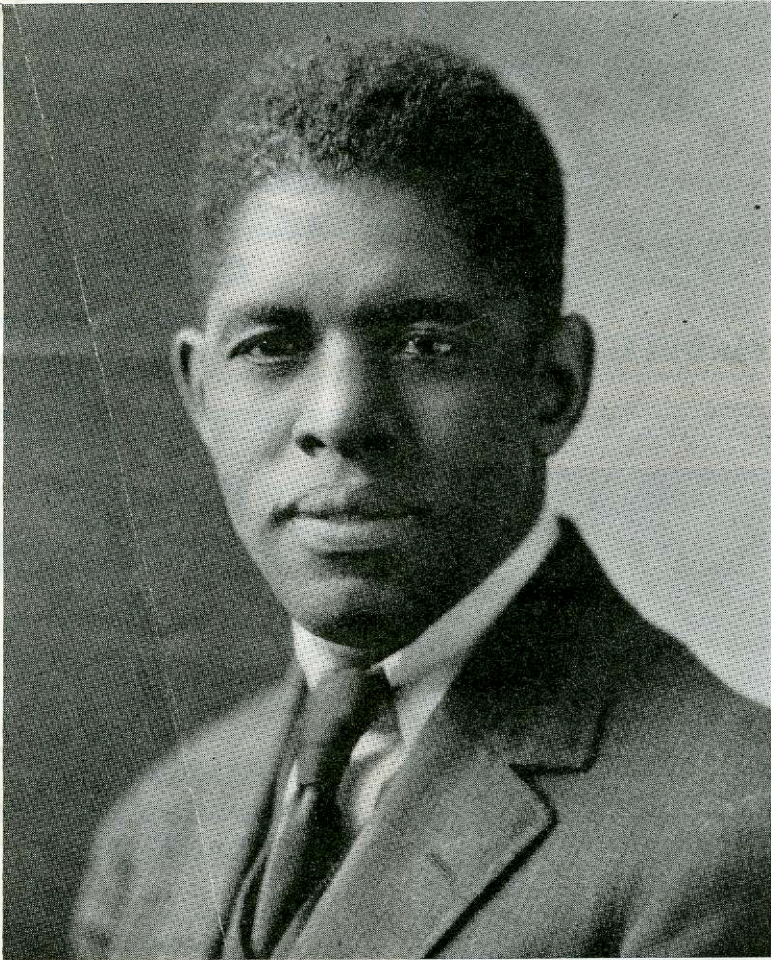
ADVANCE NEWS OF COMING ELWYN ATTRACTIONS

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

Vol. 1

MARCH, 1925

No. 8



Roland Hayes





Mabel Garrison

Mabel Garrison

Coloratura Soprano

NEXT EVENT
ELWYN ARTIST SERIES

**Auditorium
Friday Evening
March 20th**

Prices: 50c, \$1.10, \$1.65, \$2.20
Including Tax

Seats on Sale
Sherman, Clay & Co.
March 19th and 20th

Elwyn Concert Bureau
1007 Broadway Building
Main 5991



Reinald Werrenrath

Reinald Werrenrath

Baritone

COMING EVENT
ELWYN ARTIST SERIES

**Auditorium
Thursday Evening
April 30th**

Prices: 50c, \$1.10, \$1.65, \$2.20
Including Tax

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ELWYN CONCERT BUREAU
PRESENTS

Roland Hayes

Tenor

**Auditorium
Tuesday Evening
March 17th**

WILLIAM LAWRENCE, ACCOMPANIST

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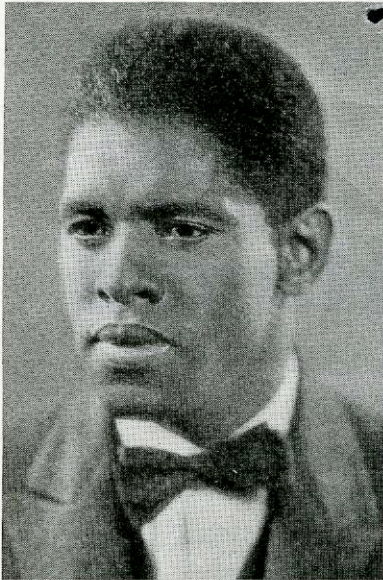
The Wolfsohn Bureau Extends Artist Series

A move of outstanding importance and one of the highest constructive character is contained in the arrangements which have just been concluded by the Wolfsohn Musical Bureau, Inc., to inaugurate during the season of 1925-1926, courses of ten concerts each, in Boston, Chicago, Washington and Philadelphia. There will also be a course of ten concerts at Carnegie Hall, similar to the course which is being conducted by the Wolfsohn Bureau this season. Actuated by an impulse to place the finest class of music within the reach of hundreds of persons not financially in a position to pay the relatively high prices which are necessarily asked for individual recitals, it has, for a number of years, been the idea of John T. Adams, head of the Wolfsohn Bureau, to conduct a course in New York and in some of the other large

cities. This season he perfected his plans to the extent of announcing a course of ten concerts at Carnegie Hall, the prices for the course ranging from five dollars to fifteen dollars. This will be the price of the courses in each of the cities. He included in his list of artists for this course those of highest prominence on the Wolfsohn list. The immediate and complete success of the New York course made it clear to Mr. Adams that not only should this course be continued in succeeding seasons, but induced him to give further thought to the inauguration of courses in other cities.

In addition to drawing from the very complete and adequate list of artists under the Wolfsohn management, it will be Mr. Adams' plan to include a symphony orchestra in each of the courses. It will be one of three organizations—the Chicago Symphony, the Detroit Symphony or the Cleveland Orchestra.

Continued on page 5



**Arthur J.
Hubbard**

*Eminent Maestro
of Boston*

Will return for
Third Summer Season
in Los Angeles

Roland Hayes

(A letter of appreciation from Roland Hayes)

London, August 20th, 1923.

The Editor, Musical Courier.

I write to register with the editor of The Musical Courier—also giving him full permission to publish in his columns, if he will—my grateful thanks for correctly stating the facts with regard to who is rightly entitled to the claim of having prepared my vocal gifts for the world of artistic expression. It was for nine years that Mr. Arthur J. Hubbard, that eminent Maestro of Boston, worked with my talent—in season and out of season—and it is to him that I owe the bulk of my success as an artist.

It is true that I have consulted many different masters—all the finest that Europe affords on various matters respecting tradition in music literature—but I wish to say that as far as my study of singing is concerned, I owe all to Mr. Hubbard. His system of technique, his musicianship, his taste, and judgment in interpretation, I have never found excelled in any country I have visited. It will be the happiest moment of this year when I return in November for a three months' tour in U. S. A. to chat with him (whom I regard as being not only the finest of instructors, but among the finest of human men) on experiences of the year and on matters to which only he holds the keys as far as my needs are in those certain things.

Again thanking you most kindly and with full recognition and appreciation of all for which the great Musical Courier stands.

Believe me,

Sincerely yours,
(Signed) ROLAND HAYES.

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Program

I.

Adelaide
Would You Gain the Tender Creature

Beethoven
Handel

II.

Die Forelle
Du Bist die Ruh'
Ich Hab im Traum Geweinert
Der Nussbaum

Schubert
Schubert
Schumann
Schumann

Remember that a **STEINWAY**—the standard by which all other pianos are judged—may be purchased here on terms to suit your wishes. **Sherman, Clay & Co.**

Continued from page 3

In Boston the concerts will be given in Symphony Hall, which has a seating capacity of 2900, and they will take place on the following Thursday evenings: October 22d, November 5th, December 3d, December 17th, January 7th, January 21st, February 4th, February 18th, March 11th and April 8th.

As is the case of the other cities the list of artists is at present tentative, but it is probable that the following will appear on the course in Boston: Lucrezia Bori, Margaret Matzenauer, Edward Johnson, Albert Spalding, Reinald Werrenrath, the London String Quartet, Alexander Brailowsky, Louise Homer and Josef Hofmann. The concerts in Chicago will be

given on Sunday afternoons in Orchestra Hall, beginning in October and ending the first week in April. Orchestra Hall has a capacity of about 2700. The artists to appear in Chicago will probably include Louise Homer, Reinald Werrenrath, Josef Hoffmann, Albert Spalding, Tamar Karsavina, Cecilia Hansen, Alexander Brailowsky, London String Quartet, Benno Moiseiwitsch, Edward Johnson.

In Philadelphia the concerts will be given on Wednesday evenings at the Academy of Music, which also has a seating capacity of about 2700. All but three of these dates have been definitely decided upon as follows: October 28th, Novem-

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Two of America's Favorites to be Heard in Closing Concerts

of Elwyn Artist Series Season 1924-25



Mabel Garrison

*America's
Beloved
Soprano*

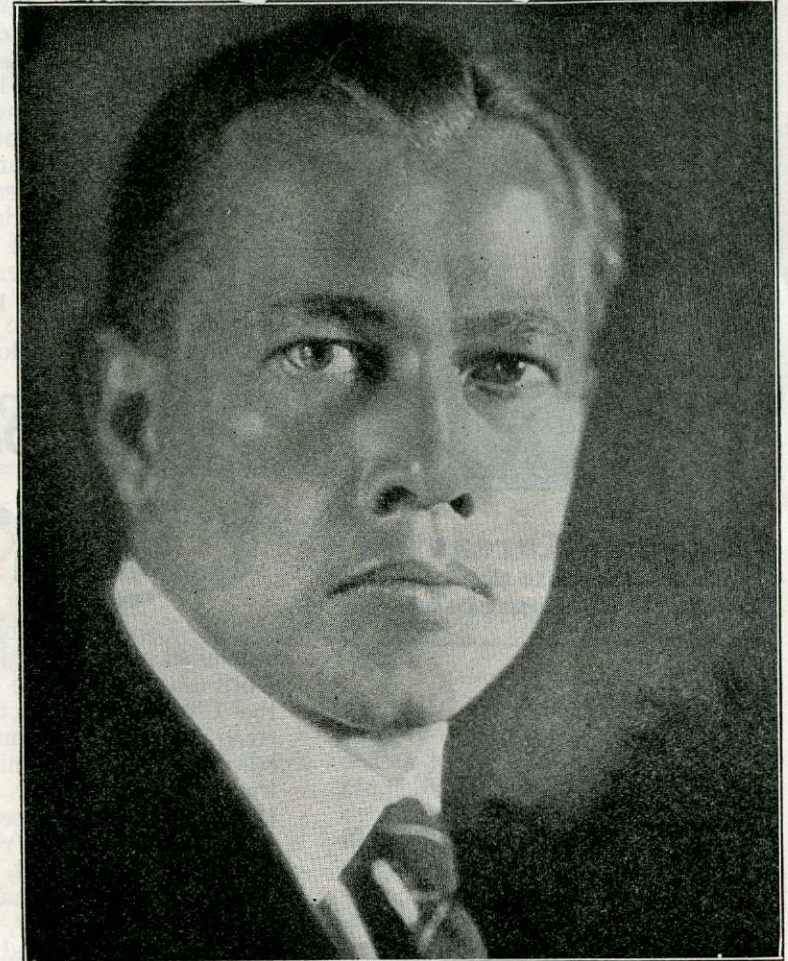
MABEL GARRISON—AMERICA'S BELOVED SOPRANO

Mabel Garrison, America's foremost coloratura soprano, who will be heard here on Friday evening, March 20th, at the Auditorium, belongs to that small but very distinguished company of American singers who have made their career almost exclusively in this country and in doing so have arrived at the topmost rank in their profession. Since the war the day has passed when it is deemed necessary for American singers to Italianize their names or bring the cachet of approval from some minor opera in France, Italy or Germany before singing before their own countrymen. Now native born and native trained

singers actually have the advantage over the foreign artists provided they have the ability.

Like most American singers, Miss Garrison began her career with church work, gradually taking up the concert until Gatti-Casazza saw her possibilities and acquired her services for the Metropolitan, where she was soon the chief coloratura soprano, the successor there of Christine Nilsson, Nellie Melba and Marcella Sembrich.

In private life Miss Garrison is Mrs. George Siemonn. Her husband was formerly teacher of the piano and composition at Peabody Institute. He now travels with his wife on concert tours and plays her song accompaniments.



Reinald Werrenrath

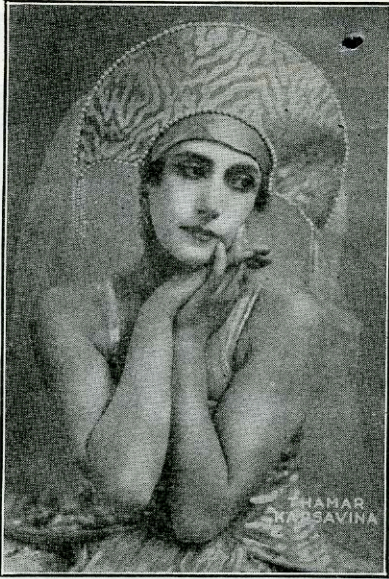
*An
American
Institution*

REINALD WERRENRATH — BARI- TONE—AN AMERICAN INSTITUTION

Reinald Werrenrath, America's foremost concert baritone, will sing Thursday evening, April 30th, at the Auditorium, under management of the Elwyn Concert Bureau. Reinald Werrenrath had his customary audience at his recital in Carnegie Hall, November 9th. In spite of three orchestra concerts scheduled for the same hour, Mr. Werrenrath's stage was crowded. He was assisted in two of his numbers by the Symphony Players, and

Herbert Carrick played the other accompaniments. In addition to Greig, Mozart, Henry Purcell, lighter lyrics by Eric Cundell, Martin Shaw, Roger Quilter and H. F. Gilbert, the baritone sang five songs by Finnish composers. Three compositions by Jan Sibelius, one by Ilmari Hannikainen and another by Yrjo Kilpinen made up the group. One section of the program contained four poems of John Masefield, set to music by Easthope Martin.

The reviewers showed their usual enthusiasm for a Werrenrath performance. He has, said the writer in the Post, a voice which is "an exceptionally fine baritone instrument, which he uses with intelligence, ease and grace."



Thamar Karsavina
Who comes to the West
during the Season of 1925-26

Continued from page 5

ber 18th, December 9th, January 13th, February 10th, March 10th and April 7th. The list of artists to be presented in Philadelphia will be announced shortly.

In Washington the concerts will be on Monday evenings as follows: October 19th, November 9th, November 23d, December 7th, January 4th, January 18th, February 1st, February 15th, March 1st and March 15th, and the artists will include Lucrezia Bori, Cecilia Hansen, Margaret Matzenauer, Reinald Werrenrath, Thamar Karsavina, London String Quartet, Josef Hoffman, Mario Chamlee and Benno Moiseiwitsch.

In addition to the artists already mentioned, some of the following who are also included in the list under the Wolfsohn management may also appear: Mabel Garrison, Eva Gauthier, Elizabeth Rethberg, Louise Homer Stirs, Maria Kurenko, Maria Ivogun, Mary

Lewis, Merle Alcock, Marion Telva, Allen McQuhae, Vincente Ballester, Clarence Whitehill, Moriz Rosenthal, John Powell, Nikolai Orloff, Toscha Seidel, Eduard Zathureszky, Felix Salmond and Salvatore De Stefano.

Two years ago the Wolfsohn Bureau inaugurated courses in San Francisco, Portland and Los Angeles. These have been eminently successful, the attendance giving significant evidence of their popularity and of the extent to which they are making it possible for hundreds to hear fine music who might otherwise not do so.

London String **Quartet**

The London String Quartet, scheduled to appear in Portland April 13th, under the auspices of the Chamber Music Society, arrived in New York on December 30th on the "Caronia" for its tour of the United States and Canada, which will keep the quartet constantly on the road until it sails, the end of April, for another tour of Spain. The quartet is composed of James Levey, first violin; Thomas Petre, second violin; H. Waldo-Warner, viola, and C. Warwick Evans, 'cello.

The quartet has just completed a tour of the British Isles, playing in seventy-four concerts since September 5th. Out of this number thirty-one of the engagements were in Scotland. "In one town in Scotland", said Warwick Evans, "the town of Whithorn, which has a population of 900, there were 590 people in the hall." The quartet appeared in music festivals in Glasgow, Edinburgh, Leeds and a number of other cities, completing its

Continued on Page 11

Ellison-White Conservatory

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Third Term Opens Saturday, March 21

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 Art—Stage Craft—Dunning System—Musical Kindergarten—History of
 Music—French

Summer Session

June 18—August 1

FRANCES STRIEGEL BURKE, Piano, Interpretation.

FRANK PATTERSON, Science of Music, Composition (Composer of "The Echo",
 Opera to be presented at the Biennial Convention of N. F. M. C. in Portland June
 6 to 13).

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E. 10th St. N. at Weidler Tel. East 1626—After 5:30 and Sat. P. M. Call East 5363

Program

Continued

III.

Blow, Blow, Thou Winter Wind (Shakespeare)	Roger Quilter
Le Reve (Manon)	Massenet
In the Silence of Night	Rachmaninoff
Twilight	Katherine Glen

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 a that Rock	Arranged by Roland Hayes

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NEXT EVENT

Mabel Garrison

Coloratura Soprano

MR. GEORGE SIEMON, ACCOMPANIST

Program

I.

- | | | |
|-------------------------------------|-------|----------------|
| a. Care Selve | | Handel |
| b. Phillis Has Such Charming Graces | | Anthony Young |
| c. Come Unto These Yellow Sands | | Frank La Forge |

II.

- | | | |
|-----------------------------------|-------|------------------------|
| a. Morgen | | } Richard Strauss |
| b. Serenade | | |
| c. Rossignol (Song without words) | | Saint-Saens |
| d. Supremo sonno | | Francesco Santoliquido |
| e. I Battitori di grano | | Geni Sadero |

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Program

Continued

III

- | | |
|---------------------------------------|-----------------------|
| a. Crying of Water | Campbell-Tipton |
| b. Heffle Cuckoo Fair | Martin Shaw |
| c. Roses in the Morning | Samuel Richard Gaines |
| d. Howdy-do Mis' Springtime | David Guion |
| e. A Birthday | George Siemonn |

IV.

FOLK SONGS

- | | |
|---|---------------------|
| a. Cuban Tu | Spanish |
| b. Little Star | Mexican |
| c. Chanson des cueilleuses de Lentisques | Greek |
| d. Believe Me if All Those Endearing Young Charms | Old Irish |
| e. Kom Kjyra | Norwegian Echo Song |

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Continued from page 8

English season by giving a Beethoven week in London, an event which has been made an annual affair by the London String Quartet.

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

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