Roland Hayes
Mabel Garrison
Coloratura Soprano

NEXT EVENT
ELWYN ARTIST SERIES

Auditorium
Friday Evening
March 20th

Prices: 50¢, $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

Mabel Garrison

Reinald Werrenrath
Baritone

COMING EVENT
ELWYN ARTIST SERIES

Auditorium
Thursday Evening
April 30th

Prices: 50¢, $1.10, $1.65, $2.20
Including Tax

MAIL ORDERS NOW
Elwyn Concert Bureau
1007 Broadway Building
Main 5991

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

Multnomah Hotel

ELWYN CONCERT BUREAU
PRESENTS

Roland Hayes
Tenor
Auditorium
Tuesday Evening
March 17th

WILLIAM LAWRENCE, ACCOMPANIST

The Duo-Art alone reproduces the authorized interpretations of Paderewski, Bauer, Grainger, Cortot, Ganz and other world-famous Artists. Sherman, Clay & Co.

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
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.

Associate Teacher—VINCENT V. HUBBARD of Boston

FOR PARTICULARS ADDRESS

FRANCE GOLDWATER

707 Southern California Music Bldg., Los Angeles
WORLD'S FAMOUS ARTISTS will play for you in your own home, if you own a piano that contains the FAMOUS AMPICO.

A new enjoyment will be brought into your life—by the exchange on favorable terms—your little used or silent piano for—

THE AMPICO in either the KNABE, FISCHER or FRANKLIN PIANOS.

May we explain how easily you may become its possessor?

REED-FRENCH PIANO CO.
Ampico Distributors

TWELFTH AT WASHINGTON ST. BROADWAY 0750

Program

I.
Adelaide
Would You Gain the Tender Creature

II.
Die Forelle
Du Bist die Ruh'
Ich Hab im Traum Geweinet
Der Nussbaum

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.

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, Thamar Karcajina, 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, November...
Two of America's Favorites to be Heard in Closing Concerts of Elwyn Artist Series Season 1924-25

Mabel Garrison
America's Beloved Soprano

Reinald Werrenrath
An American Institution

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 Nilson, Nellie Melba and Marcella Sembrich.

In private life Miss Garrison is Mrs. George Siemon. 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—BARITONE—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 Grieg, 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 Vjivo 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 McIntyre, 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.

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
Ellison-White Conservatory
DAVID CAMPBELL, DIRECTOR

Third Term Opens Saturday, March 21

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),
RESIDENT FACULTY AND OTHER GUEST TEACHERS.

For further information address Registrar

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 ...
Twilight ........ Katherine Glen

IV. NEGRO SPIRITUALS
Steal Away
Every Time I Feel de Spirit
Sit Down
I Got a Home in a that Rock

Arranged by Lawrence Brown
Arranged by Lawrence Brown
Arranged by Roland Hayes
Arranged by Roland Hayes

Mason & Hamlin Pianos.

Management: Wolfsohn Musical Bureau.

STEINWAY—Chosen by the greatest pianists, but designed and built for YOU.
Sherman, Clay & Co.

BOUCHER

Two Years Associated with
Salvatore Cottone,
Milan, Italy

Specialist on Tone Production
Coach, Songs, Oratorio,
Opera Repertoire

ELLISON - WHITE
CONSERVATORY

MRS. FRED L. OLSON

The Teacher
Who Sings
and the
Singer Who
Teaches

Phone
Broadway
2301

Exponent of and
Recommended by
Yeatman
Griffith

STUDIOS 207-8-9 FINE ARTS BUILDING
ELWYN ARTIST SERIES
NEXT EVENT

Mabel Garrison
Coloratura Soprano
MR. GEORGE SIEMON, ACCOMPANIST

Program

I.

a. Care Selve
b. Phillis Has Such Charming Graces
c. Come Unto These Yellow Sands

Handel
Anthony Young
Frank La Forge

II.

a. Morgen
b. Serenade
c. Rossignol (Song without words)
d. Supremo sonno
e. I Battitori di grano

Richard Strauss
Saint-Saens
Francesco Santoliquido
Geni Sadero

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

The CHICKERING
“America’s Oldest and Noblest Piano”

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.
410 Morrison Street
Radios—Phonographs—Saxophones
Program
Continued

III

a. Crying of Water
b. Heffle Cuckoo Fair
c. Roses in the Morning
d. Howdy-do Mis’ Springtime
e. A Birthday

III

Campbell-Tipton
Martin Shaw
Samuel Richard Gaines
David Guion
George Siemonn

IV.

FOLK SONGS

a. Cuban Tu
b. Little Star
c. Chanson des cueilleuses de Lentisques
d. Believe Me if All Those Endearing Young Charms
e. Kom Kjyra

Spanish
Mexican
Greek
Old Irish
Norwegian Echo Song

Management: WOLFSOHN MUSICAL BUREAU, Inc.

VICTOR RECORDS

Up and down the world, wherever the art of music is cultivated, you will find the
STEINWAY Piano. Sherman, Clay & Co.

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.

James, Kerns & Abbott Company

Printers Bookbinders Lithographers

Ninth and Flanders Streets, Portland, Oregon
More than any other Piano in the World the

**Mason & Hamlin**

is an unimpeachable testimonial to the good taste—the superior musical judgment of those who buy it. It is the most costly, the most perfect piano in the world.

**Roland Hayes**

exclusively uses the MASON & HAMLIN Piano. This successful tenor writes—

"The Mason & Hamlin Piano is to me ideal. Its full, round tone, its sympathetic and inherently musical singing quality, distinguish it among instruments of its kind. . . .

"It is an inspiration as well as an ideal support."

**Wiley B. Allen Co.**

148 Fifth Street

MASON & HAMLIN Pianos with the AMPICO