

THE ELWYN FORECAST

ADVANCE NEWS OF COMING ELWYN ATTRACTIONS

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

Vol 1

APRIL, 1925

No. 10



SAMARA
KASSAVINA



A Marvelous Course!

Josef Hofmann

Edward Johnson

In Concert and Opera

Mr. Johnson and Miss Joan Ruth, Soprano, will present the Balcony Scene from "Romeo and Juliet" and Scenes from "Rigoletto" and "La Boheme" with Scenery, Costumes and Special Lighting.

Hulda Lashanska

In Joint Recital with

Felix Salmund

Margaret Matzenauer

Thamar Karsavina and Ballet

with Pierre Vladimiroff

Toscha Seidel

Maria Kurenko

Vincente Ballester

Olga Samaroff

San Carlo Grand Opera Co.

[SEASON 1925-1926]
Special Prices for Season Tickets
[\$3.00, \$5.00, \$7.00, \$10.00]

For Werrenrath Program See Page 7

ELWYN ARTIST SERIES



"The Greatest and Most Beautiful of All Dancers"

"At Last the Real Karsavina!"

—The New York Telegram and Evening Mail

KARSAVINA—a name that is a Synonym and a Symbol for the finest in the Terpsichorean Art.

KARSAVINA—the final triumph and flower of classical dancing.
From the land of beautiful dancers comes the most beautiful of all—
—**KARSAVINA**.

HER NEW YORK "DEBUT EVOKES ENTHUSIASM"

—The N. Y. Herald-Tribune, Nov. 2nd, 1924.

"Mme. Karsavina's dancing had yesterday a brilliance, a virtuosity. As an actress in dance she is without peer."—*N. Y. Telegram and Evening Mail*.

KARSAVINA—THE IDOL OF EUROPE

"Dancing Enchantress in Triumphant Return" said the *Pall Mall Gazette*. "She is the greatest and most beautiful of all dancers."

"Did we not know her as a dancer," wrote Edwin Evans in the *London Outlook*, "we should be compelled to hail her as one of the greatest actresses of living memory."

BUY YOUR SEASON TICKET NOW!

Hulda Lashanska

Lyric Soprano



Hulda Lashanska

"She is a born artist—one of the few, very few chosen ones. She is an oasis in the desert of voices."—*N. Y. Evening Post*.

"This soprano voice is one of the loveliest to be heard in public at the present day."
—*N. Y. Tribune*.

"Her voice is a dark soprano, warm-bodied, full, vibrant, moving almost in coils, as rich as it is resonant, capable of glowing depths, rather than shimmering surfaces."—*Boston Transcript*.

"An electric personality and rainbow voice. One of the most charming of living singers. Hers is a vivid and virile art, comprehensive and exquisite."—*Milwaukee Times*.

"Mme. Lashanska's voice is rich, dark, glowing in quality. There is power and warmth in her tone and that vibrant beauty and freshness that goes with youth."—*Detroit Free Press*.

IN JOINT RECITAL WITH

Felix Salmond

Violoncellist

"He is the elect among virtuosi."—Deems Taylor in the *N. Y. World*.

"It was the concert of a refined musician, a master of his art."—H. E. Krehbiel of the *New York Tribune*.

"Felix Salmond, the famous English 'cellist, gave great pleasure to an enthusiastic audience at Aeolian Hall yesterday afternoon. . . . Mr. Salmond lavished all his consummate art and glorious tone on the Bridge sonata."—H. T. Finck, *New York Evening Post*.

"His tone is quite remarkable, alike in its volume and its quality, while he plays with the fire and finish and intellectual conception of a really great artist."

Westminster Gazette (London).

"Everything that makes instrumental playing great is his—ravishment of tone, affluence of technic, surety of intonation, loftiness and breadth of style, superb musicianship, intellectual culture, sensitiveness of spirit."

Herbert Peyser, *Musical Observer*.



Felix Salmond

ELWYN ARTIST SERIES



**A Josef Hofmann Audience of 7,345 People
Denver, Colo., Auditorium, Nov. 28, 1923**

On March 28th, Josef Hofmann gave his last New York recital of the present season in Carnegie Hall. A few reading notices were inserted in the daily papers, but paid advertisement was not scheduled to start until March 8th. However, the ads were unnecessary, for on March 6th the box office man telephoned the management, the Wolfsohn Musical Bureau, that everything was sold out and that he was then in need of the extra tickets for standing room and stage seats.

Most of our patrons will remember that at the recent Hayes concert many people who had intended to attend the concert were disappointed because of their inability to secure seats, all regular seats being sold out days before the concert. A repetition of this phenomenal sale is sure to occur next season when Hofmann appears, and for that reason many who have not hitherto been subscribers for the Elwyn Artist Series are now making their season reservations.

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Summer Session June 18 to August 1

FRANCES STRIEGEL BURKE, Piano, Interpretation
(Second Season as Guest teacher)
FRANK PATTERSON, Science of Music, Composition, etc.
(Composer of the Opera "The Echo," to be Presented at the Biennial)
H. GOODELL BOUCHER, Voice, Coaching
ARVILLE BELSTAD, Art of Accompanying
DORIS SMITH, Stage Craft (Author of the Pageant "Rosaria")
LELA SLATER, Piano
RITA EMRICH and Assistant—Dunning System
JEAN WARREN CARRICK, Dunning Normal Course
And Others Announced in Prospectus

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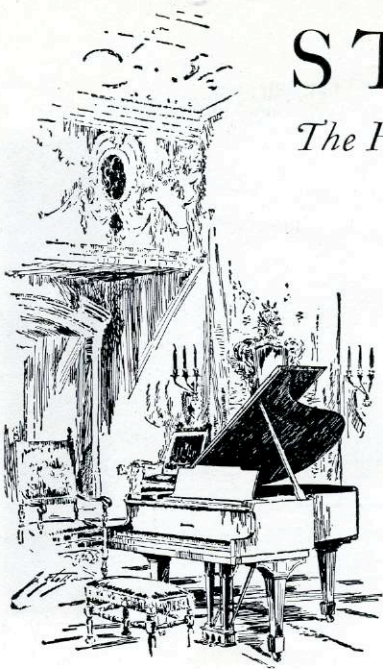
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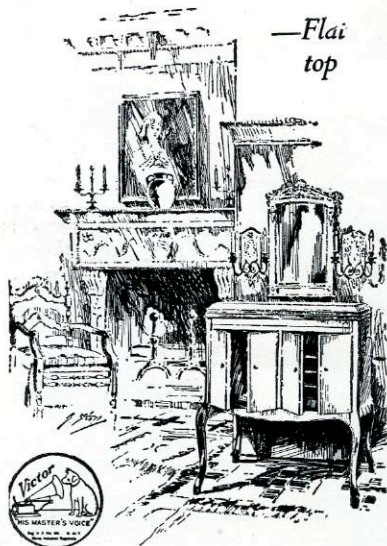
In every musical center the STEINWAY Piano is the outstanding instrument—above and beyond all others. It is used and enthusiastically endorsed by the greatest artists of the present day, among them Hofmann, Samaroff, Matzenauer, Seidel and Salmond, who will be heard in Portland during the coming season.

The STEINWAY Piano may be purchased on convenient terms of payment, if so desired.

With a VICTROLA you may learn and enjoy in your own home the world's masterpieces, interpreted by today's preeminent artists. You may become acquainted with Samaroff, Matzenauer, Lashanska and Johnson even before their appearance here this coming season.

From the many VICTROLA styles, of which we have more than twenty-five, the appropriate choice for your home is an easy matter.

Come to our showrooms this week and let us show you the VICTROLA and explain the convenient terms of payment under which one may be purchased.



Sherman, Clay & Co.

ELWYN ARTIST SERIES

Elwyn Concert Bureau

Presents

Reinald Werrenrath

BARITONE

Auditorium

Thursday Evening, April 30th

1925

MR. HERBERT CARRICK, Accompanist

PROGRAM

I.

- a. Alma Mozart
b. Recit: "Ah, When on that Great Day"
Aria: "Blessed Resurrection Day" } WATCH YE, PRAY YE Bach

II.

- a. Du Bist die Ruh' } Franz Schubert
b. Der Doppelganger }
c. An den Sonnenschein Robert Schumann
d. Liebesgluck Hugo Wolf

III.

- Aria: "Vision Fugitive" from HERODIADE Jules Massenet

IV.

THREE SEA SONGS

- a. Thalatta (O. M. Dennis) Harry Spier
b. Beauty (John Masefield) Easthope Martin
c. Pirate Song (Robert Louis Stevenson) Henry F. Gilbert

V.

- a. The Great Adventure Percy Fletcher
b. Consecration Charles Fonteyn Manney
c. The Wreck of the "Julie Plante" (Wm. H. Drummond) Geoffrey O'Hara
d. Duna (Marjorie Pickthall) Josephine McGill
e. Danny Deever (Rudyard Kipling) Walter Damrosch

Management: Wolfsohn Musical Bureau, Inc.

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1925-1926

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KARSAVINA

SALMOND

LASHANSKA

SEIDEL

MATZENAUER

SAMAROFF

HOFMANN

JOHNSON

KURENKO



Vincente Ballester

Baritone



Vincente Ballester

"Whether we realize it or not, we are listening to one of the greatest voices of its kind in the world."—*Los Angeles Herald*.

"Ballester is an acquisition—Voice, Temperament and Art—the whole combination."
—*Chicago Evening Post*.

"The performance was dominated by the beautiful voice of Vincente Ballester."
—*New York Tribune*.

Vincente Ballester is popular on the Coast from his appearances here with the San Carlo Grand Opera Company, having toured the West for several seasons as leading baritone with this organization. During the season of 1921-1922 he sang leading baritone roles with the Chicago Opera Company, both in Chicago and New York, and then during the season of 1923-24 made his debut with the Metropolitan—a debut which was nothing short of sensational.

"The feature of 'Pagliacci' was an ovation tendered to Vincente Ballester who sang Tonio. † He was recalled a dozen times," said the *New York Times*.

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ELWYN ARTIST SERIES

Margaret Matzenauer

Contralto
Metropolitan Opera Co.



Margaret Matzenauer

—and from the wealth of
press commendations
we glean—

"Not this season has anything else approached in sheer greatness and sublime beauty her final selection."—*Philadelphia North American*.

"Her voice was superb. It was a remarkable piece of singing."

—*Philadelphia Evening Ledger*.

"Mme. Matzenauer sang magnificently."—*Philadelphia Evening Bulletin*.

"Mme. Matzenauer sang with a strange, dark beauty of tone, in texture like to the pile of some thick, warm velvet, steadily sustained and moulded to the contours of the music. The gentle loveliness, the tender sentiment of Brahms' songs have seldom stood clearer. With like beauty of tone, discretion of means, fineness of feeling for music, text and the art of song, Mme. Matzenauer interpreted the two songs of Schumann. As life and work through recent years have mellowed her, so she has refined upon herself.

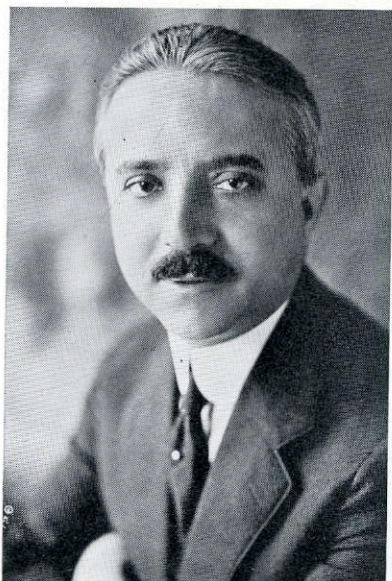
"Not within long memory has singing actress in or out of the opera house declaimed Byrn-hild's monologue with such sustained beauty of song, with such depth and height of tragic passion. With reason Mme. Matzenauer's hearers lingered to release in applause their answering emotion."—*Boston Transcript*.

"Mme. Margaret Matzenauer brought the wealth of her beautiful voice and its rare fineness of expression at its very best to her recital yesterday afternoon.

"Tschaikowsky's four songs, three of them sung in Russian, were full of the lure of his homeland music, and Mme. Matzenauer revealed the variety of her vocal art, its impassioned depths of tone, its lure in rhythm and dramatic meaning, and that ineffable loveliness that lies in the subtlety of her soft voice, its slightest whisper being resonant, vibrant with life."—*Washington Times*.

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Operatic Organization

FORTUNE GALLO
Impresario

**One Opera of the season will be
included as one of the Events
of the Elwyn Artist Series**

SOLOIST SEASON 1924-25

New York Philharmonic
Friends of Music, New York
Philadelphia Orchestra
Chicago Orchestra
Cleveland Orchestra
Cincinnati Orchestra

Comments Which Tell the Story

"Madame Samaroff played yesterday with beauty of tone and with great refinement of style. . . . She commands constant admiration."—*New York Sun*.

"She has a brilliant technique."
—*New York Times*.

"She was a part of the orchestra. . . . Her phrasing was impeccable, her expressiveness notable, her singing rhythm-flawless, her sympathy instinctive."
—*Columbus Evening Dispatch*.

"Olga Samaroff, the soloist of the evening, gave a magnificent performance of the Liszt E. Flat Major piano concerto. Mme. Samaroff is a supreme artist."—*Cleveland Times*.

"Mme. Samaroff, whose reputation is world-wide, performed her part with the consummate skill, the musical talent and the artistic temperament of the genuine virtuoso."
—*Chicago Daily News*.



Olga Samaroff

ELWYN ARTIST SERIES

Edward Johnson

Tenor

Metropolitan Opera Company

in Concert and Opera

An evening at the Metropolitan Opera House could offer little more than is in store for our patrons when we bring Edward Johnson, as one of the Elwyn events next season. For Mr. Johnson and Miss Joan Ruth, soprano of the Metropolitan, will present scenes from three of the operas that have made Edward Johnson famous the world over as the foremost interpreter of the Italian and French lyric drama. Special scenery, beautiful costumes and new lighting effects will combine to make this one of the greatest attractions ever offered on any concert course.

The program will include:

Garden Scene from RIGOLETTO

- (a) La donna e Mobile
- (b) Duet: E il sol dell' anima
- (c) Caro Nome

First Act of LA BOHEME

- (a) Mi Chiamano Mimi
- (b) Che gelida manina
- (c) O soave fanciulla

Balcony Scene from ROMEO ET JULIETTE

- (a) Valse (Juliette's Waltz Song)
- (b) Ah! leve-toi soleil
- (c) Ah! ne fuis pas encore



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Toscha Seidel

Russian Violinist

"A Mighty Master of His Instrument" returns to America after triumphal European tour.

From *Christiania "Orebladet,"* 4th Sept., 1924.

Toscha Seidel is something apart. We have heard a legion of splendid violinists since he made his debut here, but his power is just as wonderful as ever. Had he lived in the dark Middle Ages he would have been burned alive as a wizard,—if indeed he had not at the last moment bewitched even his executioners. In the presence of such genuine, all-conquering art it is purposeless to go into details. Toscha Seidel is, in short, the chosen darling of the Muses; he has already brought the world to his feet. What is it that effects this? Perhaps the fact that he does not merely play his pieces, but lives in them, with life and body. He weeps with the composers, laughs with them, worships with them. Can we wonder that people become enthusiastic almost to madness.



Toscha Seidel

James, Kerns & Abbott Company

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Ninth and Flanders Streets, Portland, Oregon

Maria Kurenko

“A New Patti from Siberia”

—Pitts Sanborn

Maria Kurenko, variously referred to as the “Russian Nightingale”, a “New Patti from Siberia” and “Europe’s Newest Sensation” was recently engaged by the Wolfsohn Bureau for an American tour. She makes her debut this Fall as one of the distinguished guest artists of the Los Angeles Opera Association, opening the opera season in that City. Following this engagement she will appear in recital at the Exposition Auditorium in San Francisco. After her initial appearances on the Pacific Coast, Mme. Kurenko will go East where she has been booked to appear on the large Concert Courses in Denver, Chicago, Detroit and will make her New York debut on the big subscription series of the Wolfsohn Bureau at Carnegie Hall on January 16th.

It is the opinion of the management that Mme. Kurenko will prove to be one of the greatest successes brought to America in recent years.

Miss Kurenko is a native of Tomsk, Siberia. Going to Moscow, she studied under the famous Mazetti at the Moscow Conservatory. Her early ambition was to become an expert of criminal law so that she might defend the unfortunates who found themselves at variance with the Czar’s government and the prevailing idea of liberty which that government enforced. But friends and Prof. Mazetti urged that she accept an engagement which was offered her by an operatic company in Kharkoff, where she made her debut less than seven years ago.

Rumors of a “new Patti” began to reach European centers about two years ago.

Early in 1924 she appeared in Riga, Helsingfors, and other cities along the Baltic Coast and then late in the spring she sang in Paris where she was heard by a representative of the Wolfsohn Bureau who immediately took steps to secure her for an American tour.



Maria Kurenko

Make Reservations Now

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A deposit of \$1.00 per ticket holds your reservation. Balance on or before Oct. 1st.

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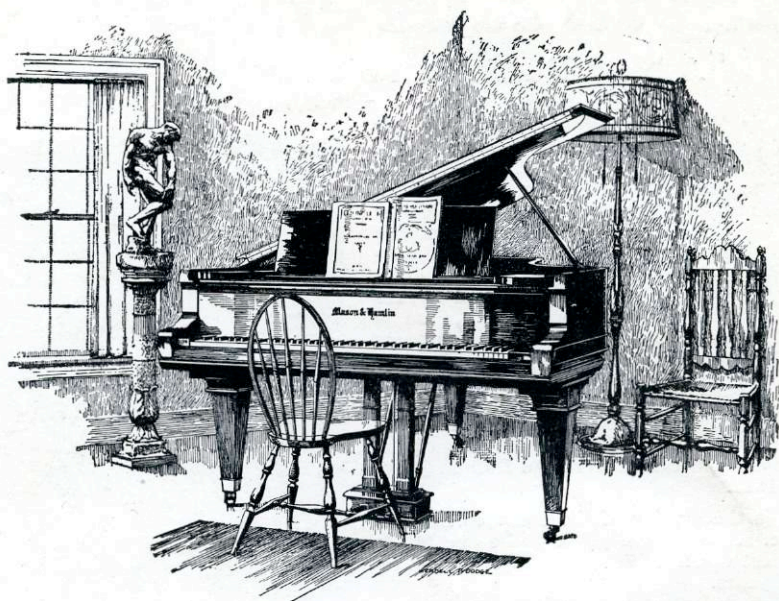
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