Music Notes

By Florence Rosard Lawrence

AFTER a week of triumphs, the Lambardi opera company last night sang the great double bill of "Cavalleria Rusticana" and "I Pagliacci" to an audience which filled the Mason theater. Both these operas are strong with the humanity that is in all of us. Emotions common to everyone find simple, straightforward expression both musically and dramatically, and men and women love and hate and have their revenge with an earnestness and conviction which make them seem pardonable.

Both Mascagni and Leoncavello have written music about these themes which accentuate every phase, and communicate with wonderful intensity the spirit of the situation to the appreciative listener.

Interpreted by such a cast as that of last night, there is no note in our sensibilities which is not played upon with marvelous skill and touched to responsiveness by the magic of beautiful voices in music which quickens every fiber of our being.

The part of Santuzza is one in which some of the greatest prima donnas of the period have achieved their first fame, but no more ideal impersonation of the character can be imagined than that of Mme. Bosetti last night. Her dramatic work has already been noted, but in her opening appearance here on Monday night she evinced no such vocal possibilities as those with which she astonished and delighted her listeners last night. Her voice attained that completeness of sound in which the overtone is constantly apparent, and throughout the long difficult part this quality so constantly sought and so rarely heard was evidenced.

Brilliant as was the work of Madame Bosetti, she was not alone in the success of the opera, for Mme. A. Giana sang the part of Lola with unexpected ability and a beauty of voice and freedom of delivery which shows marked advancement over anything she has ever done here before. Graceful and pretty, it is possible for this young singer to go far in the next few years if she continues to study and improve with the results noted in the last year. Mme. A. Bugamelli sang Mama Lucia with her accustomed reliability and P. Bugamelli was cast as Alfio, giving an adequate and at times fairly brilliant performance.

Scalabrini sang in both bills and deserves the highest commendation for his work in both parts. As Turiddu he was indifferent, nonchalant and happy-go-lucky, going even to his death with only a moment's hesitation and a song on his lips. His scene with Santuzza and Lola was excellent and he sang his songs, especially the drinking song, with tremendous vitality and verve, which elicited "bravos" and demands for an encore.

As Canio he played the role less quietly perhaps than one might wish, but still with a restraint which was much more admirable than too wild a passion. He sang his big song in the first act with splendid power and woke to a quicker realization of his opportunities in the tragic finale of the opera.

Esther Adaberto sang Nedda, and looked a beautiful one indeed, as she danced and sang while the volcano of hatred and desperation was boiling in Canio's heart. The beautiful quality and charm of this singer's vocalization were realized to the utmost last night, and called forth warm applause from an enthusiastic and approving audience.

Angelo Antola, long a reigning favorite as Tonio, displayed his fine histrionic power in the role, and acted and sang it with the best possible effect. His rendition of the prologue was a magnificent effort, and despite his having sung in the afternoon in "Madam Butterfly," he responded to the demand for an encore, achieving the almost impossible feat of a second equally splendid song.

The productions of both operas are good, and the chorus and orchestra maintained consistently the reputation for good work which they have already established. Eduardo Lebegott directed.

It is definitely announced that the company will return for another week within a short time. Then Manager Berry has promised that "La Boheme" shall be sung if there are enough requests for it. All those who remember the magnificent production of this opera which was made last year will undoubtedly voice an immediate vote for "Boheme." "Iris," long promised, is also one of the possibilities of the next engagement, and probably "La Tosca" as well as other more familiar works.

The return of these singers will be awaited with pleasant anticipations, for the earnest and artistic work which has distinguished the productions this week has established the company upon a plane much higher than anything they have accomplished in previous visits.

Musical affairs for March show little signs of decreasing, either in quality or number. Among the announcements sent in from the Behymer bureau are these: On Tuesday evening, March 8, Tillie Koenen, the famous Dutch contralto, will be heard at Simpson auditorium. Friday afternoon, the 11th, she will sing with the Symphony orchestra at the fifth Symphony concert, before departing for the north.

Sunday, March 13, Mrs. Estelle Heartt Dreyfus will present a Lenten song vespers at 4 o'clock in the afternoon at the Woman's club house, introducing a special Lenten program, with Mr. Opid, 'cellist; Mrs. Robinson at the piano.

Tuesday, March 15, and Saturday afternoon, the 19th, at Simpson auditorium, Myrtle Elvyn, a Chicago pianist, will be heard in two recitals.

The evening of Monday, March 21, and afternoon of the 22d, Maud Powell, one of the greatest of women violinists is scheduled for two recitals.

On Sunday evenings the Baumgardt European travelogues and easy-chair journeys are announced at Blanchard's hall.

All the leading churches promise Easter programs worthy of mention, and rehearsals are now on for the various choirs.

On Fdiray, April 1, the sixth and last Symphony concert—a Wagner program—will be given at the auditorium.

The Ellis club is scheduled for Tuesday, the 19th, and the Flonzaley Chamber Music quartet is due the same month.

The final vocal recital of this season will be gievn on March 8 in Simpson auditorium, when Mr. Behymer presents to the Pacific coast and patrons of music in this city the famous Tilly Koenen, Dutch contralto of renown in Europe. Miss Koenen's position on the continent and in England is undisputed, and her coming to the Pacific coast this season is something which the patrons of the best in music should appreciate. We are not wont to hear the big singing stars during their first American tour.

Of Dutch parentage, she was born on the island of Java, but received her early education and musical equipment at The Hague. It was from this capital city that her first concert tour was planned; it was here also two years ago that she sang for the young queen of Holland and was decorated for her work. This year before leaving for America it was Miss Koenen's good fortune to be "commanded" to appear before the queen again, and as the meeting was informal the queen took from her own corsage a jewel of extraordinary value and gave it to Miss Koenen.

The Koenen program is given in detail below, as many of the numbers to be presented are new to patrons of the recital stage:

"Dem Unendlichen" (Schubert).
"Die Krahe" (Schubert).
"Sapplsche Ode" (Brahms).
"Wehe so Willst Du" (Brahms).
"La Zingerella" (Paisiello).
"Ah Se Tu Dormi" (Bassani).
"Ridonami la Calma" (Tosti).
"Furibondo Spria il Vento" (Handel).
"Sunbeams" (Landon Ronald).
"Baby" (Mallinson).
Three Dutch children's songs—"Kyjk zoo'n lustig spannetje," "Poppengedoe," "Een Dansje," (Catherina van Rennes).
"Wiegenlied" (Richard Strauss).
"Die Wasserrose" (Richard Strauss).
"Die Zigeunerin" (Hugo Wolf).
"Er Ist's" (Hugo Wolf).

B. R. Baumgardt announces that he will again start his series of beautifully illustrated easy chair journeys, where a bargain counter trip to Europe and back may be secured every Sunday evening, beginning next Sunday evening.

Manager Behymer has arranged for the large Blanchard hall for the Baumgardt lectures this year. It is large and commodious, where comfortable seats may be secured for every one, and as the inaugural of the Baumgardt talks will be given a subject of daily, or rather nightly interest to the people of this country—the approach of Halley's comet.

This is to be a popular talk, superbly illustrated with data compiled since Halley's comet last appeared in 1883 down to the present time.

The travelogues to follow will be "Switzerland the Beautiful," "Venice the Superb," "The Castles and Legends of the Rhine," and many other subjects treated only as Professor Baumgardt can treat them.

There will be a season ticket price and plenty of cheap seats. Sunday night is selected as the proper time to hold these lectures for the convenience of many who are interested in them.

The second subscription concert of the Flonzaley Chamber Music quartet was given in New York several weeks ago, against the opening of the much discussed opera, "Elektra," and the large and enthusiastic audience was one of the finest compliments that could be paid this sterling quartet's work and showed clearly the esteem in which they are held in New York. Their concert in this city, which will be some time during April, is regarded with pleasant anticipations by the lovers of this delightful and elevating form of pure music.

With the final Carreno concert in this city, or rather in Southern California a few days ago, arrangements were made for the appearance here of Cecile Chaminade, the famous and charming French composer and pianist, who took New York by storm on her visit there last year.

Archibald Sessions will give an organ recital at Christ church Wednesday night, March 2, at 8:15 o'clock. Henry S. Williams, baritone, will assist in this program:

Scherzo, op. 47, No. 4 (Max Reger).
Three choral preludes, op. 122, "My Inmost Heart Doth Yearn," "A Rose Breaks Into Bloom," "My Inmost Heart Rejoiceth" (Brahms).
Angel Scene, from "Hansel und Gretel," traum-pantomime (Humperdinck).
Baritone, "Gloria" (Buzzi-Peccia).
Introduction to third act and bridal chorus from "Lohengrin" (Wagner).

Mr. Sessions' next organ recital will be given Wednesday afternoon, March -6, at 4 o'clock.

The Matinee Musical club will meet Thursday afternoon at the home of Miss Eva Adele Olney, 1127 El Molino street. Miss Olney will be assisted by Miss Edith Schulenburg. The composer to be studied is Chaminade.

An American composers' concert will be given this afternoon at First Unitarian church by Miss Margaret Goetz, contralto; Mrs. W. J. Kirkpatrick, soprano; Gage Christopher, baritone, and the Woman's quartet. Mrs. Ada Marsh Chick will play an organ solo and Miss May Burnham Orcutt will be at the piano.

The program includes a number of specially interesting compositions, and will undoubtedly attract many listeners. The numbers to be presented are:

Organ—"An Indian Lodge," "The Wild Rose" (MacDowell).
The Geat Rain Song of the Zunis (Traver), Mrs. Kirkpatrick, Misses Goetz, Montgomery and Ciesielska.
"Ballad of the Trees and the Master" (Chadwick), "June" (Beach), "Like a Rosebud" (LaForge), Mrs. Kirkpatrick.
Duet—"Emmanuel" (Coombs), Mrs. Kirkpatrick and Mr. Christopher.
"Allah" (Chadwick), "Meg Merrilies and Ghosts" (Long), "The Nightingale" (Stephens), Miss Goetz.
"The Sea" (MacDowell, "I Dreamed of a Princess Fair to See" (Hadley), "With Rue My Heart Is Laden" (Branscombe), "Zion Is Captive Yet" (from "Hora Novissima) (Parker), Mr. Christopher.
Duet—"The Voice of Spring" (Foote), Mrs. Kirkpatrick and Miss Goetz.
"'Twas April" (Nevin), "The Butterfly" (Chase), "If I Knew" (Gaynor), "Flower Rain" (Schneider), Mrs. Kirkpatrick.
"The Coyote" (LaForge), "For You, Dearest Heart" (Ikoot), "People Victorious" (from "Hora Novissima") (Parker), Miss Goetz.
Quarette—"The Rose and the Moth" (Jamison).

During the last few years the management of the Los Angeles Symphony orchestra has endeavored to assist in furthering interest by presenting some compositon by a resident composer. The "Suite Antique," by Lucchesi, Schoenfeld's "Grand Festival March" and "Characteristic March," Frederick Stevensen's "Queen Mab" and Pemberton's "Reverie" for string orchestra have already been played, and this season will see the presentation at the next Symphony concert, March 11, of Mason's "Overture in F Minor." This is fully up to the high standard which Mr. Mason has already set for himself in previous works, "Grand Polonaise," "Symphony Overture" and the lyric piece for strings, all of which have been heard in orchestral concerts. The presence of so ambitious and scholarly a musician is a distinct advantage to our city, and recognition from the managers of the Symphony orchestra is an encouraging sign of growth in our own musical self-confidence and esteem.

The Woman's Lyric club will be heard in concert Friday evening, March 11, at Simpson auditorium. Frederick Stevenson's beautiful "Viennese Serenade" and "The Legend of Granada," a cantata in true Spanish style, by Henry Hadley, are among the numbers to be presented. The club will be assisted by Harry C. Lott, baritone; Leroy Jepson, tenor; Ludwig Opid, 'cello; Miss Myrtle Ouellet, harp, and Oscar Seiling, violin. From among club members Miss Willie Smyser has been chosen for solo work. Mrs. Ada Marsh Chick will furnish organ accompaniments. With Miss O'Donoughue at the piano and Mr. Poulin directing a very enjoyable concert may be expected.

MISS TILLY KOENEN
Famous Dutch contralto who will sing here next month.

PLAN TESTS OF AIRSHIP MOTORS

AERO CLUB MEMBERS WORK AT MOTORDROME

Invention by Frank A. Garbutt Will Be Given to Public if Successful—Automatic Stability Sought

Experiments with engines probably will be the first thing tried out by the Aero club of California in its new experiment field at the Los Angeles motordrome at Playa del Rey. Engines are the things needed, and so far there have been few successful machines built.

Frank A. Garbutt has designed a rotating engine with nine cylinders which he believes will be successful, and he is now constructing parts and hopes to have an engine built in three weeks and then give it a thorough test.

Garbutt has his own opinions about engines, and is planning a series of experiments so that he can test his new invention thoroughly berore it is used on an aeroplane. He proposes to find out by electric dynamo measurements how much horsepower it will require to run the engine itself, how much is used up in its rotations in the air, and how much it is able to produce when operated to its full capacity. Then he will apply its own power and measure its development.

These experiments will be conducted by Mr. Garbutt and the club as soon as the engine can be put together. Similar tests will be made with other engines. There are three new types for airships being built here and in Pasadena, and they should be ready for official tests within two or three weeks.

As far as Garbutt is concerned, all his experiments will be published for the good of the science of aeronautics, it being his plan to develop all knowledge possible instead of making a mystery out of it for commercial purposes. He is actuated by the belief that whatever is invented should be put to use as quickly as opssible.

After engines, propellers will be tackled. An engine may have all kinds of power, but if the propellers are not pitched properly or fail to develop "thrust," the work of the engine goes for naught. Very few propellers to date are successful, and even if the maker happens to hit upon the proper shape the construction often is faulty with the result that the propeller develops serious defects or fails to stand the strain required.

Automatic Stability Sought

The great feature to be studied and which opens a wide field for research is stability, or the maintaining of equilibrium. Automatic stability is the much desired end of all experiments, and when once discovered or invented will mark an epoch in the construction and use of aeroplanes.

The suit of the Wright brothers for an injunction against Paulhan and Curtiss, to prohibit the use of ailerons, which have the same effect in balancing an aeroplane as the warping system invented and patented by the Wrights, has made it necessary for the invention of a new method of maintaining stability, if others besides the Wrights expect to be able to continue flights.

To this end the club members will lend their efforts, and it is believed that some way can be devised to accomplish equilibrium other than the methods already in use and covered by the patent of the Wrights.

One of the principal features of aeroplane construction is locating the center of gravity so that the machine is balanced when aviator and supplies are loaded. If this is obtained it is up to the aviator to maintain his balance by his fore and aft stability—that is, the elevator in front and the tail—and his lateral stability with the ailerons.

Proper construction is absolutely necessary, and all proportions must be well worked out beforehand or the machine will tip one way or the other and likely smash. The several accidents to the Gill-Dosh machine at the aviation meet were due largely to defects in balance, as it was hard to control the aeroplane in alighting.

H. LaV. Twining, president of the Aero club of California, will confer with Mr. Garbutt this week and work out the former's suggestions into a definite plan for action. Jack Prince, who is constructing the motordrome, is to put up the aeroplane building as soon as progress on the motordrome itself will permit.

The structure is to be 600 feet long and forty feet wide, and will have partitions so that those having machines may maintain privacy. There is to be a machine shop for general use of the experimenters.

Until some success is attained all the experiments will be conducted inside the motordrome, where there will be a third of a mile straightaway. Thereafter, if there is sufficient development, the course planned for the outside of the track will be laid out and trials will be made.

One of the conditions on which the Motordrome company signed the contract was that the public should be permitted to witness free all experiments, provided there was no interference with the work, and except on such days as exhibitions are held. Regular test days will be named at which the Aero club will attend in a body.

Davis Music Studio

Preparations are being pushed forward for an extensive spring term of work in this well known institution. Many music students from adjoining cities are finding their way to this school, and not without good reasons.

LETTS WILL BANQUET WORKERS OF Y. M. C. A.

President of Association Praises Labors of Those Who Participated in Membership Contest

President Arthur Letts of the Young Men's Christian association will give a dinner complimentary to those who worked in the membership campaign which has just closed. The date and arangements will be decided upon later. Mr. Letts has issued the following letter of commendation for the work done during the campaign:

To the Y. M. C. A. secretaries and co-workers in the recent campaign: As president of the Young Men's Christian association, I want personally to thank each and every one of you who have so faithfully and lovingly given your time and have worked so hard to increase our membership.

It is a source of deepest pleasure to have you so true to the nobler life—I am proud of you—the giving of yourselves so generously out of love for young men indeed is inspiring and significant of true Americanism, worthy of highest praise. I feel that our association and our city are to be congratulated upon having such good and loyal men in our midst.

On behalf of the association, and personally, I heartily thank you, and trust that the great success of the campaign just ended is only a beginning for greater work to be accomplished in the future in the cause of young men.

No artists in recent events have won a more glowing reception than Miss Alice Russell, soprano, and Mr. Edwin E. Russell, baritone, Davis music studio pupils, who participated in the Hook functions at the Alexandria hotel last Tuesday evening.

Too Much Water on the Hair a Mistake

(From Toilettes of Today, Paris)

"If your hair is becoming dry and brittle, breaking off and losing color, follow the lead of the many who have abandoned the use of soap and water and taken up a new method of dry shampooing," said Claribel Montague in her lecture on "Beauty" at the Theater Monet, Thursday. "It has been proven beyond question that too frequent wetting and the application of alkaline substances to the hair is a mistake.

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"To make the dry shampoo mix four ounces of powdered orris root with four ounces of therox. Sprinkle a tablespoonful of the mixture on the head and brush it well through the hair. Do this once or twice a week if the hair is thin and scanty and you will soon notice a new growth of hair. Nothing will make the hair so beautifully fine and lustrous as this dry shampoo."

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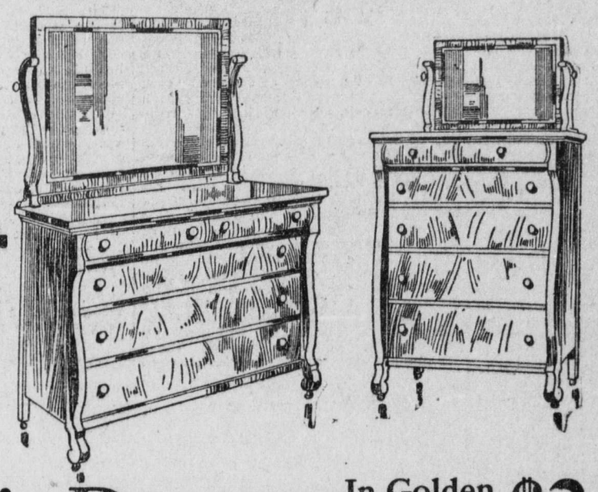

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