

Sensations and Their Makers

KUBELIK, THE NEW VIOLINIST, AND WIZARD PADEREWSKI

NEW YORK, April 22.—This has been a peculiar season as far as sensations are concerned, and the sensations themselves are not nearly so interesting as the story of their making, if one only dares to tell it. Sensations of different from artists, insofar as artists are born, not made, while sensations are made, not born. It seems quite needless to tell this, for it is generally known, yet always forgotten when it should be remembered. A person may be an artist and a sensation, but it does not always follow that a sensation is an artist.

To illustrate the point, we will take a hasty glance at the true conditions surrounding the musical season. All musical seasons open up about alike, and from all sources you hear of the "tremendous sensation" to appear during the year. At the end of the season there are two sets of sensations—those who by sheer ability have won a circle of devotees to their great art and those who by the subtle and indescribable methods of their management are in the eye of the people, who really cannot tell why they are carried away—but they are. This is ascribed to occult powers, to magnetism, to hypnotism, etc. Perhaps it is all these, but it is the influence of the manager over the people, not the artist. The colossal success of this season were Bauer, Kreisler, Bloomfield, Zeller, Gerardi and Hofmann. The sensations were Paderewski and Kubelik, and between them there was enough to keep one busy.

Of course, the tales were wonderful, and it makes one marvel that Associated Press wires lend themselves to the description of such things as Paderewski's "fury" at Kubelik, and Kubelik's temper about Paderewski, and drive that everybody knows at a glance in the press agent's creation. Another very diplomatic stroke of the management was a vivid and graphic description of Kubelik's sailing from America, and the briny tears that rivaled in saline quality, if not in quantity, the ocean upon which he was about to embark, the grief-stricken females who longed to press a maternal kiss (it could not be any other, for Kubelik is a frail, dainty youth of 20), as they moaned the sad but inevitable farewell.

America and Emotion.
These tales, as also much of the applause and many receptions accorded artists, never fail to bring to mind the well-known custom of the Chinese funerals, and those who are paid for the trouble of crying and mourning. The amount of noise and the degree of grief are, of course, dependent upon the amount of money expended upon the mourners. It is too bad, indeed, that art should descend to such methods, but it is a greater pity that true artists do not get what they really deserve on account of these conditions.

When we hear of a wild demonstration in some cases and a wild reception in others, there is nothing for the outsider to infer except that the one artist inspired it, while the other did not. The truth is that this is not at all the case. To follow the matter from the most intimate point brings us face to face with the fact that American audiences are not emotional, they are in a quiet, refined, guarded way. To give any show of real, human impulses is almost unknown, for the thought of "how it looks to the people" is ever uppermost. It is impossible to attend the great musical affairs of New York and Boston without having this fact stamped indelibly upon one's understanding. The Boston Symphony, which is the greatest orchestra, not only of America, but of the world, arouses what is in America "tremendous enthusiasm," but it is always a cultured, refined enthusiasm. The wild hurrahs and cheering of the European enthusiasts are entirely unheard of, and if they be manifest in a few exceptional cases (always foreigners, of course), they are immediately the point of interest; the artist is forgotten, the music is in oblivion; there is nothing to think of but the one who had sufficient temerity and emotion to "let loose." Yet this does not prevent us from reading about the hysterical receptions accorded Paderewski and Kubelik, but we who attend the concerts never see them except on paper. On the other hand, when we hear applause at the most inopportune moments, applause which is truly ignorant as to where, when and how—we cannot be induced to believe that this is due to true emotional appreciation.

The Case of Kubelik.
Kubelik, the young Bohemian violinist, who has been delighting American audiences and incidentally capturing American dollars, has drawn enormous houses this season, which was his first in America. Kubelik is not the violinist that he will be when time has added its treasures to the boy's marvelous talents. Kubelik was not born in the lap of luxury; to the contrary, his father was a market gardener, who had a little farm near Prague, Bohemia. The family was of the simplest habits; in a word, they were peasants, pure and simple. The father was an amateur musician of fair ability. He taught little Jan himself, and made a fiddle for him when he was 5 years of age. One of the most remarkable things about the young fellow is his extreme talent for adaptability, as he is well-bred and understands society and its requirements, notwithstanding the fact that he is not "to the manner born." This was the point emphasized by his teacher, Karl Ondricko, who is second violin of the Kneisel Quartet. He told me that Kubelik's greatest success lay in his wonderful power to adapt himself to any and every condition, whether of study or otherwise. Kubelik has had a remarkable career in Europe, a career that was really sensational there. When he was brought to America it was determined by his exploiters that he must be the sensation of the season here. Whether he was or was not must be settled between the managers of Kubelik and Paderewski, as the people who, after all, are supposed to make the sensations, have been so busy enjoying other equally great and greater artists, that they have no time to bother about it. At the Kubelik concerts it must be admitted that demonstrations were loud and long. It must also be added that besides the audiences who are always interested in concerts the percentage of Bohemians who saved their "mitten" and paid their beautiful tribute to their countryman, was very large. It was very effective, it was very affecting, it made one envy the possessor of a country that cares enough about a landman to give him support and encouragement, but it was not the hysterical, emotional outbreak caused by unparalleled and superhuman music that the exploiters would like to have us believe that it was.

Kubelik Calmly Considered.
There were many and divided opinions of Kubelik, and it is safe to say that he was neither as extravagantly good nor as extravagantly bad as he was written down. Kubelik has a technique that is nothing short of marvelous, that is the technique of the left hand. For him there are no hardships; he throws off the most difficult passages like pearls off the string. Without hearing him, no one can realize the degree of his greatness, and without understanding the violin, no one can realize what consummate ease is his. His right arm, however, is not in keeping with the fingers of the left, for he draws a short bow, which prevents the long, sonorous tone, and the perfect legato. His tone is indescribable, almost uncanny; it is not big but it is penetrating, and very sweet, leaving one with the feeling that it will be different some day.

As to whether Kubelik is or is not interesting, is purely a matter of taste, as in his readings he is certainly not, but he is in his methods of doing things. He himself is peculiarly devoid of dramatic fire and emotion, yet taking into consideration his age, it may be accounted for. He

shows sentiment, not always well poised, but well meaning. As to the intellect displayed, it is hard to judge, for his program has been given to the technical side wholly; but it is safe to say that, judging from what he has accomplished, he must have no small amount of intelligence, and when time will have done for him what nothing else can do, he will be at his greatest height, his greatest value, and he will be relegated to the shelf as a "back number" by the ubiquitous manager of a new "sensation."

The Case of Paderewski.
Six years ago I said in The Oregonian that Paderewski is a distinct type of inflated value. How it has been managed, how kept up, is not for us to say. We do not understand the machinery, and would not, even if we could see it. Paderewski is a great artist and an interesting character. I am willing to go further and say he is one of the greatest of his time. More than this could not be said unless it were possible to say that he is the greatest. Unfortunately it is not possible to say this, notwithstanding the pen pictures of violent color. At his first recital which it must be conceded, filled the house to suffocation (for, he it understood, he is worth more money at the box office than most musicians living), the enthusiasm was intense.

After the programme was completed the audience remained, but this also is customary, as the habit of breaking into the violent color. At his first recital which it must be conceded, filled the house to suffocation (for, he it understood, he is worth more money at the box office than most musicians living), the enthusiasm was intense. As a matter of fact, it insisted, and one young girl of about 15, who showed her self a suburbanite in every sense, clambered over the footlights onto the stage. Far from following her example, she was the object of much merriment and derision among those who, while delighted to see a healthy degree, were far from the hysterical, emotional condition that some of the dailies would like to impute to the violinist of New York. Paderewski is certainly a unique figure. It would be interesting to know how he will go down in history. Last week he played at the White House, and with Mrs. Paderewski, was entertained at dinner by President and Mrs. Roosevelt.

Paderewski has created a new sort of sensation by consenting to appear with other orchestras. In New York he played with an orchestra under Herman Hans Weizel, and in Washington under Reginald De Koven. This latter fact was regarded as beyond explanation, as De Koven's worst enemy could hardly accuse him of being a serious musician, but Paderewski is a good drawing card, and if he is willing, far be it from them to object.

American Sensation Abroad.
The Pacific Coast has sent at least one sensation to Europe, and this is the 14-year-old pianist, Alma Stenel, whose life and studies were spent in San Francisco. She made a tour last year on tour with Kubelik, through the large European cities, and April 19 she gives a piano recital of tremendous difficulty at St. James' Hall.

QUESTIONS AND ANSWERS

LETTERS asking for general information will be answered in this column. Letters should be written on one side of the paper, and must be accompanied by the name and address of the writer, not for publication, however. All letters without the name of the writer go to the wastebasket.

Second Cousins.
What relation would first cousin's children be to one another? One says they are second, another says they are third. Which is right?
M. C. M.

They are second cousins. The Century Dictionary thus defines cousins: "The children of brothers and sisters are called cousins german, first cousins or full cousins; children of first cousins are called second cousins, etc. Often, however, the term second cousin is loosely applied to the son or daughter of a cousin german, more properly called a first cousin once removed."

Will Some Subscriber Answer?
A good many years ago I read somewhere that Alexander Hamilton, some time after the adoption of the Constitution, and before its adoption by all the original 13 states, planted 11 trees in such a way that only 11 of them could be seen from any one point of view. Was there any significance in this?

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there and sleeping one night in every six months, enough improvements providing he can get necessary witnesses to comply with the law, providing he is a business man in a city 30 miles from his claim?

G. W. W.

This would not constitute actual, bona fide residence, though it might make final proof go through all right if the testimony were strong enough to satisfy the Register and Receiver of the local Land Office and no adverse claimants appeared or no protest was filed.

Ambassadors and Ministers.

Who was the first United States Ambassador, where was he sent and when? Is there a difference between an Ambassador and a Minister? If so, what?

M. D. C.

An Ambassador is a diplomatic agent of the highest rank. He represents the person of his sovereign, as well as the state. The United States sent and received no Ambassador until 1893, but only Ministers of the second rank, who were often popularly called Ambassadors. A Minister represents his state only. He ranks next to an Ambassador. The first United States Ambassador was Thomas F. Bayard, Great Britain, 1893.

Mortality Statistics.

In the United States, how many persons in 5000 live to the age of 60? M. B.

There are no reliable statistics of mortality upon birth to the age of 10. According to the American tables of mortality, out of 5000 persons in good health at the age of 10 years, 2396 will live till 60 years of age.

Physicians Must Have State Licenses.

1. Does a diploma from a medical college entitle its holder to practice in this state without passing an examination for state license?
2. Can a physician who has not taken out such license legally collect his bills?
3. When a physician comes to this state

from another must he take out license before he begins practice, or does the law allow him to practice for a specified time before taking out license?

M.

Under all circumstances he must pass an examination and procure a license before he can practice in Oregon. The minimum fine for practicing without a license is \$50.

Inheritance.

1. If a son dies leaving no will, does the father inherit all the property according to law? Or do other members of the family have a share?

2. If after I have taken a homestead on unsurveyed land and have kept a continued residence of nearly two years, can a timber-cruiser lay scrip on it and hold it?

1. If the intestate leave no wife or lineal descendants, the property shall descend to the father.
2. No; the law will protect you.

Fencing Government Land.

A man who owns land inclosed along with it a good deal of Government range, the fence being partly on his own and partly on unowned land. Does he have any right to turn out of such pasture another man's horses and cows?

He can turn them off of his own land, but has no right to interfere with them on Government land, and has no right to inclose Government land.

Qualifications for Divorce.

How long have you to be a resident of this state before you can get a divorce, and how many years have the parties to be separated so as to get one for desertion?

W. G.

An inhabitant of the state at the commencement of the suit and for one year prior thereto. Willful desertion for the period of one year.

King Edward's Coronation.

1. By what authority would Miss Alice Roosevelt be called "Princess"?

Alice had she visited King Edward's coronation?

2. Why has King Edward's coronation been deferred for so long a time since Mrs. Victoria's death, and his accession to the throne?

C. E. W.

1. There would be no such title, and no authority for it.

2. Coronations are considered such important functions that it is necessary to prepare preparations for a considerable time.

Yes.

According to the laws of Oregon can a

girl legally marry at the age of 16 with the parents' consent?

B. J.

To Various Correspondents.

E. A. B.—We have published twice recently the law regarding payment for periodicals not ordered. See this department of Sunday, April 13, page 27, for full answer to your inquiry.

J. I. T.—Senator Joseph Simon was born in 1861 in Germany. The steel bridge opened to railroad traffic in June, 1898.

A. H.—You can get a map of Oregon at any good bookstore in Portland.

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