

May Festival at Corvallis

GREAT SUCCESS OF CONCERTS BY WILLAMETTE VALLEY CHORAL UNION

CORVALLIS, Or., May 16.—In this, the fourth year of its existence, the May Festival, came to Corvallis—the town of about 2000 inhabitants, 30 miles from Portland, in Benton County. The chief advantage of the city lay in the State Agricultural College, with its corps of over 100 professors, and a student body of over 450. To the hearty co-operation of the whole institution, and the resolution of the citizens to assume their full share of the burden, the success of the festival is due.

The army of the college provided a building, 70x100 feet in size, excellent in acoustic properties, lending itself admirably to conversation into an auditorium seating a chorus of 30, an orchestra of 40 pieces and an audience of over 1200 persons. A chorus contingent of 120 had been trained since February last from the college and town of Corvallis, by Mr. Wallace Nash; a similar body of between 40 and 50 in Albany by President W. H. Lee, and one of about 30 in Eugene by W. Gifford Nash, dean of the college of music at the State University.

The Portland Symphony Orchestra had been invited to co-operate, and, largely through the influence of George Bertram, the well-known double-bass player, its members entered heartily into the spirit of the festival, and many of them put themselves to much personal inconvenience and some loss of salary. The orchestra of nearly 40 well trained and competent musicians was organized. Every Portlander has had the chance to admire the singing of Mrs. Rose Bloch Bauer, soprano; Mrs. Walter Reed, contralto; and W. H. Boyer, tenor. The bass parts were well filled by Professor T. M. Glen, of Eugene, who has sung with increasing acceptance at each festival.

On Tuesday night, May 13, an audience of about 1000 persons assembled for the first concert. The chorus members filled the seats they held throughout the festival. It is but his due to say that players, singers and audience all recognized his eminent fitness for the post. As a conductor he is clear, resolute, energetic, knows every note of the music to be interpreted, and is so imbued with it that his spirit seems to animate both players and singers.

The concert commenced with the D Major Symphony of Beethoven. Through its five divisions it was listened to with the closest attention and delight. A quiet and more interested audience could not be assembled, proving once more that the best classical music is equally interpreted by no means "over the heads" of average people. The three rapid movements, allegro, scherzo, and allegro molto, went with a most inspiring verve and clearness. It may be doubted if the larghetto was not a trifle too much of a lingering sweetness long drawn out. This noble work was followed by the Mendelssohn Capriccio Brillant for piano and orchestra. The young pianist, Arthur Frazer, of Eugene, a long-time pupil of Mr. Nash, was well received. His tone left nothing to be desired; his memory, his self-possession were never at fault; his technique, especially in the rapid, brilliant right hand passages, was both clean and even. He received a determined encore, and responded by playing to the hushed audience the andante from the "Sonata Pathétique," in a most artistic style.

The great aria from Tannhauser, "Dieu! Theure Halle," was given by Mrs. Rose Bloch Bauer, with the full orchestral support. Both song and singer delighted the audience. The beautiful "Norwegian Dance" of Grieg's, op. 35, and Moszkowski's "From Foreign Parts," German and Spanish, played by the orchestra with exquisite taste, gave the programme a more modern tinge. The concert closed with the well-known Nicolai's overture to "The Merry Wives of Windsor."

On the next night, Wednesday, Mendelssohn's "Hymn of Peace" and Tannhauser's "Stabat Mater" were given. As the chorus rose for the "All Men, All Things" in the great hymn, many hearts beat a little nervously. Most of the 180 singers were young and had received but a few months' training, and it is no light thing for singers or for their teachers to face the novelty of a large audience on a great occasion. As the big full note rang out, all doubts fled. The chorus never faltered and went through to the end without a break, stops and pauses well marked, the baton intelligently followed. It was a delight to the trainers who had been so hard to watch the satisfied faces of the orchestral players. The festival was to be a success. The solo music of the "Hymn of Peace" was shared between soprano, alto and tenor; the bass "tacet." The best-known features are the lovely tenor air, "He Counteth All Your Sorrows," the dramatic "Waiting for the Lord," and the soprano and tenor duet, "My Song Shall Be Always Thy Mercy." Possibly the tempo of Mr. Boyer's songs were too slow, and somewhat wanting in rhythm and swing, but his rendering was most artistic and refined, every word clearly enunciated and distinct. An opposite criticism applies to Mrs. Bauer's songs, who played to women, "Praise Thou the Lord," both song and chorus were hurried until the dignity of the work suffered to some extent. The beautiful duet, "Waiting for the Lord," by Mrs. Bauer and Mr. Reed, was most satisfactory every one, and will live long in the memory of the hearers. The splendid chorus, "The Night is Departing," rounded artists and audience to enthusiasm. It was finely given. The choral, "Let All Men Praise the Lord," was perhaps the best choral work of the festival. Sung without accompaniment, the pitch was not lowered or lost, the leading soloist with full accompaniment and quicker pace followed on without the slightest stop or break. The grand open harmonies

filled the great building and rang among the beams of the open roof.

Rosalia's "Stabat Mater" followed. The entire change of style, to operate genius applied to religious use, afforded genuine delight to performers and audience. To most of the latter the work was new. After it closed many who were familiar with it in other years and distant scenes considered it the best performance ever heard "west of the Rockies." There were several gems. The first and second soprano duet, "Quis est homo," second soprano air, "Fac ut portem," tenor "Cujus

Lamb" and the "Amen." Singers and orchestra, with the weaned conductor, responded to the thought that these were the last efforts demanded of them, and the great hall was filled with the "Grand Amen."

So ended the May festival of 1902. May is an undoubted and admitted success, as the greatest combined musical effort hitherto heard in the Pacific Northwest, led to both extension and improvement in this the greatest of the arts. Naturally many shortcomings were noticeable by the trained musician—most of them the fruits of inexperience, which will disappear with longer and more thorough training. The greatest fault, the failure of the several component parts of chorus and orchestra to always correspond each to the other in due subordination, imbedded and permeated with one common purpose and artistic perception of time, force and relation of part to part, and of each to the combined whole, is inherent in the existing festival idea. Nothing but experience, and a firm foundation and financial support to the festival until one competent musician can be employed and paid to supervise all local efforts and imbue each and all with his individual ideas and readings can eradicate this shortcoming; and so farewell until Eugene opens its doors in May of 1903.

Avimam, and bass "Pro Peccatis," must be specially named. The first soprano air with chorus, "Inflammatus," was splendidly sung by Mrs. Bauer. Her clear tones rang out above the responsive accompaniment of the chorus, even in the few force passages, and the orchestra in the piano passages was duly kept down.

The final involved, long and intricate fugue chorus, "In Sempterna," was looked to with dread by the chorus. Time had failed for its complete study by the well-trained Albany choir. The equally well-trained Eugene chorus was represented only by some 16 or 18 of its members, so that the weight of the performance was borne by the young singers of Corvallis—the majority being college students—and well and truly they carried it to the end. Most musicians know, and all who know will appreciate, the difficulty and the merit of such an effort.

The third and last evening of the festival brought, with it Handel's "Messiah." Time and space forbid an extended account. The chorus work is here decidedly simpler and more open. Special mention must be made of the five, "For Unto Us a Child is Born," "His Yoke is Easy," "And With His Stripes," "Lift Up Your Heads" and the "Hallelujah." At the last the whole great audience stood, in semi-darkness, while the performers were flooded with light. The scenic effect was most striking. The thundering repetitions of the "Hallelujah" by full force of voices and instruments, clearly and sharply pronounced and cut off, thrilled the audience. While praising the solo artists without exception, special mention must be made of Mrs. Walter Reed's "His Yoke is Easy," given forth, so full of pathos—where high art concealed the art—moved all hearts as well as appealed to all artists. Though scores were forbidden, the audience would not be denied, and a repetition was compelled. The performance ended with the two grand choruses, "Worthy is the

name of the Lord our God," and "The Amen." Singers and orchestra, with the weaned conductor, responded to the thought that these were the last efforts demanded of them, and the great hall was filled with the "Grand Amen."

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HOW AN ACTOR WAS MADE

RALPH STUART RELATES EARLY EXPERIENCES.

High Salaries No Object in His Youth—Critic of Promises—Function of a Property Man.

Ralph Stuart, who is now playing at the Baker, does not talk so much about the vaulting ambition which overleaps itself in the breasts of so many actors as he does about his many and varied experiences. He is not one of those actors who advise young men to keep off



RALPH STUART.

Sketched from Life by Harry Murphy.

the stage; he just tells his story and lets it speak for itself. He has been successful in the face of circumstances which may be called adverse without undue exaggeration, but he doesn't see that that is any bar to other young men who long for a stage life.

Talking about his experiences, one day last week, Mr. Stuart said: "I had been punching cows in Northwestern Iowa, and although the occupation was congenial, and seemingly suited to my talents, it was not lucrative. So I pointed out for Des Moines, accepted the position of night clerk in a hotel, and joined a dramatic club. Among the famous organizations which visited Des Moines in those days was the Chicago Dramatic Company, which was then filling an engagement at a local theater, and which I learned from a conversation between the business manager and the head actor one night in the hotel, was a man to play a part in 'The Ticket of Leave Man.' I had played the part in question, but I knew the play, for I saw the rose-tinted pathway to fame opening before me. I told the manager, Mr. Dickson, of the desire that had begun to fill me with vague unrest, and he asked me to come to rehearsal next day. I came. Sleep came up no raveled sleeve of care for me that night. I coned the part all night, and attended the rehearsal next day by way of rest. I seemed to play the part satisfactorily, for I was signed at \$5 a week, and left the town and the hotel business at one and the same time.

"I acted as property man, which in a company like that means to borrow almost everything needed for the show except the actors, and got along so well that in a little time I was advised by a friend to strike for a raise in salary—a week that night. I was paid \$10 a week. I was receiving \$5 a week I always got it, but somehow, from the time my salary was raised I never drew a cent. We were always going to get to Omaha or some other city where the money would be in the box office, but it never was there. I reasoned with Dickson about it one day, and he told me that he was going to Kansas City in a little while, and that I should have the real star part while he was gone. You couldn't make me take any more part, but the novelty of playing star parts were off in a little while, and when we played city after city—all of them cities of promise—and no pay was forthcoming, I finally became discouraged with art for art's sake, and quit; just quit, without a cent.

"That afternoon I took my big tin bureau trunk out of my dressing-room, dragged it down to the depot, and put it up with a kind-hearted agent for a ticket to a little town up the road where some of my dramatic friends were living. There I parted reluctantly with the two versatile coats I had, one that, by quick changes of the facings, could be made to serve for any part in any play, and in exchange received \$10, which took me to Kansas City.

"I was all right for the rest of the season after that. I went out of Kansas City with Joe Grismer, left him in the South, and found an engagement with Edie Ellis and C. W. Coulter in 'Hired Kicks.' My career since then has been hardly as

THE ECZEMA ITCH-KING

The name Itch King rightfully belongs to Eczema, for no other disease can approach it in the intensity and fierceness of its itching. It is an irresistible and overpowering itch, unlike that produced by any other disease, or from any other cause. Eczema's itch is torture, and, at times, so distracting that the sufferer scratches till the skin is broken and streaked with blood. Scratching does harm, of course, but the eczema patient is deaf to reason and reckless of consequences when the itching begins.

Eczema is caused by a too acid blood and the retention in the system of uratic and other waste matters which the proper organs have failed to remove, and, through the circulation, these irritating poisons are carried to the surface of the body, producing inflammation and redness of the skin, pimples, pustules and blisters, discharging a gummy, sticky fluid,

AN UNENDURABLE ITCHING.

I suffered for three years with Eczema on the lower part of my leg and ankle, and it became so badly swollen that I could not wear my shoe and was practically a cripple most of the time. I spent a good deal of money without relief, and had about given up hope of ever getting rid of the tormenting disease, which at times itched almost beyond endurance. When my attention was called to S. S. S. I decided to try it and began to improve at once, and in a short time was cured. The S. S. S. also built up my general health, and I feel better in every way. I am convinced S. S. S. is the greatest known remedy for Eczema.

H. B. SWERT, Chattanooga, Tenn.

116 Palmetto St.

which dries and hardens into scales or bran-like particles, or forms into great sores or scabs. These highly inflammatory poisons break down the pores and glands of the skin, and cause it to harden, crack and bleed. This is one of the most inveterate and painful forms of this disease. Eczema attacks the head, face, arms, chest, back, legs and feet—in fact, any and every part of the body. It may come in sparsely scattered patches or break out in large spots, but whatever the form, or wherever located, the itching at times, especially after retiring or when the body is overheated, is almost unbearable. In Eczema the blood must be treated, and not the skin, if a permanent cure is effected. Local applications of washes, ointments or salves allay the itching and burning to some extent, but do not reach the acid-laden blood, or cleanse the circulation of the accumulated waste, but S. S. S. does, and by thus removing the cause, the irritating eruption disappears, the itching and burning ceases and the unhealthy skin becomes soft and smooth again. S. S. S. cures Eczema and all skin diseases of the Uric Acid type, restoring to the thin, sour blood all of its lost properties, making it rich and pure again. All parts of the system take on new life, and all inflammation subsides under the influence of the nourishing, cooling blood.

Chronic sufferers from any form of Eczema or other skin troubles will find S. S. S. a remedy that they can rely upon, no matter how severe the disease or how long it has resisted other treatment.

S. S. S. contains no Arsenic or mineral of any description, but is guaranteed purely vegetable. S. S. S., the King of Blood Purifiers, is the only known medicine that conquers Eczema, the Itch King of skin diseases. Write us about your case, and our physicians will advise you without charge. Our illustrated book on skin diseases will be sent free to all who desire it.

THE SWIFT SPECIFIC CO., Atlanta, Ga.

FEES AND PERQUISITES.

How the System Originated and Has Increased in This State.

SALEM, Or., May 15.—(To the Editor.)—I read your very able editorial in The Oregonian of the 5th inst., urging constitutional objections to the flat salary proposition for all state officials, and also showing that the system which has grown up in this state of allowing fees and perquisites to the state officials is in direct violation of our state constitution. I have been looking into the matter somewhat and it seems to me that your argument against the fees and perquisites is unanswerable.

The "perquisite" system originated in 1841, when the Legislature passed an act allowing the Governor an annual salary of \$200 for inspecting the penitentiary at least four times a year.

This was clearly a "perquisite" and in direct violation of the constitution, but it seems to me that the small sum that the people did not notice it.

This seems to be the only "perquisite" allowed to Governors from that time until Governor Moody's term of office, beginning in 1883, since which time the "perquisites" of the several state officials have been multiplied at each succeeding session of the Legislature until it now requires much time to look them up through the various session laws.

The Governor's "perquisites" have gone up from \$200 until they are now \$2750 a year, in addition to his constitutional salary; the Secretary of State's "perquisites" have gone up until they are now about \$4500 a year above his constitutional salary, and the State Treasurer's "perquisites" have gone up until they are now about \$4500 a year above his constitutional salary.

All the state officials, whether Democrats or Republicans, have accepted the "perquisites" doled out to them at the various sessions of the Legislature except Governor W. W. Thayer. He served from 1873 to 1882, and he declined to receive \$200 a year as prison inspector, which was then the only "perquisite" allowed to a Governor, and I am informed that Governor Thayer refused the "perquisite" on the ground that it was unconstitutional.

This "perquisite" statute was amended in 1891, raising the amount to be annually paid the Governor from \$200 to \$500 as prison inspector. This same Legislature made said amendment retroactive and gave the Governor a "back perquisite" of \$300 for the years 1889 and 1890.

An examination of the records will show that the "perquisites" of the several state officials have increased three-fold since 1883, and in the case of the Governor more than twelve-fold. With this in view, is it any wonder that the taxpayers are asking that our state

officials be placed upon reasonable flat salaries? How can you in your able editorial that this would be unconstitutional, but you admit that if applied to all the officials of the state it would prove a more economical way than the present "perquisite" system.

When the constitutional convention was in session which fixed the salaries of the state officials, an amendment was offered to add the words "and no more" after each official's stated salary, and the amendment was debated and voted down.

Now, it is apparent that the taxpayers of this state are asked to accept and fund of our "fees and perquisites" system, and the people of all the parties through their several state convention demand that our state officials be placed upon reasonable flat salaries by our next Legislature. Hereafter no such general demand has ever come up from the people of the state of Oregon.

When the people unanimously demand that their state officials be placed upon flat salaries, does not that amount to a decision by the people themselves interpreting the amount fixed by the constitution as the minimum to be allowed as salaries to the state officials and that the same may be raised whenever found to be inadequate for the services of any state official?

It seems to me that the unanimous voice of the people enlightened by object lessons operating against their interests should be as the voice of God unto their public servants.

TILMON FORD.

The Minister's Dilemma.

Chicago Record-Herald.

The Rev. Dr. John Henry Barrows, president of Oberlin College, who formerly preached to a Chicago congregation, tells a little story concerning an experience of his own that may be worth passing along. It was at the time that Dr. Barrows was making arrangements for the holding of the great congress of religions here. He had an immense correspondence to take care of, and found it necessary to employ a stenographer. The young lady was pretty. It is not to be inferred that there are any but pretty lady stenographers, but the one employed by Dr. Barrows was especially comely.

The doctor fitted up a workroom on the third floor of his house where he and the stenographer toiled hard day after day, undisturbed by callers and well away from the noise of the street.

The work of preparing for the congress was still going forward on the 14th of February, when the doctor's little son became opposed over the using and receiving of valentines. The boy was running about the neighborhood handing love tokens to the children he knew and many had come to him, when he remembered that he had a father up on the third floor, in addition to the one in heaven. Going to his mother, he proposed that they send up a valentine.

"No," said Mrs. Barrows, "it is very nice of you to remember father. How would it do for me to write a valentine for him and let you take it up?"

The boy was delighted at the idea and his mother wrote upon a sheet of paper: "Please kiss the bearer."

This she placed in an envelope, which was properly sealed and addressed the doctor. The boy started upstairs with his valentine, but he had been running around a good deal during the morning and his legs were weary. When he had reached the second floor he met the pretty stenographer, who had started out after postage

TORMENTED FOR FIVE YEARS.

The doctors said I had pustular Eczema; it would break out in small white pustules, mostly on my face and hands, discharging a sticky fluid; crusts would form and drop off, leaving the skin red and inflamed. I was tormented with the itching and burning characteristic of the disease for five years, and during the time used various medicated soaps, ointments and washes, but these applications seemed to make me worse. After taking S. S. S. a short time I began to improve; the itching did not worry me so much. I continued the medicine, and soon all the ugly eruptions disappeared and my skin is now as clear as anybody's; I have not been troubled with it since.

E. E. KELLY, Urbana, O.

stamps or something, and asked her if she would be kind enough to hand the note to his father.

She took the envelope, gave the child a pat on the cheek and ran back upstairs, where she was occupied by feminine curiosity—she waited while Dr. Barrows opened his valentine and read, in his wife's handwriting:

"Please kiss the bearer."

Here is where Dr. Barrows always cut the story off.

SPECIAL ROUND-TRIP RATES TO THE EAST.

The Portland-Missouri round-trip rate of \$2, amounting to \$100, June 2, is not confined to members of the order of Eagles, but is open for all. The rate will be on sale May 25 and 26. Limit for return, 60 days. This low rate will also apply to Kansas City and other Missouri River points, while Chicago is but \$30 higher. Get particulars at O. & N. ticket office, Third and Washington.

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