

GABRILOWITZ THE WIZARD

A PART from his wonderful piano playing, Oseip Gabrielowitch is a charming, cultured, musically personable man who has been noted with approval by those persons who have met him socially during his short stay in Portland. The ethereal ideal pianist of the languid matinee maiden is a man with a clean-shaven, poetic face, but with a hungry look, as if he only ate occasionally; with long, black hair, the longer the better, eyes that can reflect fire and passion at will; indifferent dress; and, of course, unmarried. This would be a picture of a hothouse plant, which Gabrielowitch is not. He is a great artist to his finger tips, but he is an ordinary mortal, with a face reflecting seriousness and humor at will. His hair is never longer than his shoulders, and he is never seen in the raven locks of Sauer. He is yet unmarried.

"Do many people ask you for an autograph?" he was asked.

"I dislike the habit, but sometimes people insist," he answered, in his carefully chosen English. "For instance, I recently gave a recital in a girls' college in Massachusetts, and, as for the location, it is immaterial. I never saw an audience composed of young ladies attending the college, people from the nearest large town, and several New York people who had heard me play in Worcester, and who expressed a wish to hear me play again. After the recital I was sitting on a chair in one of the rooms, resting myself after the really exacting work, when six young ladies came in. Would I write my autograph on their programmes? I did so, as it was a small matter after all, and I was waiting the arrival of the trolley car with which to go to the nearest railroad station. The news spread that I had started in the autograph business, and more than a dozen young ladies swooped down on me. It would have been unkind to refuse. More young ladies came, and I wrote on and on until I am sure I had signed my name on 150 programmes. Of course I missed the last car. It was really impossible to get away. The New York people had waited on me, thinking we would all go to town together, and we all laughed over the situation. My friends selected telephone communication with the manager of the trolley car company, telling him that we had missed the last trolley car that night from the college. Would he please put on a special car, under any circumstances? He did, and we got to the nearest hotel."

"On your first visit to this country, during the season of 1900-01, how far West in this country did you travel?"

"Chicago and Cincinnati," replied Gabrielowitch. "I saw enough of America to make me wish to see more. This is such a great expanse of country. When negotiations were opened, we arranged to the present tour my manager arranged that I should play in the Pacific Coast cities, and I am very glad to be here."

"What do you think of our American pianists?"

Gabrielowitch regarded his visitor for a moment, and then replied diplomatically: "I love them. As for the piano dealers in this country, they are more enterprising than are the piano dealers in Europe, who rarely call on a prospective customer. Now, in this country, it is very different. American piano dealers trust their customers to a certain extent, from a European point of view."

"Whom do you regard as the greatest living Russian pianist?"

"It would be difficult to give them in their order of merit, as the moment's notice, Rubinstein, of course, is dead. In their alphabetical order there are Mark Hambourg, Hoffman, Paderewski, Sapelnikoff, and Sifon."

"Where do you come in?"

"We will leave that to the public to judge," laughed Gabrielowitch. "These pianists I have named to you all belong to the Slav race, and I am a Slav. I am a Pole, but Poland is part of the Czar's dominions."

"You compose for the piano, of course?"

"Oh, yes, I am now busy on an orchestral work, but not ready at the present time to speak about it."

"That concluded the interview. Gabrielowitch's playing at the Marquand Grand Theatre last Friday night, which, although practically unknown, was one of the successes of the season. He appeared many times in recital and with orchestra, but on this his second visit, his success had been nothing short of sensational."

In a New York audience there are three distinct elements—the professional musician and critics, who go to concerts because it is their business to go and because they have gone so much that it has become a habit; they are satiated with music and hear only the weak points of an artist's work; there are a few people who listen to music with intelligence, understanding, and sanity; then there are the people who listen to music emotionally; they have not the technical knowledge, and in many cases not the musical temperament that the other class has, yet they allow themselves to be completely carried away by a Hungarian rhapsody, a Chopin polonaise, or a Wagnerian selection. A Bach fugue, a Beethoven sonata or the Brahms variations do not appeal to them, still to the true musician the solidity and deep substance of the heavy classic is as endurable as the temperamental music of the romanticist; but the music appeals to different sides of a nature, and in the one class it is the emotional side only that has been touched. It is in this class that becomes the hero-worshiper and that makes of an artist a god. Gabrielowitch with his versatile talent has appealed to all three classes, and consequently, has made an enormous success."

Mr. Gabrielowitch's technique is not dazzling, there is nothing uncanny about it. He has ample strength, and you get the sense of his art for he is a poet at the piano, and he makes you feel the poetic side of his nature in every composition he plays. The indefinable magnetism which you look for in every virtuoso and so seldom find. In intimate circles it is said that Mr. Gabrielowitch's coat fits better than that of any other virtuoso, and this is not said merely in fun, for he is an aristocrat of the highest type. Not only in music, but in culture, refinement and education it would be difficult to find his superior. He is a linguist of vast attainments and is intimately acquainted with the literature of the world. Even while in Russia he was in touch with all the latest American publications. He uses the English language with elegant idiom and delightful accent, and no less can be said for his French and his German. He says that poetry and music have a close affinity, and a poet can do much in interpreting for a musician the thoughts of a great composer. Read the works of Mendelssohn, then play Chopin. How much closer one can arrive at the real thoughts and true patriotism of the Polish musician by reading the ballads of his friend and compatriot.

Mr. Gabrielowitch's father is an attorney in Russia. He tells that he was once interviewed by a clever young woman, and when he said that his father is a lawyer,

he said: "Why, I did not know that they have lawyers in Russia." This is illustrative of the ignorance that exists concerning Russia and its inhabitants; we picture only the great barren steppes and the condition of the lower classes. We know very little about the music of Russia for its development is of recent date, at least our discovery of its existence is of recent date, for the Russians as a people have always been extremely musical. No country is richer in folk lore than Russia—her people have songs of birth, songs of marriage, songs of death. They sing at their plowing, at their harvesting and in the long winter evenings they sing at their weaving by their firesides. Not only the school of Russian composers have used these simple melodies, but the composers of other nationalities a century ago found in them material for musical development. Beethoven in his quartets used upon several occasions Russian themes. The Russian school came into the world of music fully equipped to take its place beside any school of modern music. Two influences are predominant—the one, the Slav temperament, which gives to its music its characteristic coloring; the other, the influence of the development in general of modern music. Of this school Rimsky-Korsakov, Borodin, and others are its greatest disciples. But Rubinstein was more than a great Russian, for nationality is lost sight of, in the face of genius.

such as his, Tchaikovsky is another, whose genius has helped to perpetuate Russian music. Besides being a Leshchitsky pupil Mr. Gabrielowitch studied with Rubinstein and belongs by right of nationality and art to that group of Russians whose work is becoming better known each year. Among them may be mentioned Cesar Cui, Rachmaninov, Rimsky, Korsakov, Balakirev, Lyadov and Glazunov.

MARION EUGENIE BAUER.

The World of Music.

Rebekah, a favorite California singer, assisted by Miss Maroney, accompanied and Louis Neubauer, flutist, recently gave a concert at San Francisco. The programme: "Bell Song," from "Lakme"; (a) "Serenade," (b) "Pastorale" (Bizet); (c) "Serenade" (Brahms); (d) "Lullaby" (Schubert); (e) "Lullaby" (Schubert); (f) "Lullaby" (Schubert); (g) "Lullaby" (Schubert); (h) "Lullaby" (Schubert); (i) "Lullaby" (Schubert); (j) "Lullaby" (Schubert); (k) "Lullaby" (Schubert); (l) "Lullaby" (Schubert); (m) "Lullaby" (Schubert); (n) "Lullaby" (Schubert); (o) "Lullaby" (Schubert); (p) "Lullaby" (Schubert); (q) "Lullaby" (Schubert); (r) "Lullaby" (Schubert); (s) "Lullaby" (Schubert); (t) "Lullaby" (Schubert); (u) "Lullaby" (Schubert); (v) "Lullaby" (Schubert); (w) "Lullaby" (Schubert); (x) "Lullaby" (Schubert); (y) "Lullaby" (Schubert); (z) "Lullaby" (Schubert); (aa) "Lullaby" (Schubert); (ab) "Lullaby" (Schubert); (ac) "Lullaby" (Schubert); (ad) "Lullaby" (Schubert); (ae) "Lullaby" (Schubert); (af) "Lullaby" (Schubert); (ag) "Lullaby" (Schubert); (ah) "Lullaby" (Schubert); (ai) "Lullaby" (Schubert); (aj) "Lullaby" (Schubert); (ak) "Lullaby" (Schubert); 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