Brilliant Production of "Tristan and Isolde"

Gustav Mahler as Conductor and Olive Fremstad as Isolde Make Most Profound Impression--Madame Nazimova and Mrs. Fisk Appear

MRS KISKE WHO IS PLAYING THE ROLE OF REBECCA WEST IN IBSEN'S "ROSMERHOLM"

OLIVE FREMSTAD, WHO SANG IN "TRISTAN UND ISOLDE" AT THE METROPOLITAN

MME NAZIMOVA WHO IS APPEARING IN A NEW PLAY BY OLEN JOHNSON

NEW YORK, Jan. 5.—(Special Correspondence.)—There has not been much rest for the artists around holiday time, as this usually brings about greater activity for those who are entrusted with our entertainments, although it is a fact that special holiday offerings have suffered seriously this season. There have been no concerts,' to speak of, throughout the holidays, and only the Manhattan offered a New Year's eve attraction. It must be said, however, that they turned people away.

* * *

The offering of "Tristan und Isolde" New Year's night at the Metropolitan was not given as a holiday attraction, but represented one of the greatest events in the musical history of this country. The house was completely filled with an audience which seemed to hang upon every musical utterance.

The feature of extreme importance on Wednesday night was the first appearance of Gustav Mahler, the Vienna conductor, and the first appearance this season of Olive Fremstad, who sang this role for the first time. In the presentation of "Tristan und Isolde" there was much of more than ordinary importance, because Mahler is an influence which opera in this country needs sorely, and the performance of Wednesday evening was to many not only the most satisfying "Tristan und Isolde" ever heard in New York, but it went far towards being the best operatic production offered within remembrance. Mahler's force does not lie in radical departures from readings that have been given here before, but he has wonderful illuminative powers which permeate subtly and intangibly phrasing, shading and the inner themes. He protects wonderfully the melodic lines, while his tempi, at times faster than those to which we have been accustomed, and at times slower, are never robbed of majesty, nor are they leaden weighted.

The sense of surpassing authority and absolute purpose was ever present, and one need not be told what Mahler represents as taskmaster, because such a production as the one witnessed on Wednesday is not the creation of the moment, however strong both artistically and psychologically a conductor may be. There were traces of the rigid, the brutal hand of routine from the setting of the stage to the smallest instrument in the orchestra.

* * *

The story of "Tristan und Isolde" is so well known that it hardly needs to be retold. Tristan, a valiant Cornish knight, is bringing Isolde, Princess of Ireland, over as a bride for his uncle, King Mark. He is in love with her, but forces himself to conceal his feelings. Isolde, in anger at his seeming unkindness, decides to poison herself and, with his consent, Tristan also. Brangaene, her attendant, however, changes the draught for a love potion which inflames their passion beyond power of restraint. The second act, which is regarded as the most beautiful music ever written by Wagner, shows Isolde, who has been wedded to King Mark, holding a stolen interview with Tristan, during which the lovers in their protestations are overtaken, Tristan having been betrayed by a jealous friend, Melot. Touched by King Mark's bitter reproaches, Tristan provokes Melot to fight and allows himself to be mortally wounded. The third act shows Tristan and his faithful servant, Kurvenal, who has carried his wounded master to his native home in Brittany, where he is attending him carefully. When all else failed Isolde was sent for, but the excitement of her approach only hastened Tristan's death, and he breaths his last sigh in her arms. King Mark has followed Isolde; he has had explanations and is prepared to reunite the lovers, but it is too late. Isolde utters her lament, the noted "Liebestod," over the body of her lover, and she dies of a broken heart.

Tristan and Isolde is said to embody the greatest love music ever written, and this fact was kept strongly in evidence in Mahler's reading. The love element, however, is further reaching than the all-absorbing passion of the ill-fated pair, told in a wonderful and utterly untranslatable language woven by Wagner and reflected by Mahler. Other types are shown in the relations between Isolde and her faithful serving woman, Brangaene, and in the moving, thrilling devotion of Kurvenal to Tristan. Even the attitude of King Mark, betrayed through the overpowering love between his wife Isolde and his nephew Tristan, is one in which the strongest element is "Weltschmerz"—infinite pity for the ills to which mortals are heir.

* * *

The Isolde of Mme. Fremstad would lend itself to long and exhaustive treatment; at present, however, it can only be said that she made a successful leap from contralto to soprano, and in this she must not be regarded as an example for other singers. A voice is known by its quality and not by its range, and her quality was, almost throughout, that of a contralto. She is a wonderful artist, a marvelous singer and a heroic student, and it is probable that she will not suffer from what would have cost the voice of nine hundred and ninety-nine singers out of a thousand. There was much beauty in her characterization which lacked, however, on the spiritual side; still, taking into consideration that was her first portrayal of the role, it is not difficult to believe that she will bring it to great heights. Brangaene, in the hands of Mme. Homer, was perhaps the most flawless representation of the evening. This brilliant singer brings tremendous intelligence to bear upon her work, and with the unusual quality of her voice and her inherent temperament, her offerings have both ease and distinction. Burgstaller, who was to have sung Tristan, sprained his arm and was thereby compelled to turn the part over to Knote, who left much to be desired in the second act, both vocally and otherwise. Credit must be given him, however, for his work at the close of the last act, when he lent more support to Mme. Fremstad than he did earlier, although only lasting a few moments. Van Rooy gave a thoroughly satisfactory Kurvenal, and Blass, as King Mark, did excellent and impressive work. Mahler enjoyed a thoroughly spontaneous reception and was forced to respond repeatedly to curtain calls.

* * *

Mme. Nazimova opened in a new play on Monday evening, as did Mrs. Fiske. The latter appeared in Ibsen's "Rosmerholm." The former was seen through the medium of a play by Owen Johnson, who shows the Ibsen-Sudermann and Hauptmann influence. Mme. Nazimova is too firmly established to be harmed even by a play which does not attract the public. Mr. Johnson succeeded, however, in providing a vehicle in which to show Mme. Nazimova as a heartless and soulless courtesan who seeks revenge by returning, after 17 years of drifting about as only such women can drift, to the man upon whom she has heaped all her hatred. Instead, she finds his son, who is engaged to her sister, but this means nothing to her and she winds herself around his life until she has won him completely and accomplishes her ends through the son, who kills himself on account of her. Mme. Nazimova has never had a role which has offered her finer opportunities, therefore it may last longer than the play itself would warrant. The cast is as follows:

Dr. Leopold Ravanel	Mr. Dodson Mitchell
Fernand	Mr. Brandon Tynan
Cecilia	Miss Florence Fisher
Nanna	Mrs. Jacques Martin
Filipo	Mr. Robert Coleman
Lona	Mme. Nazimova

* * *

Mrs. Fiske in the role of Rebecca West, in Ibsen's "Rosmerholm," has found a play of unusual power and a role in which she has surpassed every achievement in which she has already triumphed. Mrs. Fiske has a unique manner, one which for its effects depends upon quiet and restrained power, and she compels conviction by altogether individual means. "Rosmerholm" is the play which followed "The Wild Duck." The story has been exhaustively told by Bernard Shaw and deals with an unpractical country parson, whose family has been for many years a center of social influence. His nature is a fine one, and he looks at the world as something which needs him to ennoble it. He is married to a woman of extremely affectionate nature, very fond of him in her way, but she neither regards him as a second savior of the human race nor does she share any of his dreams, her only mission being to extinguish the sacred fire of his idealism. Her family formed the select circle into which no outsider may hope to gain much foothold. Into this orbit, however, came a wanderer, one Rebecca Gamvik, otherwise Rebecca West, an orphan with no ties who has been allowed to read advanced books and is a free thinker and a radical—all things that disqualify for admission to the Rosmer world. However, since this is the only circle in which an ambitious and cultivated woman can find powerful allies and educated companions, Rebecca, being both ambitious and cultivated, makes herself agreeable to the Rosmer circle with such success that the affectionate and impulsive, but unintelligent Mrs. Rosmer, becomes wildly infatuated with her, and is not content until she has persuaded her to come and live with them. Rebecca, then a mere adventuress, fighting for a foothold in polite society, accepts the offer all the more readily because she has taken the measure of Parson Rosmer and formed the idea of playing upon his aspirations and making herself a leader in politics and society by using him as a figurehead.

* * *

Two difficulties now arise, first, there is Mrs. Rosmer's extinguishing effect upon her husband, an effect which convinces Rebecca that nothing can be done with him while his wife is in the way; second, a contingency quite unallowed for in her provident calculations, she finds herself passionately enamored of him. The poor parson, too, falls in love with her; but he does not know it. He turns to the woman who understands him and makes her his real friend and companion. The wife feels this soon enough; and he, quite unconscious of it, begins to think that her mind must be affected, since she has become so intensely miserable about nothing—nothing that he can see. The truth is, that she has come under the curse of the ideal, too. She sees herself standing a useless obstacle between her husband and the woman he really loves, the woman who can help to a glorious career. Then comes Rebecca with a finely reasoned theory that Rosmer's future is staked against his wife's life and says that it is better for all their sakes that she should quit Rosmerholm. She even hints that she must go at once if a great scandal is to be avoided. Mrs. Rosmer, regarding a scandal in Rosmerholm as the most terrible thing that can happen, and, seeing that it could be averted by the marriage of Rebecca and Rosmer, if she were out of the way, writes a letter secretly to Rosmer's bitterest enemy, the editor of the local radical paper, a man who has forfeited his moral reputation by an intrigue which Rosmer has pitilessly denounced. In this letter she implores him not to believe any story that he may hear about Rosmer to the effect that he is any way to blame for anything that may happen to her; then she sets Rosmer free to marry Rebecca and realize his ideals, by going out into the garden and throwing herself into the millstream. Everybody except Rosmer suspects that Mrs. Rosmer was not mad, and guesses why she committed suicide, but the neighbors close their eyes and condole with the bereaved clergyman and the radical editor holds his tongue, because he hopes with Rebecca's help to get Rosmer over to his side.

* * *

Meanwhile the unexpected has again happened to Rebecca. Her passion is worn out; but in the long days of mourning she has found the higher love and it is now for Rosmer's own sake that she urges him to become a man of action and to grieve no more over the dead. After some time, Rosmer discovers that he really did love Rebecca and was thereby guilty of his wife's death. His first impulse is to shake off the specter of the dead woman by marrying Rebecca, but she, knowing that the guilt was hers, puts the temptation behind her and refuses. Then, as he thinks it all over, his dream of ennobling the world slips away, since such work can only be done by a man conscious of his own innocence.

Rebecca makes a great sacrifice and confesses how she drove his wife to kill herself, and as the confession is made in the presence of another, she ascribes the whole plot to her ambition and says not a word of her passion.

* * *

Then Rosmer is seized with the old fatal ideal of expiation by sacrifice. He sees that when Rebecca goes into the millstream he must go, too. The woman has the higher light; she goes to her death out of fellowship with the man who is driven thither by the superstition which has destroyed his will. The story ends with his taking her solemnly as his wife and casting himself with her into the millstream. The cast is as follows:

John Rosmer	Bruce McRae
Rebecca West	Mrs. Fiske
Rector Kroll	Fuller Mellish
Ulric Brendel	George Arliss
Peter Mortensgard	Albert Bruning
Mme. Helseth	Florence Montgomery

* * *

Rosmer, confounded as he realizes what helpless puppets they have all been in the hands of this clever woman, for the moment misses the point that unscrupulous ambition, though it explains her crime, does not account for her confession which was made to save him from despair and to "give him back his innocence." He turns his back on her and leaves the house with Kroll, his brother-in-law. She is packing her trunk and is about to leave, when Rosmer comes back alone to ask why she confessed. She tells him why, offering him her self-sacrifice as a proof that his power of ennobling others was no vain dream, since it is his companionship which has changed her from the selfish adventuress she was to the devoted woman she had just proved herself to be. But he has lost faith in himself and cannot believe her. The proof is too subtle, too artful; he cannot forget that she duped him by flattering this very weakness of his before. Besides, he knows now that it is not true—that people are ennobled from without. She has no more to say, for she can think of no further proof. But he has thought of an unanswerable one. Dare she make all doubt impossible by doing for his sake what the wife did? She asks what would happen if she had the heart and the will to do it. He replies: "Then I should have to believe in you. I should recover my faith in my mission, faith in my power to ennoble souls, faith in the human soul's power to attain nobility." "You shall have your faith again," she answers.

BURN THROUGH BIG SAFE

Burglars Get $20,000 Because They Work Scientifically.

PARIS, Jan. 11.—Burglars broke into the premises of Martin & Baume, colonial traders, at Marseilles, and stole money and goods to the value of $20,000. Most of their booty they took from a safe, the door of which they burnt through with an apparatus giving an acetylene flame of sufficient heat to melt the metal.

The case recalls one at Antwerp recently, when the thieves melted a safe with a combined oxygen and acetylene flame.

The police here believe that the Marseilles burglars are past masters of the art, and that probably not more than a dozen possess such a gas apparatus for melting safes. One or more of the burglars may probably have been employed at a motor factory, where acetylene lamps are in frequent use.

In any case, not even the finest lock or the best steel safe can resist, say the police, if burglars take to using oxygen and acetylene lamps with blowpipes. Safe manufacturers have a new problem to solve.

THE FAME of the STEINWAY

(The Piano by which all others are measured and judged)

IS NOT MERELY A LOCAL OR NATIONAL ONE

It is international, universal, world-wide, and is the recognition in the strongest possible manner of a work of art that is in its line without an equal, without a rival.

From its inception it has always been recognized as an art product of the highest genius of its kind, and this recognition as the flower of its art has been and is without qualification and without limitation.

Sherman Clay & Co.

Exclusive Pacific Coast Dealers and Largest Steinway Piano and Victor Talking Machine Dealers in the World.

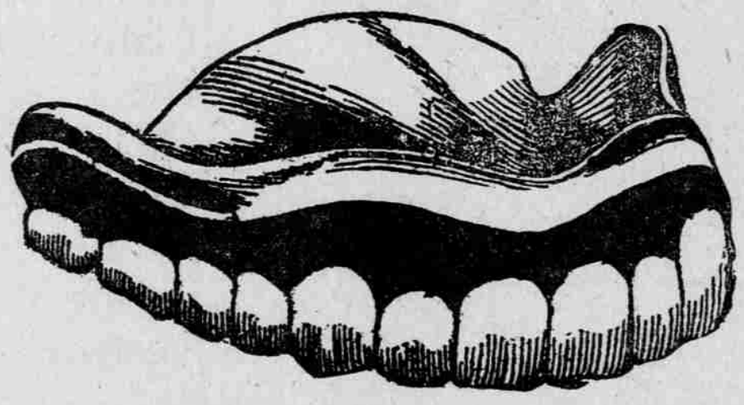
OPPOSITE POSTOFFICE, PORTLAND

PORTLAND, SEATTLE, SPOKANE, EVERETT, BELLINGHAM, SAN FRANCISCO, LOS ANGELES AND OAKLAND

HALF PRICE—KISER CALENDARS. 10c up while they last. 248 Alder.

$15 SET OF TEETH $10.00

A WRITTEN GUARANTEE FOR 15 YEARS



Our Special Aluminum Plate

Will produce a suction in any mouth. This plate is especially adapted to those who have had trouble in obtaining a good fit. We take great pride in this plate, as we have never yet failed to produce a perfect suction and give satisfaction. (Ask to see sample.) Price, $10.00.

DR. P. L. AUSTIN

A Few Things We Can Do:

Fill out hollow cheeks.
Make old faces young.
Remove deep lines and wrinkles.
Make thin faces plump.
Correct a flabby or withered skin.

Teeth Extracted—No Extra Charge
When other work is ordered.

Nervous people and those afflicted with heart weakness may have no fear whatever.

IT IS OUR AIM to give the best and most for your money. A large business and a small profit is the modern way of doing business. "That is our policy." In satisfying you with a set of teeth we naturally look forward to do other dental work in your family or for your friends.

MAKING ARTIFICIAL TEETH is a leading feature of our business, and we believe it cannot be surpassed in the point of completeness. We operate our own laboratory, and as making Artificial Teeth is a specialty in dentistry, we are in a position to make this offer and guarantee satisfaction.

Do You Wear Artificial Teeth?

If you do, have us make them over and reset the teeth on a new plate, that will give your mouth and face a natural expression.

We Make Men and Women of 50 Look 25

To those unacquainted with this method it may seem a broad statement, but we are prepared to prove it by the same men and women, whose appearance speaks for itself. At a very small cost a youthful appearance can be restored.

Those who desire to have their teeth fixed and are unable to pay cash can have their teeth fixed on the installment plan.

Crowns	$3.00 up
Gold Fillings	$1.00 up
Extraction, painless	50¢
Silver Fillings	50¢ up

Progressive Dentistry

In these days there is no excuse for anyone, young or old, to suffer from aching teeth or being unable to masticate food by reason of defective ones. Our method of filling teeth robs dentistry of all its terrors and makes the filling of a tooth absolutely painless.

UNION DENTAL PARLORS

LADY ATTENDANT
Open Evenings Till 7, Sunday 9 to 1.
221½ Morrison Street
CORNER FIRST