

Madame Tetrazzini Is Hailed as a Great Artist

Famous Coloratura Soprano Given Ovation at the Manhattan—Miss Maude Adams Appears in the New Fantastic Play "The Jesters."



MADAM TETRAZZINI WHO MADE HER DEBUT AT THE MANHATTAN OPERA HOUSE AS VIOLETTA IN "LA TRAVIATA"

NEW YORK, Jan. 26.—(Special Correspondence.)—It is not often that so many brilliant musical and dramatic events are crowded into the same week, but New York is noted for crowding. This brings about very unsatisfactory conditions for all, even for people who take these things as amusement. Not infrequently women attend three or four concerts in an afternoon, not because they have to, but because of a spirit of restlessness that makes them wonder what is going on at one place while they find themselves in another. This does not mean that they pay for their seats in several places—far from it. Few people pay for seats in any way, shape or manner they can get in on the "sponge seat."

In this manner concert-giving in New York, except for the very greatest artists, such as Paderewski, Bauer, Carreno and the like, is more than unsatisfactory. Still, myriads of concerts are given to be forgotten before the end of the week.

Saturday night and Sunday afternoon Harold Bauer made his first appearance in orchestral concert, although he played with tremendous success last week with the Knickerbocker. This great artist has lost none of his wonderful charm, and he is, all things considered, probably unsurpassed by any pianist living. He is not a creature of unbridled emotions, and of modest music is always of supreme moment to him, and he approaches it with that spirit of reverence and devotion which raises it to the highest plane of art, where he keeps it. He played the Schumann concerto with Walter Damrosch and the New York Symphony Orchestra, who have just returned from a most successful tour as far west as Chicago. He aroused the greatest enthusiasm from an audience composed of some of the best-known musicians and music lovers of New York.

Bauer will play the Eroica sonata by MacDowell as the opening number on his recital programme January 28; Wesley Woman, a local pianist, played the sonata Tragica Saturday night on a recital programme, while Carreno, who was a teacher of MacDowell, played the second concerto with the Boston Symphony Orchestra at its last pair of concerts, at the second of which a MacDowell orchestral suite was substituted for another number.

Thus honor comes to our great American, as is usually the case—too late. The MacDowell who could know or appreciate is dead, and each time his works are heard, with the pleasure of hearing them in the presence of grief, unspoken grief. MacDowell is not the only American who has suffered from the apathy of his own people, and his works are not the more valuable now that he is dead, but having been given more attention through sentimental reasons, they spring into life with splendid vigor through a more intimate acquaintance with them.



MAUDE ADAMS WHO HAS MADE A HIT IN A NEW PLAY "THE JESTERS"

and her really great powers as an actress. The amount of interest aroused before Mme. Tetrazzini's arrival was, to say the least, remarkable. Her success in New York will no doubt prove lasting, as the enthusiasm of Wednesday night was unquestionably sincere.

Mme. Tetrazzini has a voice of rare beauty; it is fresh, round and beyond everything else, it is wonderfully brilliant if, through it, had the same quality and qualities, the claim might well be made that Mme. Tetrazzini is the greatest coloratura singer now living. However, even under the present conditions she is more than that, because her voice in the upper register is of exquisite quality and power, and the ease with which she uses it is dazzling, as she gives it forth with absolute unconsciousness and abandon. She appears to be naturally endowed, the voice sounding as though it had had little or nothing in the way of training.

In the middle register it is less satisfactory and it frequently drops into the throat. One of her most remarkable feats, still one which opens to criticism, is that she allows the dramatic situation to control the quality of the voice, which, at times, through this becomes childish and inconsequential. There is no doubt that it heightens the dramatic effect and there is logic in it as it eliminates the ridiculous suggestion that in a dying condition the singer should give forth full voice, but it is disturbing to the completeness of a great vocal art in which the voice and the treatment thereof is the first and greatest consideration.

Mme. Tetrazzini dominated the stage, to such an extent, that the medium, her associates, the setting, everything sank out of prominence in the presence of the great prima donna. Her short, Mme. Tetrazzini made Verdi's "La Traviata" seem worth while even to those musical aristocrats who pay tribute only to the wealth and luxuries of modern harmonies.

The role of Violetta, which is that of Marguerite Gautier in Dumas' "Camille," gives the scope to an artist whose plans are pleasing and the music of the opera throughout is full of melody while the dramatic possibilities are few shallow than those to be found in many of the older melodramatic operas, and from the dramatic standpoint, Mme. Tetrazzini has few equals on the operatic stage.

it, and now he is stage manager in Bara, Italy, but my sister Eva, here, was my inspiration, and from the moment I heard her sing in Milan I was infatuated with the life. After I had seen my sister act in "La Gioconda," I was seized with a desire to play the part, and I went home with the one idea that I could do it as well as she. I hunted for the dagger, but not being able to find it, I was forced to use a candle. My father, who was present, sank to the floor with convulsions of laughter as he watched me, but I gained my ends, and it was decided that I should go on the operatic stage.

Mme. Tetrazzini was more than enthusiastic over every one who mentioned California to her, and neither English nor French was sufficiently fluent in her vocabulary to do justice to it. But in the most musical Italian, affection and happiness beaming all over her, she spoke of "that dear San Francisco." While there she received innumerable offers for large and important engagements at very attractive figures, but she said, there she was, where every breath perfume-laden was an inspiration and where she felt the love of the people.

Mme. Tetrazzini will sing "Lucia" Monday night, and she will also be heard in "Rigoletto" with Renaud in the title role. This will no doubt be soon, as the great French baritone will sail February 5 for Monte Carlo, where he will appear a week later.

The greatest event of the new year

stronger asset. For one month these young men and three others are allowed freedom in the castle as also the privilege to compete with one another. Chicot, the hunchback jester and the braggart Vulcano enter into a duel in which the jester is victorious, but Chicot's disguise is penetrated, and he is found to be no hunchback jester at all, but a genuine prince.

Chicot is in love with Solange, the daughter of Baron de Mautpre, now ruined, and living with his daughter in a tumbled down castle of the sixteenth century. In his service are a major domo, whose devotion to master and daughter is sincere, and also a few armed retainers with a drunken braggart, Vulcano, at their head. The Baron has been unable to pay his retainers, and a revolt is threatened, which is only put off by the story of a secret treasure, the whereabouts of which are unknown to the Baron. Solange, his beautiful daughter, is pining away and must be amused. The best remedy seems to be to employ a jester. The two applications for the post come from Chicot and Narcissus, two strangers desirous of testing their theories of love. Chicot winning that wit is the power of man in winning the affections, while Narcissus is equally sure that masculine beauty is the

four tablespoonful lemon juice. Wash the oranges, quarter them and cut them (peel and pulp together) into the thinnest possible slices, using a very sharp knife; discard the seeds if there are any, and put the cut-up fruit, with the lemon juice and water, into a preserving kettle. It is best to let the mixture stand overnight, though it is possible to proceed at once with the boiling.

René de Chanceneac (afterward Chicot) Maude Adams
Nicole Mathilde Coitrelly
Solange de Mautpre Consuelo Bailey
Vulcano Gustav von Seyffertitz
Baron de Mautpre Fred Tylor
Robert de Belfonte (afterward Narcissus) William Levers
Oliver E. W. Morrison
Hilarious Frederic Eric
Jack Pudding George H. Traver
Jacques Wallace Jackson
Julian Frederick Santley
Hubert William H. Claire
Pedar T. C. Valentine
EMILE FRANCES BAUER.

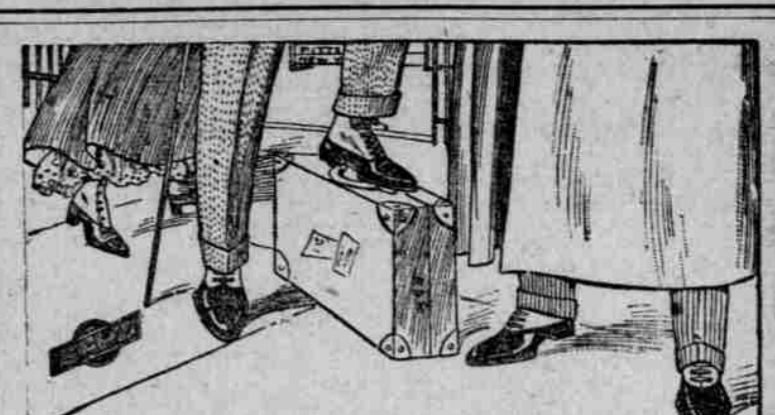
Boil until the fragments of peel are tender and transparent looking, then add the sugar and cook until the peel no longer floats on the surface and a little of the juice cooled in a saucer shows a wrinkled surface, promising the jelly-like consistency you are seeking. Then put it up in jelly glasses and cover with paraffin in the usual way. One pound of oranges usually gives enough marmalade to fill five or six jelly glasses. Grapefruit, tangerine oranges and lemons can all be treated in a similar way; lemon marmalade, however, does not give as good a jelly as the other fruits do.

A good formula for use with grapefruit is:
6 large grapefruit.
3 lemons (juice only).
4 quarts water.
10 lbs. sugar.
Discard the seeds and white core and follow the method just described. Be sure in this case to let the fruit and water mixture stand overnight. A very inexpensive, though decidedly good grape-fruit marmalade can be made

MORE WAYS THAN ONE OF MAKING MARMALADE

Orange or Grape-Fruit and Other Ingredients Go to Make a Delicious and Inexpensive Preserve.

BY LILIAN TINGLE.
In response to a number of letters requesting recipes for orange and grapefruit marmalade I have the following suggestions to offer in regard to this excellent and deservedly popular preserve. In regard to recipes, however, orange marmalade somewhat resembles bread. Each good maker has a recipe which is just a little better than any other recipe, and any variation from that particular type of bread or marmalade is to be condemned as hardly worth eating. And yet there are people who can enjoy all of the different types, and find merit in each.



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from the skins only, when the pulp has been removed for separate service in salad or cocktail. You can use the whole skin, finely shred, or you can chip off just the yellow part (with a coarse suet-grater or "handy slicer"), leaving the white pulp whole and removing it after boiling. Add lemon juice to make an agreeable flavor and boil until the chips are tender; remove the white part (squeezing slightly between saucers, so as not to take away much of the juice), and add one pound of sugar for every pint of water used. I have found a pint for every skin used is a good average proportion, but the size of the fruit is of course the deciding factor. The liquid should be reduced by boiling before the sugar is added. This gives a fine, clear jelly with small floating chips and an agreeable bitter flavor which goes well with breakfast toast or muffin. Another method is to score the orange in quarters and remove the peel before cutting it. This makes it possible to secure finer chips. The peels can be bunched and shred with a sharp knife or clipped with scissors. The method first given may then be followed.

She gave me to understand that "such goings on" would probably call up all her grandmothers from their respective graves; but finally she gave in, only however, on condition that the "muddled-up stuff" should never come to table when "any one was there," and should be used chiefly for puddings, while a small supply of the "proper kind" should be kept to make a decent appearance before company.

One View of Two Men.
Barfaby 'N' C. News.
Now, Jenebly is a decent chap.
As decent as can be.
I found her in her room one day,
A listner as he.
But Smithy please deliver me—
Why, he's an awful bore!
He always wants to talk and talk
And talk forevermore!

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