

CARPENTIER'S "LOUISE" A RIVAL OF "SALOME"

OPERA IN WHICH MARY GARDEN SINGS THE LEADING PART AROUSES AS MUCH INTEREST AS "SALOME"



MARY GARDEN WHO APPEARS AS LOUISE IN CARPENTIER'S OPERA



EDWARD MACDOWELL, GREAT COMPOSER, WHO HAS PASSED AWAY

NEW YORK, Jan. 26.—(Special Correspondence.)—It is certain that not since the advent of Salome, has an opera caused as much interest as has Carpentier's "Louise." While the public met the presentation with open arms, it did not fully awaken to the situation until later, and with each production the interest grew more intense and more widespread. It has been so thoroughly presented to the readers from my standpoint that there seems to be little that could be added, but the point of view of the principals will not be without value. Mary Garden, whose art must be held as unique whether or not we agree to everything she does, is almost as interesting in her expressions concerning the role as she is in the portrayal of it. Miss Garden loves her roles, she fairly fondles them as she would something that lives and has being.

"I have been very happy that the American public loves 'Louise' the way it does; it is a great gratification and satisfaction to me because I know that this particular type cannot readily be understood in this country. These girls of Paris, who work in the great establishments of Worth, and Redfern are called the 'Mimi Pinsons' from Murger's 'Vie de la Boheme,' more familiar in this country through Ducetti's opera based upon this work. 'Louise' is a good example of these shop girls whose minds are on the street and on the gaities and frivolous pleasures of the sidewalk without the possibility of a higher thought. You must not idealize Carpentier's Louise, because she is the embodiment of everything that is vicious and ungrateful. If you knew the family life among that class, if you knew the tenderness and demonstrative affection which parents lavish upon their children you could not fail to resent her harshness toward her parents. You must reckon with two Louises, the one who left her home, and Louise who came back after she had tasted the delights and the frivolities of Paris which held her in thrall."

It was suggested that had it not been for the obstinate refusal of the parents to give their consent to her marriage with Julien, she would have married him and been as thoroughly respectable as the rest of her people. "Then," said Miss Garden, "there would have been no opera. It is, however, not surprising that American sympathy should go to the girl, but for me she is the most heartless character that I have ever met in my career. Louise as a reality would be more likely to get the public sympathy in America than she would in Paris where filial devotion stands for so much of a word, France would have more sympathy for the parents, while in America it would go to the girl."

The scribe ventured the opinion that it was not a longing for Bohemia, for Paris, and for 'l'amour libre,' that possessed Louise after her return upon the pretext of her father's illness, but that it was her desire to return to one who would have been her husband, had it not been for the laws of France, which forbid marriage without the consent of the parents.

"No," insisted Miss Garden, "even the Mimi Pinsons themselves resent her attitude toward that adoring father whose heart-breaking pleadings have probably no parallel in opera. It was Mr. Carpentier's custom to send four tickets every night to those girls, and you have no idea how they would have sobbed and how they would have sobbed aloud, but remember, always in sympathy with the parents, not with the girl."

Speaking of the Mimi Pinsons, of Paris, Miss Garden recalled a cable containing congratulations and thanks for representing the type so perfectly in America, signed "The Mimi Pinsons of Paris." To this she responded, stating that America had shown great interest in the work and that the interest would no doubt develop into a love for it. The cause for their special interest was not so much on account of the type as on account of the composer Gustav Carpentier, who is an idol among this class of people. He invested every dollar of his large fortune made by Louise in establishing free music schools for these girls.

Mr. Hammerstein's company was expressing her ideas upon the quality of mother love and many other details of the role while her 7-year-old little son was insisting upon having a French translation of an American picture book. She said: "One must feel pity for this mother, who did not dream that she was building her own misery. Think of that stunted mind and how little it could comprehend beyond her duties as household drudge, into which work never a ray of light could be let in. The mother instinct is the same in us all, and none of us can understand that the time will ever come when a child belongs to itself, or that it will ever be her duty to recognize the emancipation of the child. Had a man come from their own class she would have felt less than she was feeling for her daughter, but this artist, who did all sorts of unheard-of things, who lived an unsettled, unsteady life—she felt that marriage with such a man would have meant only for a short time and a doubt she would have been correct. However, marriage would have been in her eyes, to her way of thinking, as bad as the course Louise adopted. But the point was not all to blame, even though through her the father was influenced. Julien contributed his share of teasing, and according to her statement when the father says: 'Let us look him up and find what people say of him.' 'It makes no difference; he laughs in my face when I meet him,' she replied. That weighed as heavily against him as her balance as the loose life he was supposed to lead. There is no doubt that Louise loved her father more than she did her mother, still this has no bearing on the general result because nothing would have moved her, and the only avenue through which a change might have been effected was through the mother, and nothing could have brought this about because of her absolute wooden and dense ignorance. When one is dealing with ignorance of such dead weight the cause is lost from the start."

Mme. Bressler-Gianoli, upon being asked whether the part was congenial, said: "Anything is congenial that is in the nature of a character part. The only fault that I have to find with it is that there is not enough work. I love to work hard, to be on a strain every minute of the performance. If I had to do my best, and I never feel satisfied unless I have been working from the rise to the fall of the curtain."

M. Gilbert, whose role of the father in "Louise" is perhaps the strongest characterization in the opera, consented to express a few opinions upon the Carpentier opera and his share in its success. Upon being asked his attitude toward his own role, Mr. Gilbert said: "Upon this there is really nothing to say, the role speaks for itself, because the entire work is so fully alive and so absolutely real that nothing is left to the imagination. It is simple, with the pleasure of the plain working people, and direct in its simplicity. In this it is different from all other operas, and the difficulty arises in securing artists who are completely willing to keep the opera singer in the background, as with the exception of the big aria of Louise in the opening of the second act, none of the music is intended to prominence. Yet, it is of surpassing beauty and of tremendous power, but it comes more in the way of suggestion than as song. This particular sort of life has not heretofore been brought forward as a subject for opera. This is not strange, because it eliminates the qualities of the opera singer, and needs the actor able to sink himself in the character of his type. The slightest approach to the superficiality of the operatic stage would interfere with the entire nature of the work. 'Louise' attracts the new of public as it holds as much interest for the people from the tenements as from the most fashionable homes. It raises opera out of the make-believe world and brings us close to a piece of real living as though it were an actual drama. Carpentier had the wonderful power of translating into music everything that is real and every emotion. The clang of the hammer, the noise of the street, the blue sky, the misty morning, everything, anything, no matter how far from the aesthetic a thing might be, he was able to make you feel what he meant to describe in musical tones."

It was suggested to M. Gilbert that he showed more tenderness in the part of the father than was manifested by any of the others in the cast. Mr. Gilbert replied: "Carpentier himself, in giving me stage directions, advised against tenderness and sadness, but I cannot give the role consistently without these elements, and I feel the need of following my own instincts in this particular. This is too real, it is not a creation of the imagination, and the emotion of a father must be true to force."

"Do you know of any other character similarly drawn, Mr. Gilbert?" "There is one other character, and one other opera containing similar qualities. The character is that of the father in Hansel and Gretel, while the opera is Wagner's masterpiece. These are living creatures, notwithstanding the fantastic surroundings of Hansel and Gretel and the picturesque of Wagner's work. Truthful drawings of these characters mean more than excellence of musical presentation, notwithstanding the great demands made upon a singer, especially in the Wagner work."

The passing of Edward MacDowell is one of the great griefs which has fallen upon the musical world, but this sorrow is not unmitigated with a feeling of relief that the poor body has followed the beautiful mind which died just three years ago. The spirit of MacDowell was one of the most noble which has ever transpired itself into music, and there is much satisfaction in knowing that this reveals itself to those who are able to feel the simplicity and the love of nature through his works. MacDowell has exerted a wide influence for the few years which he was allowed to be among us, but the beginning of his powers have not yet come. MacDowell died a heartick, disappointed man—that is the mind which died three years ago was sorely stricken because he could not gain the recognition which his work deserved in his own country which would not lend itself as willingly as did other countries where he had won approval. It may be that through MacDowell, the American people will learn to give more personal attention to the native composers and to treat them with respect and consideration not because they are Americans, but because, being Americans, they are not any less to be reckoned with than if they were unknown foreigners. After the breakdown of MacDowell, strong activity was begun, not alone in the exploitation of his works, but in bringing forward other American compositions. This enthusiasm lasted but a short time and people drifted into apathy as far as native composers were concerned. It may take a few more tragedies like that of MacDowell, whose collapse was brought about only by sorrow and disappointment, but in the course of time, if all ambition is not extinguished in the waiting, a green tree will flourish over MacDowell's grave which will bear fruit for the American composer.

The funeral services of Edward MacDowell were held at St. George's Church, at Stuyvesant Square, on Saturday morning. There were a large number of guests, including many of the most prominent names of the musical world, as well as representatives of the associated arts. The MacDowell Association was present in a body, and the Mendelssohn Glee Club, of which MacDowell was, for several years, conductor, was represented by 24 members who sang the "Integer Vitae." W. H. Humiston, a pupil and friend of the late composer, played on the organ, the andante from MacDowell's "Sonata Tragica," and an orchestra, under Sam Franko, played the dirge from his "Indian Suite." The pallbearers were Seth Low, Richard Watson Gilder, Honatio W. Parker, Wessley Saffronoff, E. C. Benedict, Henry T. Finck, Lawrence Gilman, Eugene Heffley, Daniel C. French, the sculptor; Howard Mansfield, the artist; J. W. Alexander, William Leonia, Dr. L. L. Danforth, Dr. Coleman Cutler, August Lewis, H. E. Krebber and James G. Hunker. The Rev. Hugh Birchhead, rector of St. George's, officiated. Notwithstanding a request that no flowers be sent, the casket was hidden beneath rare and beautiful floral tributes. The remains were taken to Peterboro, N. H., for interment. EMILIS FRANCES BAUER.

Would-Be Pianist Must Work Hard

This Is the Gospel Paderewski Preaches, and He Also Follows His Own Advice.



Ignace Paderewski.

THE reason there are not more great pianists is that the artistic bent and the qualities of mind that will enable a person to pin himself down for hours a day to the most exacting work are not often united. It is not only that a person has to work without ceasing to acquire the necessary skill, but once having acquired it, he must still continue this incessant work to retain it. Therefore I would reiterate the importance of work to the would-be pianist. No matter how great his genius may be, or keen his artistic sympathy in his art, without work these things will avail him nothing.

This preaches Paderewski and as he preaches, so does he practice. To the casual observer it seems almost absurd that such wages as are paid Paderewski should be paid to a man who plays at most two hours at a sitting. But when one remembers the years of privation and unceasing labor needed to make Paderewski able to play the piano as he does, and the hours of unceasing labor needed to maintain his wonderful skill, the laborer is worthy of his hire.

Paderewski was 23 years old before he played in public. All but the earliest of those 23 years were given to grinding work, relieved by little pleasure, but few comforts and by no luxuries. During the years he spent in Vienna in his final preparation for the career of a virtuoso it was not only the unceasing work, but the usual thing for him to spend 10, 12 and even 18 hours at his instrument seven days in the week. He found no real road to his fortune.

And having found his fortune, it demanded only less constant work for him to preserve it. When Paderewski was on tour he would rather not, because he believes that it is not good for his health, the close quarters, the noises in the railroad yards and the general lack of exercise which such a life entails. But without a private car he could never cover the territory plotted out for him.

In the end compartment of his car is always a small upright piano. In his own stateroom is a silent piano. These instruments he uses constantly on the days he is not giving concerts, usually in the regular salons, and it is very late riser. He never thinks of going to bed until a good many folks are beginning to think about rising, and it is usually well into the afternoon when he gets up, unless he has a matinee performance.

The preparation for such a tour as he is now making is a huge task, besides what works he may want to play with orchestras, he has had to prepare for this tour no less than seven distinct programmes with a number of additional works of less importance to be used as encores. Paderewski gave his last concert in London in June. Thence he returns to his home in Switzerland, and up to the date of his sailing he was at his piano never less than six hours a day. Some days, when he felt particularly in the mood for it, he worked eight and 10 hours. It was all of the hardest sort of work, scales for at least an hour each day, and the rest to working on the compositions which his audiences are hearing in America this winter. And for recreation he spends the remainder of the day composing.

Paderewski will be heard in this city on February 23, under the direction of the Holly Theater management, at that theater. Mail orders will be received from this city and out of town beginning Friday, February 14 (St. Valentine's day). The regular box office sale will open on February 21. Mail orders from both in and out of town will be given precedence over the regular sale. Tickets are \$5 and make checks and money orders payable to W. T. Paugle, manager, Holly Theater, including a self-addressed envelope to help insure safe return.

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Eureka boat." The steamer did not sail for three days and two nights. She was cared for at the Y. W. C. A. and placed safely on board the steamer.

A new danger has arisen from the junction of the North Bank road, at Kalama. A blind child of 8, going to the state institution at Vancouver, Wash., had to stay all night at Kalama because her train was late. In the good old times—

A STELLAR NUMBER

JACK LONDON
FRANK H. SPEARMAN
JOAQUIN MILLER

THE PACIFIC FLEET OF THE FUTURE	H. A. Evans
CELESTIAL SCENES	Joaquin Miller
WESTERN PLAN CULTURE	Justin Ray Tokes
FROST, SNOW AND DEW	Alexander G. Macdonald
THE FACE OF THE WEST	Elizabeth Lambert Wood
THE TIPPY TIPS	W. Fay Bojczyk
THE WISDOM OF BADES	Beth Slater Whitson
REPLENISH	Gertrude V. Gabis
WILD OAT SHEAVES	Charles Buff Stuart
COMRADES	Mary Bege Greenleaf
MANUELA	Elizabeth Gerberding
AT SAN GABRIEL MISSION	Julia Boynton Green
LAUREL GROVE	Clarence Urry
DEATH IN THE FOREST	Frank H. Spearman
THE SPOT	Jack London
MY DESTINY	Stacy E. Baker
HONORABLE MRS. HANOLY	Florence A. Perkins
A RED ROSE	Herbert Basford
AVE ATQUE VALE	Nora May French

"The same fond mother bent at night, O'er each fair sleeping brow, She had each folded flower in sight, Where are those dreamers now? Not only at night, but waking, she followed every step until womanhood was reached. No young women went out or away unattended or uncared for. Today, five girls must work, while five more want the freedom, the power which self-support and independence brings. The result is trouble, anxiety and much mental misery. How are the ever contending mothers, the careless mothers and guardians, to be warned and their eyes opened ere they let their loved ones go out to face this ruthless world? How is the wayward, untrained girl to be kept at home to be a joy and a comfort instead of a sorrow? How are standards to be raised and something worth while brought into these lives. 'God does temper the wind to the shorn lamb,' but it is by earthly means. Why should this be peculiarly the work of the State Young Women's Christian Association? Just, we think, because of its strong international affiliations. Concentrating on young womanhood, it encircles the globe and forges a golden chain, link by link, about this whole round earth. Prayer brings it close to our Heavenly Father's heart. In this way a girl may be sent from one country to another, from one country to another. Then follows a strong National policy, with paid, trained workers. In the Northwest, Oregon and Idaho share with Washington the services of Miss Frances E. Gage, a woman of splendid training, great experience and considered one of the strongest secretaries in the United States. But what can she do with one assistant in developing so immense a field. Foundations for a large work must be laid, but they must be strong, and the progress is naturally slow. Already there are the small centers in the colleges, but there the moral and social standards must be raised. The outline policy for 1908 includes the appointment of corresponding members in all the small towns, whose duty it will be to keep the people, the schools, the churches in touch with the district secretaries. We see the ranks of the volunteer workers in every philanthropy augmented by the strong college alumnas. In the meantime the work of the pioneer is before us; time, effort, money is required, and the call comes to each of us alike: 'Be strong!'

We are not here to play, to dream, to drift. There is hard work to do and loads to lift. Shun not the struggle! Face it! 'Tis God's gift.



Latest photo of Mrs. Gervaise Graham.

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BRING FAUST UP TO DATE

French Poets Propose Parody With Modern Characters.

PARIS, Feb. 1.—(Special.)—The opera of "Faust" is being overdone here, as it is in New York. M. M. Messager and Broussan, the new managers of the Paris Opera, have announced that they will open their season with a new setting of the old opera, several Montmartre poets propose a parody of "Faust," with all the characters brought up to date, in aid of charity.

Faust would be represented as an elderly rake in a silk hat and frock coat, and a monocle; Marguerite would be dressed in a tailor-made costume; Siebel would be a young Holligan, and Valentine a reserve officer, in civil life a grocer. Mephistopheles would be a quack doctor, who runs a marriage agency. The scenery would include the interior of an American bar, a music-hall foyer and a police station.

Y.W.C.A. Work Throughout the States of Oregon and Idaho Grows in Importance

BY JESSIE M. HONEYMAN.

FOR 15 years the Y. W. C. A. state executive board has carried on a small but helpful religious work in the colleges and normal schools of Oregon and Idaho; now, with the growth and development of these states, a call is in our ears from the young women of the Northwest, as distinct as the cry heard by Paul from Macedonia, "Come over and help us."

Where are these girls to be found and how many are there? What do they need? Over 900 young women and children were cared for in 1908 by the travelers' aid and employment department in the Y. W. C. A. at Portland. This was not charity at all. Positions of all kinds were provided, friends were searched for till found, many were boarded till the time came for their journey to a further destination. A large number in trouble were protected and advised. Some came from distant countries, some from Eastern cities, others from Alaska and California, but by far the larger number came from all parts of the Northwest. The number of children sent off alone was very distressing. Imagine a child of 11 sent from a small town in Washington, her destination Eureka, Cal., on a slip of paper she had written, "Go to the wharf and take

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