

Women and Girls Rave Over Stage Favorites

NEW YORK STREET JAMMED BY ADMIRERS WAITING FOR A GLIMPSE OF HAROLD BAUER AND MAUD ADAMS



SIBERIA BY GIORDANO GIVEN FOR THE FIRST TIME IN AMERICA WEDNESDAY NIGHT AT THE MANHATTAN JOURNAL OF THE CHANG GANG IN 'SIBERIA'

NEW YORK, Feb. 16.—(Special Correspondence.)—Those who travelled forthright street last Saturday afternoon witnessed two forms of hysteria, or to be more correct, the same form in two manifestations. Crowds of mature women as also young girls were streaming out of Mendelssohn Hall, but even the cold weather did not induce them to move on. They were lined up waiting to get one more glimpse of Harold Bauer as he passed into his carriage after his second piano recital, which threw the audience into such a high state of excitement that they absolutely refused to leave the house until the piano was removed from the stage. The crowd from Mendelssohn Hall could have reached and clasped hands with the one assembled at the stage door of the Empire Theater just opposite, where hundreds of young women and young girls were waiting to see Maude Adams, passing to her carriage, knowing that they would get her little friendly nod and a hand-clasp here and there, and that they would be able to thrust quickly into her hands a bunch of violets or a little love note. It is a great thing to be a hero in New York, because when this cold old city warms up it does not stop at fever heat.

Harold Bauer has given two recitals in Mendelssohn Hall, at which house he plays because he cannot be induced to regard the immensity of Carnegie Hall as conducive to the intimacy needed for a piano recital. At his first recital Bauer opened the programme with the Mendelssohn Sonata Ecclia, which he presented with great tenderness and care in revealing the themes and the inner meaning as well as the detail of the work of the dead composer's work which certainly has never before been so clearly, so sanely and so feelingly set forth. The audience, consisting of people who love the highest and most legitimate in piano playing, and piano literature, were transported with delight throughout the programme. Bauer offered rare delight because his straightforward, sane, unaffected manner enhances his very poetic, emotional and intellectual qualities. There is never a moment when he seeks glorification, never a minute when he feels the necessity of playing a sweetener for the public. He has a message of nobility, of importance, of indelible worth, and he delivers it with all thought of self completely eliminated.

Harold Bauer spoke in a most interesting manner about studying and about American music, and what he said should be brought home to every citizen in this country. He said:

"No artist can come to America in the proper spirit and not leave the country tremendously improved and broadened. When the critics stated on my second tour that my work had gained in breadth I wanted to tell them that America had done this for me. It would be impossible to estimate the amount of invigoration which I always gain here."

Mr. Bauer was then asked what he thought of the future for music in this country. He answered, rather turning the tables upon the questioner:

"Why do you speak of the future of music in this country? The trouble with most people is that they do not realize the importance of American music now, and the attitude of looking to the future, instead of realizing the present, is harmful to the conditions, because one can never be so far ahead of the things which is many years away as in that which is right upon us. As far as I can see, there is no reason why as many students should not come from America to study in this country as America sends to Europe, and tell me—I have a great curiosity to know—why does America send pupils abroad as it does?"

It was easier to ask another question than to answer the one put by the pianist, therefore it seemed more important to know what Mr. Bauer considered would be the gain to the European student in coming to this country.

"He would gain in vigor and he would learn a reason for studying as people who think about music in this country do so, because they enjoy it. It is routine in Europe, everyone studies music, everyone listens to music and when people are to concert the pleasure consists in criticizing and in analyzing, and of course they understand it thoroughly, but few people enjoy with that healthy healthy enjoyment which I find in this country. I should say that there is little to be learned in Europe which cannot be acquired here as well as it is well, let us admit it is necessary, to send the student abroad for what we may call atmosphere, experience and the things which may come from a new one, but I repeat that for actual study and the accomplishment of real things the country stands on a remarkable plane."

"Do you draw your inference from conditions in New York, Mr. Bauer, or from the country?"

"Certainly not from New York alone, because if this city were infinitely more musical than it is, it still could not influence the entire country to a great extent. The work of the small cities is remarkable to me; wherever I go I find the same earnest desire to work, to elevate the music, and this is the proper spirit because all arts must have as basic principles health, enjoyment and evolution."

In point of the fact that Mr. Bauer has recently been made an officer of public instruction by the city of Paris, and during his tours in Europe he has given much time to the methods followed in various countries in the teaching of music, he was the better able to appreciate the work which is conducted in the public schools here. Mr. Bauer was so impressed with the remarkable work done by the pupils in the Boston schools that he took occasion to speak to them and he complimented them upon what they have achieved and the value of the methods followed in their instruction. Continuing, Mr. Bauer said:

"One of the most splendid features of music-study in this country is the study conducted in the public schools. There is nothing in Europe of this sort, but they have there, what should be supplied here, and that is free music, which the pupil could enjoy in the same way as he may go to study the pictures at the Metropolitan Museum. If they had this opportunity in connection with the study that is done in the public schools it would not take long before you would find the most wonderful musical conditions conceivable."

William Knabe & Co. are first in the field with next year's announcements. They will present Emil Sauer, who is that they would be able to thrust quickly into her hands a bunch of violets or a little love note. It is a great thing to be a hero in New York, because when this cold old city warms up it does not stop at fever heat.

Maurice Renaud, the eminent French basso, left on Thursday for Monte Carlo, where he will appear one week later. Renaud will sing for the first time the role of Scarpia in "Tosca," and he will also appear in the title role of Saint-Saens' "Henry VIII," which he created in London eight years ago. M. Renaud was accompanied by his wife and daughter on this tour in America, and they went with him to Monte Carlo. Two weeks later, Chappinette, the Russian basso, will go to Monte Carlo from the Metropolitan. This artist has the distinction of drawing perhaps the most money for the benefit of the Metropolitan. His limitation in roles, however, is not due to his own shortcomings, but to the fact that those which he sings have not been required at the Metropolitan and that he has played the part in Genoa with tremendous success, and on Wednesday Basel was scheduled for the part; in fact, the opera had been put on out of compliment to him, and he became ill, making the opportunity for Zensello to enjoy the greatest success that he has had in New York. Basel will play it at the subsequent performances.

"Siberia" is an unfortunate love story which has its beginning in St. Petersburg, and its tragic end in a penal district of Asiatic Russia. The hero of the play is Stephana, a young courtisan of great beauty, who is the object of the attentions of Prince Alexis, General

enough to come. Uncle Luke, as Mr. Linberger was called in Oregon, settled here from the State of Washington, a most charming city. The speakers had all been chosen with excellent judgment, and each deserved the praise and applause so generously bestowed. Seymour London proved a sensible and responsive ally to the toast "Oregon." William J. Hunsaker, the guest of honor, followed with patriotic vim and pleasingly for "California" to "Across the Plains by 47." A. L. Johnson's subject, concerning which he related many interesting experiences. In her address, "The Legacy of the Pioneer Mothers," Dr. Nettie Olds Hagist handled the subject with marked ability and eloquence. By way of diversion, Judge E. E. Seiph injected wit and humor into his entertaining speech on behalf of "Beautiful Sons." The toastmaster started the fun when, on introducing the Judge, he observed that, "though a 'self-made man,' he was, notwithstanding, born of honest parents and at Salem, but had to go to 'Old Yamhill' to get his learning, and Fenton 'twas that made him." "Tribute to Lincoln," always an inspiring theme, was allotted to Professor G. W. Denton, and his touching words proved that it had been placed in good hands.

At this juncture were read several letters from men in official life, including one from Governor Chamberlain. All were heartily applauded. Regrets at being unable to attend were sent by ex-Governor Moody and others. Next followed several short addresses participated in by Dr. J. H. McBride, a familiar name to old Oregonians; John H. Braley, who crossed the plains in '47 and located in Washington County; C. M. Plarce, Lola M. Avery, Judge Victor Shaw, Mae Crawford, B. P. Welsh, A. F. Brown and others. An incident of this event was a recitation by Graen Gilliam. Her rendition of "Beautiful Williamette" was an eloquent tribute to that poetic genius, Samuel Simpson, Miss Vivie A. Roberson sang charmingly the ever popular "Oregon," in which the guests joined, and a vocal solo entitled, "The Swallow," gracefully rendered by Miss Evalena Ayers, closed the musical programme. Among the musical selections played were such appropriate airs as "The Old Oaken Bucket," "Auld Lang Syne," "When You and I Were Young," "Maggie, Bell Solo," "Dance California."

On the reception committee were found many names familiar to Oregonians, among them, Dr. T. C. Smith, E. H. Ezzell, E. S. Barron, E. K. McCarver, A. Bernheim, C. F. McDonald, Walter J. Jones, C. W. Oliver, Albert Glenn Holman, F. A. Brown, E. Estler, W. S. Baird, H. S. McCormick, B. Frank Ely, Miss Sanford Watson, Miss Helen M. Prentice, Mrs. Denis Stinson, Dr. Grace Wyckoff, Miss Ada Potter, Mrs. William Campbell, Miss Zula Winn, Mrs. Ida S. Fuller, Miss Clara Irwin.

The next gathering is expected to take place within a fortnight, and will be an informal social, the main object being organization and election, the same executive committee having it in charge.

WILLIAM S. BAIRD.

Waitlain and other Russian noblemen. Her affections, however, are centered in Vassili, a poor young officer whom she longs to marry. On the eve of the day of Saint Alexander's Day. On that night she goes out disguised as a working girl, while Nikona, the maid, and the old man Ivan are anxiously awaiting for her to return home. Meantime, Gleby, a veteran reprobate, who is responsible for the life Stephana has been leading, enters to make further demands for money. She indignantly refuses him and dismisses him for once and all. Then Prince Alexis steps in, introducing his friends to Stephana. Here, Prince Alexis, a provincial governor, Prince Alexis presents Stephana with some valuable presents, and declares his intention to marry her very soon. Soon the young officer comes to kiss his godmother Nikona farewell, having been ordered to the front with his regiment on the next day for the war against Turkey. Stephana, who by this time has changed her street disguise, recognizes in the new-comer the young officer, Vassili, and declares her love for him. Prince Alexis, who has witnessed this scene from behind, bursts with rage, and insults both lovers. A duel with Vassili ensues, and the Prince is killed. Vassili is sentenced to penal servitude for life in Siberia.

The second act shows the halting place for prisoners at the Siberian frontier. Here, in a military post at the transportation inspector, the only point at which convicts are permitted to see their relatives for the last time. Some poor food vendors from the neighboring villages have already assembled here to see the passing column of the convicts; others have walked miles and miles in the snow for the sake of bidding their fathers a last farewell. A girl among the others, is here with an infant child in her arms, to see her father for the last time. A living chain of these wretched arrivals, and the captain orders the visits of the physician and of the smith, whose duty it is to see that the chains are kept in good order. When the distribution of letters to the prisoners takes place, Prisoner No. 107 (who is Vassili) is refused the letter addressed to him by his mother on account of his indelible marks.

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BASSI AS VASSILI IN 'SIBERIA'

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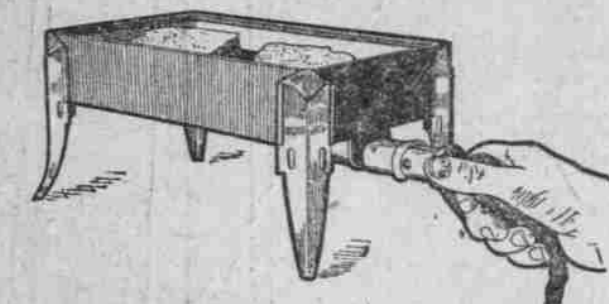
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It is not surprising that the report registers kept by wholesale dealers under section 7 of the sale of food and drugs act, has not been of much value.

SPEAK TO BUSINESS MEN

Henry Watson Cornell on "Science of City Making." More than 1400 invitations have been sent out by the local Y. M. C. A. to business men to attend the lecture tomorrow night at the association auditorium to be given by Henry Watson Cornell, upon the "Science of City Making." Each invitation extends a welcome to two to attend the complimentary lecture, which will be a treatise upon the best methods of attracting new business houses, manufacturers and residents to the city. Special attention will be given by Mr. Cornell to the work of commercial bodies. He will tell the latest methods commercial bodies in the East are using. Of great interest to the merchants of

S.S.S. CHRONIC ULC