A TALK WITH VICTOR HERBERT, WHO TELLS WHERE AMERICA FALLS SHORT OF BEING MUSICALLY GREAT

He Is Writing New Opera for Fritzi Scheff, Who Has Just Completed Last Week in "Mlle. Modiste"—Musical and Dramatic News of New York.

FRITZI SCHEFF, IN "MLLE MODISTE"

DAVID WARFIELD, WHO IS PLANNING A LONDON SEASON.

VICTOR HERBERT, WHO IS WRITING A NEW OPERA FOR FRITZI SCHEFF.

NEW YORK, May 11.—(Special Correspondence.)—"Mlle. Modiste" is in its last week at the Academy of Music, where it has met with the same success as it did when it was first presented to the public. This has fitted so perfectly the personality and equipment of Fritzi Scheff that one can hardly realise anyone else in the part, yet this opera will be seen with someone else in the leading role next season, if it goes on the boards at all, and Victor Herbert is writing a new opera for the piquante Mlle. Fritzi. Victor Herbert, who has been responsible for more popular successes than any other writer of light opera at the present time, was asked "Who is going to write the great American opera?"

There was no reason to suppose that Mr. Herbert would reply "I am," yet when he said that many things would probably happen before that work was written, it occurred to me that he might be able to throw a new light on the question which is in the minds of a much larger number of people than the ultra music lovers of everything non-American would like to admit.

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Accordingly, Mr. Herbert, whose symphonic writings stand as firmly to his credit and show as complete a musical mastery as do the catchiest bits in "Mlle. Modiste," "The Red Mill," and any number of other Broadway successes, was then prodded with questions.

"It seems uncertain," he replied, "when conditions shall adjust themselves in a manner which would permit of such development on the part of our musicians and composers. When we see cities like Cincinnati and Pittsburg try to fall out of line because their orchestral attempts do not pay, I cannot see how Cincinnati could have brought itself to abandon its regular concerts and its own orchestra, when it has so many millionaires to whom five times the amount necessary to support them would be the merest bagatelle.

"Do they never think of what they owe to the children of their city? The country will never be great musically until music, and the best music, can be heard everywhere. I have young men come in to see me with compositions that show tremendous talent. But what do they know of music? Two or three times they may have heard a great orchestra, but their imagination has never received the proper impulse and they are insensible to everything really great. I do not believe that genius manifests itself and accomplishes great things because it is genius. I think more genius is killed in this country than we ever dream of—killed because it has nothing upon which to feed, and no source from which it may derive assistance, except in the few isolated cases where individuals interest themselves.

"We who write light or heavy opera must reckon with the people at large and with the musical conditions of the country. Take for instance, in my case, I cannot write freely even the light operatic works. Do you think I write a tenor part as I would if I knew a Caruso were going to sing it? No, the probability is that I write and rewrite and do the very thing that I hate the most. I write down to the possibility of finding some tenor who can handle the easier form, preferring to have a lighter part, but one which is within the range of the average tenor.

"Instead of expressing our musical feelings we write for the limitations of those who are to interpret our work, and while this is almost humiliating, it is better than to write in a style that cannot be well interpreted. To illustrate—it has been claimed that people nowadays care less for Wagnerian opera than they did formerly. Now you do not believe that Wagner means any less to the public than he has meant for the last years. But with all due respect to Mahler, let us look back upon the Seidl days and remember Lilli Lehmann, Marianna Brandt, Albert Niemann and a few of those who gave us Tristan and Isolde. Can any who remember these singers be blamed because they prefer to live with their memories?"

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"The trouble in opera is," continued Mr. Herbert, "that we need the illusion as much as we need the voice, and America demands it still more than Europe does. No very young person can be a very great artist. Therefore, we have to take fat tenors for Siegfrieds and we are forced to accept Elsas of 60, and if their deep art and experience are present, where is the voice? For this reason I regard Geraldine Farrer as so remarkable. For her age I find her art wonderful. And Mary Garden, too, is an artist far beyond her years.

"To return, however, to the application of all this to the writing of the American opera—it is the talent of the people that brings forth great things from those who live among them. I cannot see how anyone could set himself down to the task of writing an opera for imaginary people, or rather knowing that the people do not exist who could or would sing the work.

"If I fulfill the engagement I have with Mr. Hammerstein, to write a grand opera, I shall expect to write it in English, and that it will be translated for his use, either into French or Italian, as the case may be. Then I may be writing with the capabilities of his people in mind. How could anyone doubt that Donizetti wrote for an individual Lucia? He wrote for a specific tenor as well; that is evident from the manner in which he has treated the voice. Well we know that the most beautiful voices in the world are to be found in every state in this country, but that does not help us out very much, because they are just that much raw material. The teachers are here as well as the voices, and it is nonsense to send students away because the teachers here are, on the average, as good as those on the other side. Now, why cannot we use these people?"

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Mr. Herbert answered this question himself. "The singers," he continued, "if they study, only do a little vocal exercising, and they never think of the big things in music or what the big thing in music means. They do not hear enough opera, and if they do, they take it as an amusement and do not hear it in the proper spirit, in the spirit that would lead them into the real thing. It is not their fault that they are superficial and that after they have studied their value is hardly greater than it was before.

"They do not know how to be serious or how to make themselves great, because they are not surrounded by the proper influences. The people who could do things for this country also take music as an amusement and, therefore, hold it lightly. Music is an amusement just as philosophy or an education is an amusement. I believe that children who go to school consider their work an amusement—I mean the studious ones—and I know perfectly well that when I am sitting alone in my study, whether I am reading or studying or writing, it is amusement for me. But so long as the people who could do it if they wished, do not realize what music means to a nation, the value of its refining influence and its effect upon the mental poise of the people, there is little use in speculating upon the great musical work which such a country will produce.

"Big art movements never pay, and they should not be regarded as the sort of things which must bring back what is laid out upon them. Grand opera seems to have paid pretty well so far, but we must admit that the students who should hear everything and everybody, do not get enough of it to familiarize themselves either with the works or with the methods. They cannot afford it, consequently, its influence as an education can hardly be considered.

"I find steady improvement in musical conditions, as anyone who watches must find, but we are not yet in a position to expect works of genius from this country, and as I have indicated, it is not because we have not the material, the men or the desire, but when wealth will be lavished upon musical institutions as it is upon some of the musty old universities for the purpose of cutting up dead dogs, this country will show results beyond the most extravagant expectations."

David Warfield, who has become one of the most notable of America's actors, closed his season last Saturday night with "The Grand Army Man." In the afternoon he played "The Music Master," and at both performances he had enormous audiences who manifested their deep appreciation of the Western man whose story is too well known to remind his friends that his career was begun as programme boy in the Alcazar theater. Warfield, in addition to having a genius all his own for the stage, is a man of exceptional sweetness of nature and to be associated with him is an inspiration to his company. He will sail Thursday on the Hamburg for Europe, arriving in Southern Italy, where he will tour before meeting David Belasco in London to discuss plans for a London season, which will include these two successes and "The Auctioneer." Mr. Belasco will pass the greater part of the Summer in the south of France, where he is finishing a play for next season.

An alliance has been formed between the Metropolitan Operahouse and Boston Opera Company which is under the direction of Henry Russell. The Boston Opera Company, which will be a permanent organization, has among its directors such men as George W. Chadwick, C. N. Loeffler, Eben Jordan and Ralph Flanders, who is general manager of the enterprise. Under the present arrangements there will be an exchange of artists between Boston and New York and of operas as well, as the Metropolitan owns the exclusive rights to many of the operas for America. It has always been understood that among these were all of Puccini's, but Oscar Hammerstein now announces that he has secured equal rights to them all and what the result will be remains to be seen.

EMILIE FRANCES BAUER.

PORTLAND RAILWAY, LIGHT AND POWER COMPANY

Bulletin No. 4

THE STREET RAILWAY AS A DEVELOPING AGENT

In this bulletin we propose to treat a very important function of a street railway company, namely, the part it plays in developing the suburbs and outlying sections of the city in which it is placed.

This subject is of such interest to every one in the community that we shall have to divide the discussion of it into two parts in order more fully to cover it, leaving some portions to be treated in our next bulletin.

THE SOCIAL VALUE OF RAPID TRANSIT

In the special report of the United States Census Office of 1902, under the heading of "The Urban Street Railway as a Social Factor," the report says: "The street railway has been probably the most important single influence in dispersing urban population. The chief function of a street railway in a great city is the distribution of the population over a wider area than it would otherwise be possible to occupy. Economic and social forces tend powerfully to draw multitudes of people into huge urban communities, and as the inhabitants increase in numbers, they must either crowd ever closer and closer together to the detriment of health and comfort, or they must find some means by which, without intolerable waste of time and strength, they may live farther from one another and from their places of business."

A CITY GROWS EITHER PERPENDICULARLY OR HORIZONTALLY

A city grows perpendicularly, in the form of tenement-houses and high buildings, or horizontally, spreading itself in the form of smaller buildings over a much larger area.

The character of growth is determined by the time consumed in transportation between the business and residential sections of the city. People will not live in great numbers more than one-half hour's time from the business sections of the city. Slow and irregular service materially decreases the dwelling-house area and the people crowd together. If the service is rapid and regular, the radius of the residence circle is enlarged and the dwelling-house area proportionately increased.

This healthy growth will vary according to the character of the streetcar service. Thus in Glasgow, Scotland, where the railway mileage is very limited, or in New York, where the service to the east and west is hampered by the rivers, tenement-houses prevail, and social conditions cause grave concern.

The horsecar could travel but a short distance in half an hour, and the suburban growth of the city was limited. The result of the early adopting of rapid transit here was the speedy enlargement of the dwelling area and greatly improved social conditions.

PORTLAND THE "CITY OF HOMES"

Portland has few tenements; it requires but superficial examination to see how well the city stands in this respect. Its great area is largely covered by two and three-story houses, and it is not standing still. A glance at every suburb will show that vast building operations, consisting of two and three-story houses, are now being pushed far out into the new subdivisions.

While this represents the energy and enterprise of our citizens, we feel that they will not begrudge us our claim to have aided in making this growth possible and profitable.

Prior to 1905 the city area was 38 square miles; in 1907, 44.75 square miles. Due to the rapid extensions of the street railway lines much of this has since become improved city property, making a tremendous increase in the taxable basis of the city.

The electric railway system is equally indispensable to the districts outside the city limits. Its suburban and country lines accomplish two things. First, a great number of people who have their offices in the city are enabled to live in the suburbs. Second, the sections of the country traversed by the electric lines are brought into much closer relationship to each other, thus greatly enlarging and developing the field of business activity in these sections. The most forcible argument in favor of the value of rapid transit as a developing agent in the suburban and interurban districts is the increase in population and prosperity in these districts which has taken place since the electric lines were built.

But the company is pushing still farther out and extending ahead of the population. It has many miles outside the city limits. When these lines were built they ran through very sparsely settled localities. They did not pay for many years. Some of them do not pay now, but substantial homes have sprung up, lining the various routes, and the people have availed themselves to a surprising extent of their opportunities to leave the crowded sections and still be within easy reach of their places of business.

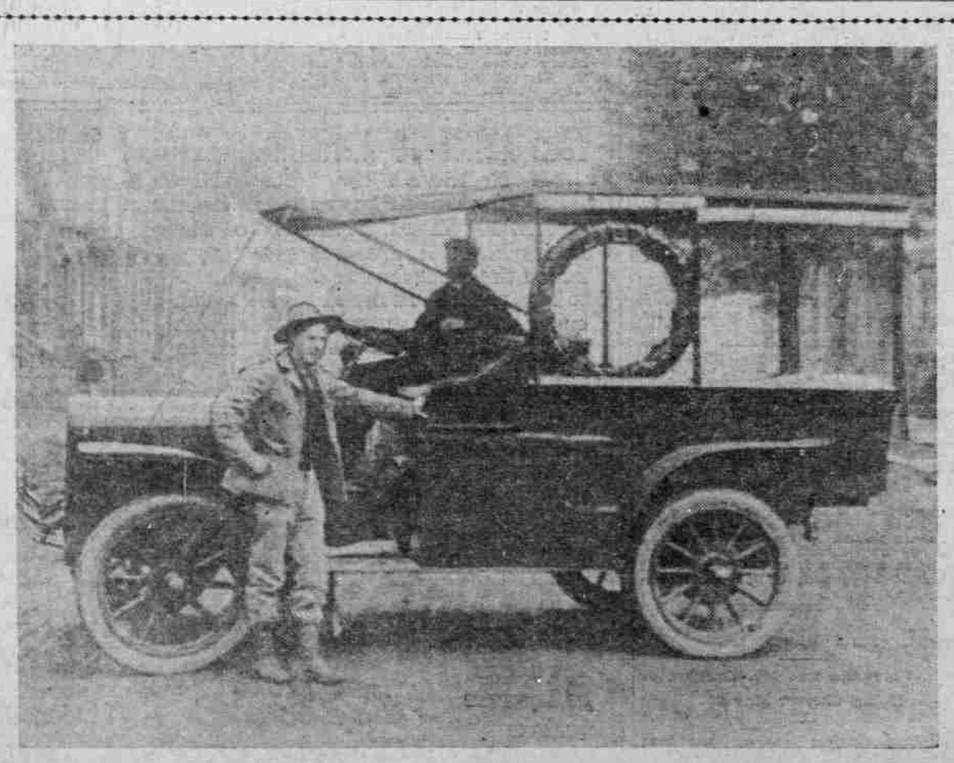
Present conditions are a stronger argument than anything we can say to show the remarkable growth of the suburbs and the assistance given to it by the railways.

WILL LIVE IN AUTOMOBILE WHILE MAKING STUDY OF OREGON BIRD AND ANIMAL LIFE

William L. Finley and Herman T. Bohlman, Oregon Naturalists, Leave on Three Months' Trip Through Central and Southern Oregon.

WILLIAM L. FINLEY and Herman T. Bohlman, famous Oregon ornithologists and members of the Audubon Society, left Portland Wednesday morning for a three months' trip through Southern and Eastern Oregon, during which they will make a study of the bird and animal life. The entire trip will be made in a White Steamer automobile, which has been especially fitted up for the expedition. Mr. Bohlman and Mr. Finley spent weeks in fitting the car for the trip. A new body was made for the machine and it was constructed so that in bad weather it can be used as sleeping quarters. The machine has a gasoline capacity of 70 gallons, and in order to be assured that they should not run out of gasoline, supplies were sent on ahead to several points.

The bird students shipped the car to The Dalles. From The Dalles they will go to Shaniko and Prineville, and thence south. They will spend several weeks in Malheur and Harney Counties, studying the water fowl of that section of Oregon. Another special study that the Audubon men will make will be of the few remaining antelope. If it is possible to get the machine through, Bohlman and Finley will spend some time around Goose Lake, Warner Lake and in the Klamath country. Mr. Finley has taken along over 1000 photograph plates and several cameras.



WILLIAM L. FINLEY AND HERMAN T. BOHLMAN, AND AUTOMOBILE IN WHICH THEY WILL TOUR CENTRAL AND SOUTHERN OREGON.

OPENS TOMORROW NIGHT

Street Fair and Carnival of Albina Catholic Young Men's Club.

Rain or sunshine, the Street Fair and Carnival of the Catholic Young Men's Club of Albina will open tomorrow night with a grand ball. The King and Queen will lead the grand march at 9 o'clock. From 7 to 9 P. M. will be an open-air concert, weather permitting. If it rains, the concert will be held in the large auditorium.

The Street Fair and Carnival is to be on a scale much more elaborate and extensive than perhaps most of the people of Portland realize. The leading manufacturers of the city are installing magnificent exhibits. The East Side commercial clubs have indorsed the enterprise. The side shows and other attractions are many and varied. The big "Country Store" is already stocked with goods of every kind and description.

M. Gorman, an experienced fair manager and late president of the Lewis and Clark "Trail" Association, after seeing the arrangements yesterday, declared them equal to the best.

The Women Foresters, St. Mary's, Altar Society and Young Ladies of the Sodality will have charge of the lighter side of the carnival. Weather conditions being favorable, the whole affair cannot help but be a social and financial success. The receipts will go to complete the Young Men's Club house, which with the grounds about it will cost approximately $25,000.

OPEN EXHIBIT TUESDAY

Arts and Crafts Society Will Make Fine Display.

Of more than ordinary interest is the first exhibition of the Arts and Crafts Society, which will open Tuesday night at the Art Museum, remaining open from 8 to 10 o'clock. The exhibit includes handsome articles in metal, leather, wood, textile, jewelry, and specimens of the handiwork of many of the foremost craftsmen of the United States, including Portland. All are original with the artist consigning the article to the exhibition.

The display will surpass any previous exhibition. Portland contributors are sending in many rare specimens in basketry, bookbinding, metal work, leather articles, woodwork, illuminating, etc.

In addition there will be an interesting loan collection, including an Italian treasure chest, the property of Edgar M. Lazarus; an old brass-bound chest belonging to Mrs. Herbert Nichols, and antique jewelry and silverware loaned by Mrs. W. S. Ladd, Mrs. Helen Ladd Corbett, Mrs. T. B. Wilcox and other prominent society women. Among the contributors of handicraft are Miss Belle Ainsworth, Miss Georgina Burns, Miss Kathleen Burns, Mrs. William G. Ogden, Miss Marion Ogden, Miss Mildred Watkins, Miss Louise Cary, Miss Helen Harmon, Miss Lavilla Humason, Miss Clementine Hirsch, Mrs. Edward Cookingham, Dr. Jennie Collin, Miss Helen Eastham, the members of the Portland Raffia Club, Miss Buelah Nichols, Miss Marjorie Noble, Miss Florence Crocker, Mrs. Ralph Wilbur, Harry F. Wentz, C. E. S. Wood, George Holman, William Walker, Henry Berger, Mrs. J. McI. Wood, R. C. Geer, Miss Helen Gatcher, Graham Dukehart, Miss Florence Nolton, J. Nelson Wisner, James Forden and Edward Bruns.

The Arts and Crafts Society of Portland was recently organized to encourage handicraft work and workers. Membership is open to all, whether craftsmen or not, and new members are welcomed.

Fight Against Fresh Air.

LONDON, May 9.—In accordance with Home Office regulations, further ventilation has been provided in the crews' quarters, said the chairman of the General Steam Navigation Company, and so much has this been appreciated that the crews stopped it up with their trousers.

ON SALE TOMORROW

AT GRAVES MUSIC CO., NEW LOCATION, 111 FOURTH STREET, JUST AROUND THE CORNER OF WASHINGTON STREET

The Choicest Pianos From Their Renting Stock, Which Have Just Been Brought In From Some of the Finest Homes in the City—All Must Be Closed Out at Once.

$300 Pianos $107, $142 and $156

When Graves Music Co. advertise a bargain the public know it is a bargain and for sale just as represented, hence the pianos advertised during our big removal sale were all sold—usually on the same day advertised.

During the past year we have placed large numbers of pianos out on rentals in and around Portland, and when we were compelled to change our location a short time ago we decided to close out at most any price, to cause their quick sale, all of these rentals. Every piano that could be brought in was sold, but naturally we could not get possession of quite all the instruments without disappointing some of our renting customers. Since the close of our Removal Sale—a week ago—we have come into possession of several very fine rentals—pianos that will suit the most critical buyers, and, musically, they are as good as new, but have some little case blemishes—**which cause the price to be halved.** In other words, on a $300 purchase you keep about $150 of your piano money, and, if you like, you can take time—pay some now and a little each month—weekly if you prefer. Come Monday—Tuesday at latest. Such bargains go quickly.

Ernest Gabler	$107
Julius Bauer	142
Whitney	156
Waldorf	167
J. B. Cook	217

You can easily double the above prices to estimate the value of these rental pianos we are closing out, and if ready money is not convenient to pay, purchase in full, you can take the piano and pay monthly or weekly, and if you will notice how the small amounts you spend count up at the end of the week, or month, you can appreciate this opportunity, not only to **save half your piano money** but by merely saving a part of your expenditures **you can soon pay for your piano.** In fact by coming here now and securing one of these bargains you are just about the piano ahead—**you save it.** We will expect you Monday, not later than Tuesday. Come and look around anyway—see what we are offering. Graves Music Co., 111 Fourth street, just around the corner of Washington.

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