



PADEREWSKI, THE GREAT PIANIST



STATUE OF BEETHOVEN ERECTED THIS SUMMER IN LEIPSI BY MAX KLINGER, THE GERMAN SCULPTOR. PHOTO BROUGHT OVER BY HARLEY HAMILTON AND LOANED TO THE HERALD, FROM WHICH THIS CUT IS MADE

Musicians and Their Work

By Geneva Johnstone-Bishop

LA BOHEME will open the grand opera season in the auditorium theater tomorrow night for the second week. The opera is one of the most modern of the Italian operas, having first been produced in Turin in 1896. Puccini, the composer, has caught the feeling, careless spirit of Henri Murger's classic study and has written an opera around it that thrills the listener, making it one of the most beautiful of all the Italian operas.

A superb cast will present this opera. It will bring to light a very fascinating soprano, Lini Bertozzi, who in San Francisco made one of the biggest hits for the company as Mimì, she being especially engaged and brought to this country to sing this role. As Mimì she is said to have no rivals. The leading lyric tenor, Angelo Parola, will be heard to good advantage as Rodolfo. For the part of Marcello our friend of the Lombardi company of last year, Pacini, has been cast, and it goes without speaking that he will make good. Olinio Lombardi sings Colline; Luigi Bergami appears as Alcindoro; beautiful Ester Ferrabini, who made a name for herself in "La Tosca" last week, will be heard in the role of Musette. "La Bohème" will be presented three times during the week—Monday and Thursday nights and at the Saturday matinee.

The melodies of "Il Trovatore" are of entrancing beauty and sometimes of thrilling dramatic effect. "Trovatore" will find place in the list of operas this week—on Tuesday and Friday nights—featuring both Pimazzoni and Signorini. The cast will also include Mascari, Ferrabini and Maria Gonzales as Leonora. The opera hardly needs an introduction. It contains many gems—beautiful "Il Balen," the magnificent "Di Quella Pira," the somber "Miserere" and all the swinging choruses that are known to every ear. "Rigoletto" Wednesday and Saturday nights we have one of the greatest masterpieces of that famous composer, Verdi. The opera is very sorrowful, but the melody expresses in terms of tremendous emotion the passions of the duke and the love of the beautiful Gilda and tells a heart story of the Jester, Rigoletto.

Mme. Padovani appears in this opera as Gilda, and in San Francisco she was declared equal to any one that ever had appeared in that city. Parola will be heard as the Duke of Mantua, while Wulman, with his powerful voice, will interpret the role of the assassin Sparafucile, Mascari as Monterone and Alessandro Arcanrelli as Rigoletto. This opera will be one of the best offerings of the Milan company's season here.

The company has made good and deserves all the business it has been getting, which is coming up to expectations, and under no circumstances can any genuine music lover afford to miss any production of this splendid array of artists.

"La Tosca" The grand Milan opera company gave a superb rendition of the opera "La Tosca" yesterday afternoon. The house should have been packed and lovers of music cannot afford to miss such a production of so beautiful an opera. Signorina Ester Ferrabini is a great Tosca. Her voice is of that exceeding Tosca. Her mezzo soprano quality that lends itself to the most ornate style of execution as well as to the most chaste and pathetic, while at the same time she possesses remarkable power in her middle voices, register and a good compass, and a fine young and handsome, graceful and a fine voice, full of dramatic power and her vocal power exceeded public anticipation. She can well be classed as one of the leading artists of the company and so far I have not heard a female voice in the company that was so satisfying. Her scene with Scarpia, was impressive—her phrasing, repose in acting, voice of authority, deliberation, stamps her a true artist in every way. Angelo Parola sang the part of Caravadosi with artistic finesse. His solo in the third act was beautifully rendered and he received an encore, repeating the solo. His voice is pure in quality and he has the power of imparting the color of the various emotions of the words to the listener, either in liquid tones of love and adoration or the full sonorous tones of despair and awe.

Now as to Signor Alessandro Arcanrelli, who sang the role of Maron Scarpia. Words fail to express the wonderful personality he shows us in this part. He is one of the greatest Scarpia's in the world. His superb voice, Scarpia's appearance; everything about the role, is perfection of art. What a great pleasure to hear such a finished artist! The stage settings were good. The blending of the organ with the orchestra in the first act was very impressive. The

orchestra played well, with spirit and precision. The solos "Non la Sospira la Nostra Casetta" and "Preghiera de Tosca" "Vissi d'Orte Vissi d'Amore" are two of the gems of this wonderfully beautiful opera. I can recommend the Milan opera company to the public of Los Angeles, and do it with great pleasure.

Echo of the Opera It was remarked in the audience Thursday night when Signor Angelo Parola first opened his mouth to sing: "Oh, how much he resembles President Roosevelt!" And he certainly does.

Everybody wishes to hear Olinio Lombardi, the popular basso, and ask why he is not in the cast of operas for the coming week.

How beautiful Maria Gonzales is—such a winning manner, so retiring and modest. We are anxious to hear her in another role besides Aida.

I understand it will be an impossibility to give the opera "Iris." This will be a great disappointment.

Why not substitute for "Iris" the opera "La Farza del Destino?" It has never been given in Los Angeles. I hear, and would be a drawing card.

Mme. Adeline Padovani, aside from being a great artist vocally, is one of the most graceful women I have ever seen on the stage. Her management of her long-trained gown is really remarkable—and how much she reminds us of Mme. Sembrich.

During the performance Thursday evening of "Lucia," when Signorina Padovani was thrilling her audience with her phenomenal execution in the "mad scene," a German sitting near the orchestra became very much excited, and fearing the flutist would not accompany Lucia with sufficient force, so as to be heard above the "Bravo! Bravo!" of the Italians in the audience, he called to him in a subdued tone, "Loud! Loud!" The command was repeated even during the encore, and at length an indignant brother German sitting near exclaimed: "It is easy to cry 'louder, louder,' but, mein Gott in himmel, where will he get de vnd?"

Faculty Concert The faculty of the College of Music, University of Southern California, will give a concert in the University Methodist Episcopal church Friday night, October 18. Performers will be Mrs. Norma Rockhold Robbins, contralto; Miss Carrie Thowbridge and Miss Arnett, pianists; Abraham Miller, tenor; Herr Oskar Sellinger, violin; W. F. Skeele, organ, and Mrs. Brimhall, accompanist. The public is invited.

The opening recital of this season was given Saturday afternoon by Miss Thiele Minkin of the Los Angeles Conservatory of Music and Arts in Conservatory hall. This little lady is the youngest aspirant for the silver medal course. Miss Bessie Gardner was assistant as reader. Miss Minkin was most successful in giving an interesting program before a fine audience and was the recipient of many tokens of their appreciation. The following numbers were given: Sonata—Allegro, Allegretto, Rondo (Mozart); Etude No. 2; Reading, selected (Czerny); Valse (Chopin); Consolation (Andelsssohn); Tarantelle (Heller); Barcarolle (Tschalkowsky); Reading, "How He Saved St. Michael's" (Minkoff); Minuet (Paderewski); Valse Arabesque (Loeck).

November 15 is the date for the first symphony orchestral concert. Mr. Hamilton has prepared his programs with great care. The ideal symphony concert must be symmetrical, and it is not the easiest thing to do to build, as it were, your programs for a season. The first number will be a grand march by Hugo Kaun, given here for the first time. It was written for the St. Louis exposition opening, and toward the end brings in the melody of the "Star Spangled Banner" in a masterly manner. Hugo Kaun is an American, but is now living in Berlin, being one of the teachers in the Conservatory of Music. Then follows the overture to Euryanthe, Weber; concerto in A major, Mozart; and the fourth symphony in D minor, Schumann. Mrs. Otie Chew-Becker is the soloist.

Ignace Paderewski, who comes to Los Angeles a member of the Great Philharmonic course, needs no introduction to the American public. Since his debut here in 1891 he has grown steadily in our regard until his name has become a household word. Popular as he is abroad, often as he is acclaimed as the only successor of Rubenstein, the knowledge that he is today the one artist who for years has been able to retain the unwavering loyalty of the Americans, constitutes the greatest of his many triumphs. Many artists are interesting, intellectual, surprising, stimulating and agreeable. All of these have their public. But now and then, once in a century, a man of years, who can interpret the keenest

CENTRAL DEPARTMENT STORE'S ANNIVERSARY

SHOW ROOMS GAYLY DECORATED FOR BIG EVENT

Goods of Popular Emporium on Exhibition and Patrons of House Are Pleased with the Display

Clad in holiday garb, and with its spacious show rooms decorated with myriads of carnations and garlands of greenery, the Central department store celebrated its first fall opening this week.

Since its doors first admitted the public in March, the business of this popular emporium has been such that the management felt justified in making an elaborate effort in the introduction of autumn styles and goods. Each day the store has been thronged with thousands of women patrons, who were delighted by the novel exhibits.

The millinery department, the center of attraction for women visitors, resembled a flower garden with its variegated display of colors and blossoms. Some beautiful creations of foreign make were equal to anything in the millinery line to be seen in the city.

The first floor is devoted to fine dress goods and the large, well-ventilated show rooms offer special facilities to the purchaser. A wide choice of patterns and display of stock is made.

The suit, cloak and dress department on the floor above is complete from every standpoint. French models and patterns corroborate the latest novelty in every article.

A departure from the ordinary is made in the beautiful dressing rooms and fitting parlors for the express accommodation of patrons. The apartment reserved for the shaping of evening gowns is fitted with plate mirrors showing every part of the wearer's figure. A competent force of tailors and modelers is in charge of this department and makes all alterations to please.

Children's and women's underwear is found in the rear of the second floor and is one of the most complete in the state. A specialty is made of infants' wear. A pleasant rest room, with public telephone and toilet conveniences, is near at hand for the benefit of customers.

Guesswork in buying household furnishings, beds, drapery, etc., is entirely unnecessary in the Central. The line is found on the third floor and occupies the entire window space along the front. Every article is shown to the best advantage and a beautiful stock is kept.

Children's and boys' furnishings share the third floor, and the little ones are not slighted. A complete line of men's furnishings is to be found here, and the latest departures in styles and novelties are followed closely.

The only place of its kind in the city and one of the most beautiful of tea rooms has been placed in the rear of the third floor in the Central department store. It is run as an adjunct to the Sing Fat Chinese and Oriental curio department, of which the Central has the only Los Angeles agency. The tea room is a beautiful lunch parlor arranged through out in Oriental design.

Toys, crockery and glassware occupy the whole of the basement and the Christmas goods have arrived far in advance of other seasons.

WHISKY BOTTLE WEAPON IN BRAWL IN SALOON

In a fight in the Faradio saloon yesterday Julian Martinez was severely injured by being struck by a bottle in the hands of an unidentified Mexican. The injured man was taken to the receiving hospital, where the physicians found it necessary to stitch the wound. Martinez and the man who struck him had been together for several hours. Both are said to have been drinking freely. A discussion arose and suddenly the unidentified man picked up a large whisky bottle and struck Martinez across the head. The police were notified of the fight, but so far have not succeeded in finding the man who committed the assault.

Senative Motorist Conley—Beg pardon, suh, but kin yo' inform me how many miles it am teh Jayville? The Farmer—Wa-ll, as the crow flies—Motorist Conley—Doan' git pussional, suh, doan' git pussional—Puck.



MAUD POWELL, THE FAMOUS VIOLINIST

LATE BOOK NEWS

To have created two characters entirely new to fiction is no mean achievement, and this is what Miss Zona Gale seems to have done in "The Loves of Pelias and Etearce." The most experienced novel reader is not likely to recall any figures in the whole realm of literature quite like the aged lovers of this story. It was, indeed, a daring experiment to write a real love story about a hero and heroine of seventy, but Miss Gale's attempt is justified by its entire success. The story, although it has plenty of incident, is one of the simplest as to plot. Pelias and Etearce, who have been married for half a century, are not only still ardently in love with each other, but they are also incorrigible match makers. Without children of their own, they adopt in the children of their friends, and make it their self-appointed task to smooth the rough course of true love for every one they know. The book is merely the history of their successive adventures, encountered in the pursuit of this amiable occupation.

One of the most striking short stories published in recent years in America was Jack London's "Love of Life"—an unemotional narrative of the experience of a man lost in the northwestern wilderness, and barely escaping starvation. The story attracted considerable attention at the time of its first publication in a magazine, both as a remarkable example of London's ability in the handling of a difficult subject, and because the narrative was said to be based on an actual occurrence. This is the story that stands first in the new collection of London's short stories and gives its title to the volume. There are seven others in the book, and some of them are no less striking than "Love of Life."

The popularity of Richard Hovey's "Stein Song," "Barney McGee," and the songs from Vagabond, written with Bliss Carman, as well as his splendid Dartmouth hymn and Dartmouth odes, have obscured the more important masques and dramas of his Arthurian series. Of the four finished books of this series which he called "A Poem in Dramas," "Tales," "The Art Poem in the Sense that Goethe's 'Faust' and Dante's 'Paradise' are such," "Merlin in a Masque of the evolution of metaphysics," "The Marriage of Guenevere" is a stage play, and presents a woman to be discussed in contrast with Tennyson's Guenevere. The "Birth of Galahad," another blank verse drama for the theater, contains one splendid act on motherhood.

The Holy Grail, with other fragments and completed pieces of the later and unfinished plays of the series, edited by Mrs. Richard Hovey, and with a preface by Bliss Carman, published this month by Duffield & Co., contains the plan by which the underlying thought in this great work was to be wrought out.

Elinor Glyn, whose new novel, "Three Weeks," has been issued in this country by Duffield & Co., is visiting friends in New York and Newport. Since "The Visits of Elizabeth" this English authoress has done nothing that has stirred up readers' interest on both continents like "Three Weeks." In private life Elinor Glyn is Mrs. Clayton Glyn of Harlow, Essex, England, and a sister of Lady Duff-Gordon. This is her first visit to America. A most complete series of reproductions of Rembrandt's paintings, etchings and studies will be found in a special double number issued by the International Studio, edited by Emil Michel. The plates consist of photographs and colored illustrations. John Lane company announces this volume for early publication.

The Harpers are publishing this week a new novel by Gertrude Atherton, entitled "Ancestress." It is not only a forceful story, not only absorbing and cumulative interest, but it is a book planned and worked out on the broad and generous scale of the masterpieces of the past. It is not only going on with a steady increasing interest to the end, but the author takes the time and pains, and possesses the skill and the imagination, to give wonderful vivid presentations of characters and scenes as the story proceeds. In its breadth and sweep, its absence of slurring haste, its splendid mastery of factual detail, it constantly reminds the reader of Thackeray and Dickens and George Elliot—those giants in fiction who added to their genius an infinite patience. It is primarily a novel of America and of American life, but is a story with English

scenes as well, thus adding much to the effectiveness, for Mrs. Atherton is intimately acquainted with the best life on both sides of the Atlantic. The heroine is a high bred California girl. The hero is a brilliant Englishman with every promise of a great career—but sudden and unexpected tragedy results in making him a political nonentity. Restive under this situation, he goes to America, there to carve out a new career; the heroine returns to her native land; and the story goes absorbingly on with California scenes of strong and deepening interest. California and San Francisco are set forth as never before, in all their glory and their charm, their strength and their weakness. And the story comes to its end with its chief characters in San Francisco at the time of the earthquake and fire, the scenes of which, with great buildings plunging, dancing and toppling and the fire sweeping onward, are described with tremendous vividness and force for Mrs. Atherton was in San Francisco at the time of the great disaster. It is a remarkable novel.

A definite and sumptuously illustrated edition of "The Poems of Samuel Taylor Coleridge" will be published by John Lane company this autumn. Poems hitherto unpublished in book form will be included in this edition. There are hundreds of illustrations—full page and running through the text—reproduced from original drawings by Gerald Metcalfe. The volume is one of unusual value and merit.

The Century company will publish in the near future a series of historical volumes under the general editorship of Prof. George Lincoln Burr of Cornell university. These will be ten volumes in all, each by a specialist in the field of which he writes, but all working together to secure unity. It is designed that the series, when completed, will give a history of the world from the viewpoint of modern scholarship, upon lines essentially new.

The novels of Will N. Harben, set as they are in northern Georgia, and steeped in the charming atmosphere of the south, are not only popular in the United States, but in England, Canada and distant Australia as well. A second Australian edition of his "Ann Boyd" was recently issued and also a second Australian edition of "The Georgians."

The biggest business fact of the world is the United States Steel corporation. It has more stockholders than the population of Nevada; more profits in a good year than the revenue of the city of New York; a history of the world in the result of centuries it would still be wonderful enough, but it is practically the history of one generation's striving. When Herbert N. Casson was gathering material for his book, "The Romance of Steel," published by A. S. Barnes & Co., he visited John Fritz at the little town of Bethlehem, Pa., who well might be called the father of the steel mill; and at Louisville he found a white haired old lady, wife of William Kelly, the original inventor of what is called Bessemer steel. In Chicago any visitor may see Bob Hunt, whose personal reminiscences reach back to the earlier days of the steel era. And the masterful Scotchman, who rescued the business from periodic bankruptcy, and won for it the commercial supremacy of the world, is still sitting between New York and Skibo castle, and thinking more of the future than of the past.

Thackeray was never able to dictate his stories; he tried to, but gave it up. Scott, too, attempted dictation, but found the effort useless and returned to what he termed "the magic of the pen." Even in this present day stenographic era there are many writers who write out all of their work themselves, although some choose to utilize the typewriter, finding with its use an easier flow of thought than when they use the pen. W. D. Howells never dictated his work, and Henry James never took up dictation until after getting the mistaken impression that Mr. Howells used it.

Doubt "Before we were married you told me you were well off." "So I did. I remember distinctly telling you that." "You lied, then?" "That would be a question in casuistry. I was well off, all right, but I didn't know it." —Puck.

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THIS PICTURE WAS PURCHASED IN FLORENCE, ITALY, FROM PUCCHINI'S PRIVATE COLLECTION OF PHOTOS AND IS THE ORIGINAL CAST OF "LA BOHEME," AS GIVEN ALL THROUGH ITALY, PUCCHINI BEING THE CONDUCTOR. IT IS THE ONLY ONE IN AMERICA