THE FINE ARTS

The announcements for the coming musical season in Dallas and Fort Worth while not complete, consist of several of decided importance.

* * *

Dallas Musical Events.

The Schubert Ladies Choral club, under the leadership of Harriet Bacon MacDonald, has engaged the great contralto, Schumann-Heink, for Dec. 11, and the world famous violinist, Mischa-Elman, for March 26.

The grand opera dates are March 4, 5, 6, and 7, at the Fair park coliseum, for the Chicago Grand Opera company.

The Texas State Saengerbund will hold their third reunion in Dallas under the management of Charles A. Mangold, president.

The New York Philharmonic orchestra, under the baton of Joseph Stransky, with two singers, stars of the first magnitude yet to be named, will assist them.

Miss Augusta Bates, pianist, and Mr. Andrew Hemphill, tenor, of Fort Worth gave a recital here the past week.

* * *

Fort Worth Musical Events.

The Fort Worth musical season was formally opened by the recital at the Westbrook hotel Tuesday evening, Oct. 14, given by Miss Marian Douglas, pianist, assisted by Mrs. Homer Fairmon, soprano, and W. J. Marsh, accompanist. Miss Douglas has just returned from a year's study with Godowsky in Berlin.

Miss Augusta Bates, pianist, and Andrew Hemphill, tenor, gave a studio musicale on the evening of Oct. 13.

The quartette choir of the First Presbyterian church gave selections from "Elijah" at a musical service Oct. 5. The quartette consists of Mrs. Calhoun-Davis, Mrs. Hubbard, W. A. Janes and Holt Hubbard. W. J. Marsh is organist.

St. Andrew's surpliced choir commenced monthly musical services Oct. 12, with several organ numbers by the organist and choirmaster, Clarence A. Marshall, vocal numbers by Mrs. Dryden and a double male quartette.

The choir rendered an evening service by E. A. Clare and an anthem by Foster, in which L. P. Nifnecker appeared as tenor soloist.

T. H. Wear announces the engagement of the St. Louis symphony orchestra, with Christine Miller, soloist, for Nov. 26, and Paderewski, Jan. 30.

The Harmony club will bring Madame Frances Alda, Nov. 23, Schumann-Heink, Dec. 12, and the violinist, Mischka-Elman, March 25. Dallas, Schumann-Heink, Dec. 11, Mischka-Elman, March 26.

Mr. Sam L. Losh will soon present Miss Alice Dyer in recital at the Taylor Street Presbyterian church.

* * *

The Fort Worth Choral society, under direction of Carl Venth, is at work on Mendelssohn's "Elijah," and expects to make this the most attractive musical event of the season.

* * *

With such an aggregation of musicians to be heard from, there is no excuse for lassitude and it behooves us to be preparing ourselves as best we can to comprehend and enjoy the interpretation of the master works at the hands of these great artists.

Mme. Ernestine Schumann-Heink stands pre-eminent as a singer, possessed of personality, soul and a wonderful organ wherewith to express herself. The ease with which the voice ascends from a high note to a low note, or vice versa, is startling, and this, coupled with its fullness, beauty and dramatic quality, stamp her as an interpretative artist of unique character.

A bit of reminiscence here may be interesting. The masses of people regard Adelina Patti as having been the greatest singer of her time, and perhaps of all time.

Theodore Thomas in his "Life Work," says: "Jennie Lind, Sontag and Patti are three prominent names in musical history. Jennie Lind was the first to appear. She had conquered the world on the operatic stage, and, while still young had retired to the concert stage. She was truly a great singer. She had an exceptional voice, compass, technique and warmth, and impressed one with a sense of grandeur. Mme. Henrietta Sontag, who left the stage early and retired to private life, returned to it again after an absence of twenty years, during which time she had developed into a mature artist, having at the same time preserved her voice in perfect condition by leading a quiet life. I do not remember another singer in whom art and experience were combined with such freshness and quality of voice. She would appear one night as Zulina in 'Don Giovanni,' and the next perhaps in the title part of 'Lucretia Borgia.' No one who saw her in the first role could ever be satisfied with any other impersonation of it. As for the second, a dramatic role, if she was surpassed by some artists of heavier voice and more dramatic acting, the artistic unity of her performance, nevertheless left nothing to be desired.

"Neither of these exceptional women conquered the world with voice and execution alone. It was the perfection and blending of these qualities, together with the single aim—that of truthful expression, which gave greatness to whatever they rendered. I have never heard their equals. Patti's voice was of delicious quality and great charm, easy in delivery and true, like the singing of a bird—but it expressed no more soul than the song of a bird.

Ignace Jan Paderewski, the prince of pianists, is built in the same mold—a man of high-born intelligence, insight, intuition, evincing, vital interest in everything in the world. It is no doubt due to these qualities that he stands supreme in his art.

Such is the type of Schumann-Heink—cast in the heroic mold—a goddess in her art; the kind that satisfies the exacting demands of the musician as did Jennie Lind and Sontag.—Theodore Thomas

Let us listen to Mr. H. E. Krehbiel, the well-known critic, on Paderewski:

"No clearer illustration of the magical power which lies in music, no more convincing proof of the puissant fascination which a musical artist can exert, no greater demonstration of the capabilities of an instrument of music can be imagined than was afforded by the piano-forte recital which Mr. Paderewski gave in the United States during the season of 1895 and 1896. More than three-score times in the course of five months in the principal cities of this country, did this wonderful man seat himself in the presence of audiences whose numbers ran into the thousands, and were limited only by the seating capacity of the rooms in which they gathered, and hold them spellbound from two to three hours by the eloquence of his playing. Each time the people came in a gladsome frame of mind, stimulated by the recollection of previous delights or eager expectation. Each time they sat listening to the music as if it were an evangel on which hung everlasting things. Each time there was the same growth in enthusiasm which began in decorus applause and ended in cheers and shouts as the artist came back after the performance of a herculean task and added piece after piece to a programme which had been laid down on generous lines, from the beginning. The careless saw the spectacle with simple amazement, but for the judicious it had a wondrous interest. Mr. Paderewski in his piano recitals has established the precedent of initiating a form of entertainment that has proved to be more attractive to the multitude than symphony, oratio and even opera."

Mischka-Elman, the youthful violin virtuoso, has taken the world by storm through the wonderful maturity of his playing. His tone is of remarkable sonority. This will be his first appearance in the Southwest, and his coming creates a lively interest.

The management for the grand opera in Dallas announces prospectively the operas of "Rigoletto," "Olda," "La Boheme," "Il Pagliacci," "Cavalleria Rusticana," and perhaps "La Tosca." The artists, Alessandro Bonci, Gustav Huberdeau, Francisco Daddi, Titta Ruffo, Leon Campagnola, Giovanni, Polesi, Constantin Nicolay, Vittorio Trevisan, Mary Garden, Jane Osborne, Hannah Louise Berat, Emilia Venturini, Caroline White, Julia Claussen, Mabel Reigelmann and others. "Rigoletto," by Giuseppi Verdi, produced the first time in 1851; "Olda," 1871, Verdi; "La Boheme," 1897, by Ruggiero Leoncavallo; "I Pagliacci," 1892, Leoncavallo; "Cavalleria Rusticana," 1890, Pietro Mascagni. This is Italian opera throughout and with the exception of "Rigoletto," is modern opera and all modern operatic composers have shown the influence of Richard Wagner in their work, but I think, nevertheless, that many, especially those who make a study of music, will be disappointed at the omission of a Wagner opera. Why couldn't we have "Lohengrin" or "The Flying Dutchman?" To me, personally, the "Thais," compared to "Die Walkure" of last season, was as "Moonlight unto sunshine and as water unto wine." The recollection of the Magic Fire scene is inspiring.

The Texas State Saengerbund have planned a musical festival on a colossal scale, big enough to have satisfied Patrick Gilmore. Twenty-three Men's Choral Singing societies from as many Texas towns, will be represented, aggregating 600 voices, and they will sing en masse under the direction of Carl Venth. The Dallas and Fort Worth Women's Choral clubs will sing under their respective leaders, and 1,000 school children will be heard. The New York Philharmonic orchestra of seventy musicians, the oldest permanent orchestra in the United States, organized in 1842, and never having appeared here before, has been engaged at a cost of thousands of dollars. This feature in itself should attract the attention of all who are seeking a higher musical culture. Theodore Thomas, the great orchestral conductor, says in his "Life Work:"

"A symphony orchestra shows the culture of a community, not opera. The man who does not know Shakespeare is to be pitied and the man who does not understand Beethoven and has not been under his spell, has not lived half his life. The master works of instrumental music are the language of the soul and express more than those of any other art. Light music, 'popular,' so-called, is the sensual side of the art and has more or less devil in it."

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WHAT INVENTORS ARE DOING.

Spellman & Murray of Dallas, Texas, announce the issuance by the United States patent office at Washington, D. C., of the following patents to residents of Texas, Oklahoma and Arizona, for the week ending Oct. 18, 1913:

Texas.

Joseph F. Butler, Gordon, washer.
Albert C. Ernest, Hubbard, rail joint.
Charles H. Foley, Sherman, grading machine.
John H. Foster, Colorado, sanitary closet.
William R. Funk and C. F. Funk, Archer City, roller for railway track backs.
John Hume, Houston, engine starter.
Ernest R. Lane, Amarillo, automatic mail crane.
David F. Lasher, Orange, method for refining and purifying oils.
William R. Mathis, New Boston, subsoil attachment for plows.
Marshall M. McCombs, El Paso, switch operating device.
William P. McNeel, San Antonio, electric lamp attachment.
George W. Merritt, San Antonio, sliding door latch.
William R. Potter, Buckholts, baling press.
John F. Reeder, Loraine, planter.
Emil K. F. Seidel, El Paso, woodworking clamp.
William L. Slate, Fort Worth, switch throwing mechanism for railway cars.
William T. Wall, Houston, hydrocarbon burner.
Edward Y. White, San Antonio, frame for motor bicycles.
John B. York, Spanish Fort, pumping attachment.

Oklahoma.

Louis H. Burchett, Cashion, oil can attachment.
Dock S. Dowdell, Redbird, cotton cultivator and chopper.
Horace H. Hinkle, Grandfield, combination mop holder and rake.
William Kaylor, Muskogee, portable circular sawing machine.
Victor Lauer, Stillwater, cultivator.
Albert F. Root, Red Fork, cotton chopper.
Granville J. Singleton, Westville, excess baggage check.
Hollyn H. Smith, Oklahoma, spring hammer.
John C. Goodman, Oklahoma City, combination swing and bed.
Alvy B. Lemon and C. C. Culver, Altus, hose coupling.
Owen W. Maloney, Tulsa, knockdown oil tank.
Edward F. Martin, Hunter, skid.
Ernest L. Reynolds, Ardmore, fluid hydro-carbon burner.

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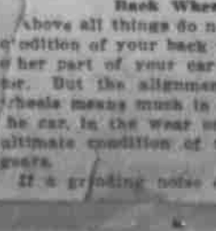

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AUTOMOBILE HINTS

Tire Troubles.

Tire troubles are motorists' nightmares—they cause more annoyances, more work, more loss of time, more money, and more argument with the adjuster than all other parts of a motor car put together—and tire troubles are the direct cause for the working of the inventive genius who for years has sought to do away with such things by the use of fillers, patent tubes and puncture proof shoes.

The average man is not now bothered with the old-fashioned, plain, out and out puncture—not often. The small boy who used to put tacks in the road has lost interest in seeing a man fix a tire, and besides there are so many people using cars that one man's chances of picking up a solitary nail are smaller than ever.

The chief trouble now is in tires going to pieces and blowing out, notwithstanding the certainty that better materials and methods are used by the tire makers—a condition brought about by a desire to improve because of competition. And a motorist has, generally, himself to blame if his tire does not exceed the mileage guaranteed by the maker.

Not one man in a thousand keeps his tires sufficiently inflated. He may follow the tire maker's table of air pressure at the time of inflation, but he is then apt to cheat a little and save the work of putting in that last five pounds. Then he does not often look at his tire pressure through a gauge, and so long as the tire is not exceedingly soft he goes on, forgetting that air will leak to some degree at all times and more when the car is not in use.

There is more than the destruction of tires in permitting them to go underinflated, for it causes a drag on the motor, compels the use of more fuel and oil, and wears the differential gears, which work incessantly if one rear tire happens to be materially softer than its mate, because of the difference in the size of the circumference of the tire. Then, again—and this is seldom considered—when a tire is down somewhat the wheel has the effect of being "out of round," so that a true running wheel is impossible. The tire is flattened over a considerable extent of road surface and is constantly displacing air, causing friction and consequently heat, which tends to soften the solution used to bind together the various pieces of fabric that form the walls of the tire. The continual working of the fabric soon loosens the friction rubber and then the tire, under pressure of air, must let go.

When motorists have come to realize the importance of inflating a tire to the pressure recommended by the maker they will begin to save money in tires, in fuel, and in the wear and tear on the car, to say nothing of having a much livelier machine all around.

Sometimes it is almost impossible to correctly adjust a carbureter, although every known angle may have been tried. As a matter of fact, a carbureter receives more blame than any other part of the car, where as it is a pretty safe rule that it should be left alone and other difficulties looked for.

When the valves and rings are known to be in good condition and the motor has good compression, it is sometimes found that an adjustment cannot be made with any degree of satisfaction. It is then possible that there is a leak somewhere in the intake manifold, which will permit too much air being drawn in, causing the motor to run wild and to make difficult starting.

It is a wise precaution to go over the nuts and bolts of all parts once in a while, but if the motor acts as described make certain that those holding the manifold to the cylinders are tight and also set up those shown at C in the illustration. Possibly the gasket D may have been roughed and thus cause a leak. In this case the remedy is a new gasket, carefully fitted and smeared with shellac on either side in order to fill in any little abrasion or pore.

Use Plenty of Oil.

Experienced motorists shudder when they happen to hear some horrible squeak coming from a passing car, for they know some vital part is being neglected and sooner or later that particular car may come to a sudden stop on the road, followed by a hurry up call for a service wagon, or they may well imagine the owner visiting the agent with a long tale of woe on the part that failed.

It is not often a car is designated so it cannot receive lubrication to all parts if the operator will give it just a reasonable amount of attention, such as it deserves if the owner is to be a satisfied man and if the car is to perform as it is designed to.

Grease is about the cheapest commodity used on a car and yet is sparingly bought and used by many who spend hundreds of dollars for everything else that pertains to a car and its operation, besides its liberal use is the best insurance against wear and repair bills, to say nothing of the comfort it will bring in the good running of the vehicle.

Back Wheels.

Above all things do not overlook the condition of your back wheels—or any other part of your car for that matter. But the alignment of the back wheels means much in the running of the car, in the wear on tires and the ultimate condition of the differential gears.

If a grinding noise develops in the back axle it is not improbable that the truss rod supporting the axle housing has permitted the housing to sag, putting everything out of alignment and naturally causing the pinion gear to grind against the master gear. This condition will soon be the cause of a grand breakdown at a time when it cannot be remedied, as, for instance, on the road.

If permitted to remain in this condition it means ruin to almost every part comprising the gear system, to say nothing of wear on the tires.

It is easy to foresee what happens in the matter of misalignment, although somewhat magnified for the purpose of illustration. It is not difficult to see that this condition will cause trouble. Most cars are fitted with truss rods that have a turnbuckle for the purpose of making adjustment or taking up slack, and a novice will be able to correct an error of alignment by merely tightening the turnbuckle.

In order to ascertain when the wheels are in line a careful measurement should be made between the insides of the felloes at the top and also at the bottom. If these measurements are the same the wheels are as they should be. But it will be well to give the turnbuckle another fraction of a turn, for threads will stretch. Then in a few days another measurement should be made so as to be assured that the adjustment is secure.

Dallas is the largest bicycle distributing point in Texas, since there has been shipped to dealers in Dallas so far this year seventeen carloads of bicycles. One firm alone, the Cortines Supply company, has sold two carloads.

Rubber Goods Factories.

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C. H. D.

PATENTS GRANTED.

Spellman & Murray announce the issuance by the United States patent office at Washington, D. C., of the following patents to residents of Texas, Oklahoma and Arizona, for the week ending Oct. 25:

TEXAS.

George O. Bristow, Cuero, railway crossing.
John C. Carpenter, Houston Heights, carbureter regulating mechanism.
Karl Fousek, Austin, sanitary cuspidor.
Francis D. Hagen, McKinney, cattle guard.
Peter B. Haring, Goliad, cotton picking machine.
Albert K. Hurst, Dallas, garment-waist adjuster.
George F. Lebus, Electra, wrench for rotary well drills.
Frederick W. Mally, Austin, and E. P. Hudson, Des Moines, Iowa, suspenders (two patents).
Carroll Phillips, Tahoka, railway switch operating means.
William W. Pitts, Austin, spring equalizer system.
Marcus and S. Robinson and W. A. Davis, Chico, corn and cotton planter.
Darius R. Rohrer, Fairbanks, combined plow and harrow.
Alexander Smith, Goliad, harrow attachment.
L. B. Strow and T. E. McMillan, San Antonio, oil burner.
Silas W. Vaught, German, windmill attachment.

OKLAHOMA.

Benjamin F. Cummings, Dryden, whiffletree.

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Arizona Patents.

Joseph H. Drosset, Douglas, developing tank.
Nicholas B. McGhee and D. K. Ancrt, Tempe, duplex dirt wagon.