

This Week at the Omaha Theaters

Richard Bennett
in
"Damaged Goods"
At the Brandeis

Amanda Hendricks
in
"The Empress"

Dist. Atty. Chas. Whitman
of N.Y. City
At the Gayety

Adrian Morrison
in
"Damaged Goods"
At the Brandeis

DR. CHARLES WILLIAM WALLACE, Ph. D., professor of dramatic and English literature at the University of Nebraska, has been pursuing his researches among the archives of the British law courts at London with good purpose. He has recently contributed two further articles to the London Times, setting forth further discoveries among the records, adding thereby to the light he has already shed on the personality of Shakespeare, his business connections and his intimate relations with the world about him. These disclosures by Dr. Wallace have been the strongest contributions to the confusion of the Baconians yet offered. It was in 1909 that Dr. Wallace first gave the world proof from the court records that William Shakespeare was one of the company of actors, managers and writers who owned the Globe theater; he later established Shakespeare's connection with another London theater, and most thoroughly settled the question that the great poet was not only an actor and writer, but a man of affairs and with a definite standing in the community. The Baconians have determinedly contended that Shakespeare was not only obscure, but have even questioned his existence and have insisted that if he did exist, he was illiterate and uncouth, and totally unfit for the composition of the great plays and poems ascribed to his authorship. The discoveries of Dr. Wallace in connection with Shakespeare's life outside the theater have been such as to utterly confute the Baconian theory as to his obscurity and rudeness. The latest addition to the records the doctor presented to the world have to do with the location of the Globe theater, its exact position and the conditions of its neighborhood. Official reports, the proceedings of royal commissions, the finding of certain property owners and other similar documents have been discovered and copied, all tending to support the previous announcements made by Dr. Wallace concerning the greatest of English poets.

In a leading article the London Times comments on Dr. Wallace's latest disclosures as follows:

"We are able this morning to publish a first instalment of some very valuable new discoveries concerning Shakespeare and his theater, which the pertinacity in research of Dr. and Mrs. Charles William Wallace has added to the world's knowledge of its greatest poet. We learn for the first time with something like precision the date of the building of the Globe, the famous playhouse in which Shakespeare was a sharer and in which many of his greatest plays were produced. We learn to within a very few yards where that playhouse stood, and more important still, we receive indirect evidence of the fame of Shakespeare, a notoriety and honor very different from the entire obscurity which our engaging friends, the Baconians hotly claim for him. Remote as such details may appear to be from Shakespeare's dramatic and poetic art, no one who reads or sees his plays can fail to find the new knowledge keenly interesting. It is almost as exciting to know that, under Dr. Wallace's guidance, one could go to Southwark and point with a walking-stick to the site of the Globe playhouse as it was to learn from the same discoverer that Shakespeare lodged in London with a Huguenot family and used his 'gentle' and persuasive tongue in the adjustment of their private affairs. Either piece of knowledge brings us nearer to the man and to the age in which he lived. In these golden weeks of April Stratford-upon-Avon has been full of people trying, not only in the theater, but in the church between the lime trees and the river, in the streets of the town at Shottery, or at Clifford Chambers, to get near to Shakespeare, to bring him out of the realm of a vague past and a great tradition into a subject of personal knowledge."

In an introductory article, prefacing the contribution of Dr. Wallace, the Times says, in part: "These discoveries embodied in these papers provide independently new and deeply interesting facts about the Globe, its origin, its history and its situation, and throw new light upon the eminence of Shakespeare during his lifetime. Few of our readers can have

MVS

BY HENRIETTA M. REES.

DO you ever stop to think as you attend concerts and recitals and more especially large musical events such as will take place in Omaha this week when the Mendelssohn choir of Omaha and the Chicago Symphony orchestra unite in three big concerts, how faded an art music is? What other art is there which affords so much opportunity for co-operation? For example, in the Mendelssohn choir there are over a hundred and fifty people united in sympathetic emotional expression, and in the orchestra there are some sixty or more likewise banded together, and for the time being the great audience of many hundreds more are united in a common sentiment. Is it not strange that with these social advantages music is not even more cultivated by everybody?

Perhaps it is because in the social life of the majority of people there is a perfect horror of anything serious, maybe it is because they never tried it and do not know how much pleasure can be obtained from association with concerted music that is worth while.

In view of the coming concerts the writer's attention has naturally been turned toward choral singing, and a few facts about the life of the chorus in the history of the ages might be interesting. The art of singing is one of the oldest arts and antedated instrumental music and even that of writing. The laws and histories of the ancient world were sung before they were inscribed. The first chorus singing was probably in unison or in octaves. From the early Hebrews came the first antiphonal singing, where in their temples responsive verses were sung by two sides of the choir or by the choir answering a leader. This custom afterward took a prominent place in Christian worship and it is still used in religious and even secular music for the chorus. In ancient Greece there were songs of the table where the guests, according to Dicaearchus, Plutarch and Artemon, sang together the same strain in praise of the Divinity. The guests afterward sang in turn, each holding a branch of myrtle, which passed from his hand to that of the next singer. The chorus played an important part in later Greece, and while our knowledge of the Greek is extremely vague, it was through Pindar, a noted lyricist, that certain forms were originated that came into conventional use and which ultimately gave rise to laws still retained in connection with poetry. It was considered an honor to belong to the chorus whose members were recruited from the best families and whose leader was also a man of distinction. Music was always associated with dancing, even in the religious life of the early peoples.

During the middle ages there were two distinct sources of musical development, through the church and through the spontaneous dances and songs of the people. In the early history of church music the masses and chants were almost always read and secular separated until after the Crusades when they touched and reacted upon each other. Besides the unison singing of the chorus and the antiphonal of the early Hebrews, another old custom was the drone bass, where one part sang a continuous bass note below another moving part. The church early appreciated the value of music in its services and for over 400 years the art of "Plain Song" (or the chants sung by the choir) was transmitted orally. A "Schola Cantorum" was formed at Rome in the fourth century, and attempts to reduce melodies to a system of transmission were made at this time, but the system of notation as we now know it was not completed until about the sixteenth century, when the old clefs were employed, instead of lever lines, which were even a later device.

During the centuries preceding the time of the troubadours the church was busy building up the "art" of music, trying to fit two vocal parts together or even more than two parts, and the gradual developing of counterpoint, where one part was lifted above or below another part, and in primitive harmony with other parts, and when rounds were developed, where one part starts with the melody, and after a while another part starts with it, and so on until all the parts come in, while the others go on singing notes chosen to be in harmony with each other. The time of Palestrina in the sixteenth century brought this form of music to its highest perfection, his music abounding in beautiful melody as well as conforming to the highest polyphonic form. Other writers of church music that was beautiful, arose at about the same time or closely followed him. This music was purely vocal, but requiring much subtlety in tonal effects and much delicacy of rendition. It was especially interesting to the writer to see upon the program of the choir for Monday night an eight-part "Credo," written by Giovanni Palestrina, who lived about 1525 to 1594, and who was a celebrated exponent of this style of music.

While choral music was thus flourishing in the churches, the people also had music. The troubadours and other bards who roamed over Europe about the time of the twelfth and thirteenth centuries not only sang songs, but frequently composed dance songs for solo and chorus, although it is not to be supposed that these choruses were much more than many voices in unison. In France, England and Germany these wandering musicians later formed guilds, which assiduously studied music, and from these grew the form of unaccompanied secular choral music known as madrigals, which correspond to the sacred motets. These were tenderly cherished by the church composers, and during the epoch of vocal counterpoint, characterized by the compositions of men like Lassus and others of the Netherland school, Willaert, Cipriani de Rore, and Lotti of the Venetian school, and Arcadelt, Goudmeyer, Palestrina and others of the Roman school, the madrigal was a most popular form of secular composition, many excellent examples still being extant.

With the Reformation, the beautiful dignified chorales arose in Germany, which were at first sung in unison, but to which other parts were soon added in the old contrapuntal form, which were sung by the choir while the congregation sang the main melody in the tenor. In England, after the break with the Church of Rome, a HUREY crew up, based upon the old, but leading to the new music styles. Up to the year 1600 all concerted music was practically for voices only.

LEADER OF THE MINNEAPOLIS SYMPHONY ORCHESTRA.



Emil Oberhoffer - CONDUCTOR

instruments when they were used being merely to reduplicate and strengthen the voice parts. In the unaccompanied chorus, the composers did not have to bother with imperfectly constructed instruments. Music was written which would sing well, and any one who doubts that these old composers knew the possibilities of expression and tonal color which could be obtained from choral singing has but to hear some of it well sung to marvel at their skill.

During the rise and popularity of the opera the chorus lost much of its prestige, especially in Italy. It was used in climaxes and in connection with the ballet in French opera and also to advantage in English dramatic music of this period. In opera up to the time of Gluck the chorus was ranged upon the stage in two rows, and however striking the words of music, they betrayed no emotion. Sometimes in choral performances even to this advanced day it is possible to hear choral work in which no emotion is betrayed, but the work of the Mendelssohn Choir is not that kind.

In Germany much wonderful religious choral music was written in the Reformation music, which was composed in the latter part of the sixteenth and the beginning of the seventeenth centuries. Here, as in all fields of musical composition, the name of Johann Sebastian Bach is pre-eminent, there being nothing to compare to his great choruses in the realm of church music. The oratorio, a sort of religious drama, reached its main development in the time of Handel. This form of music is usually written upon some religious subject. It is dramatic, but not theatrical, and is presented without costumes and scenery. In oratorio the chorus plays a most important part. Oratorios are usually accompanied by an orchestra, and much of the finest choral music in the world may be found in oratorios. Choral music has always been a favorite form of musical expression in England, and the oratorio is especially popular there. It has also taken a firm root in America, and in the two countries there are countless singing societies of ability which present one or more oratorios each year, or like our Mendelssohn Choir, give selections from them upon a miscellaneous program of choral music. Within the last century there has been so much beautiful choral music written that programs of choral music often supersede the giving of an entire oratorio. Many shorter choral works, such as cantatas, anthems, part songs and glee, contain choral music of exceptional worth. The part songs are especially cultivated by the modern school of English writers, while cantatas and oratorios are more common in the hands of other men of eminence. Unaccompanied choral music is attracting more and more attention all over the world. Many of the greatest composers have written in this form. The modern Russian school is also attracting attention to its choral work, which abounds in harmonic richness, color and much national feeling.

The wide variety of choral work, both accompanied and unaccompanied, done by the choir in connection with the oratorio, will show many stages of development. The differences in style and form of the selections from different periods and treating of different subjects cannot fail to prove of general interest.

Musical Notes.

The Minneapolis Symphony orchestra, Emil Oberhoffer, conductor, will give one concert at the Brandeis theater Sunday afternoon, May 24, at 2 o'clock, when it will be assisted by Leonora Allen, soprano; Theodore Harrison, baritone; and Richard Caserwsky, violinist. The program follows:

Symphony in D minor, Cesar Franck
Lento-Allegro non troppo
III. Allegretto
Aria-Mon Coeur, from "Mireille"..... Leonora Allen.
A Ballet Suite, Op. 19.....Max Regner
(a) Harlequin.
(b) Pierrot and Pierrette.
Oros, Alfred Doucet, Violin, Caserwsky
(c) Van Vliet.
(d) D'Amour.
Violin Solo.....Svendean
Lento-Allegro non troppo.....Hubay
(a) Butterfly.
(b) Richard Caserwsky.
Dance of Nymphs and Satyrs.....Schumann
Aria-Vision Fugitive, from "Hernani".....Gounod
Overture to "Mazeppa".....Masseenet
"Autumn," tableau from ballet "The Seasons".....Giazounov

Mr. Max Landow presents Miss Helen Pearce in a piano recital at the First Baptist church Friday evening, May 22. She will play some unusual classic numbers and an extremely modern group among her selections.

An experienced solo and a novice accompanist in the Mendelssohn choir were talking about the coming concert. The new soprano asked the old alto how it felt to sing with the orchestra, which corresponds to the following reply: "Do you ever ride a camel at a street fair? Do you remember how you felt when you found

(Continued on Page Twelve.)

Symphony orchestra, which occupies the Brandeis for a concert at 4 p. m.

On June 4 and 6 Tully & Buckland will present Guy Bates Post at the Brandeis in the beautiful Persian love drama, "Omar, the Tentmaker." This piece enjoyed the biggest success of any play produced in New York City this season and comes direct to the Brandeis from its six months' run in the metropolis, and with the same great cast and production.

A feature film called "Smashing the Vice Trust," will have its first appearance in this city at the Gayety today, where it will open that theater's annual display of motion photography. It will be shown at 1, 2, 7 and 9 p. m. daily throughout the week. District Attorney Whitman is shown in the action of the picture. The earlier part of the picture is a portrayal of the ten or twelve trans which the vice trust sets. Throughout a beautiful love story is woven into the action. A young girl is lured to New York by a woman agent of the vice trust, and the drama revolves around the effort to rescue her from her enslavement—a rescue finally effected by her fiancé.

The Flying Kays have been booked for a return engagement at the Empress for the week beginning today. The Kays are on their way east to join the Hippodrome show. Amanda Hendricks has had extensive training in musical comedy and has appeared in Omaha as one of the principals in "Madam Sherry" and also in "The Time, the Place and the Girl." Her appearance this week should mark one of the pleasant spots in the vaudeville program. The Barnett-Maverick company is to entertain with a number of original deceptions of the Black Art variety and the bill will be completed by Norton and Earle in their dainty singing and dancing novelty. Both editions of the Hearst-Selig News Weekly are shown at the Empress in connection with the regular program of photo plays. The first edition is shown on Sunday, Monday, Tuesday and Wednesday, and the second on Thursday, Friday and Saturday.

"Bought and Paid For" will be presented in Yiddish at the Krug theater Tuesday night by the eminent Yiddish star, Mr. David Kessler, supported by the original New York acting company. The play, as is well known, is by George Broadhurst, who, with William A. Brady, gave their permission for its presentation in Yiddish. The supporting company is Mr. Kessler's own company direct from the David Kessler Second Avenue theater, New York City. It is presented under the personal direction of Edwin A. Reikin of New York City. Mr. Kessler will play here one night only and will continue on to the Pacific coast.

THAW TO SPEND SUMMER IN WHITE MOUNTAINS

CONCORD, N. H., May 16.—Within a week Harry K. Thaw will leave the hotel apartments in this city where he has lived for eight months. Accompanied by Sheriff Holman A. Drew of Clark county, his custodian, and Policeman Carl D. Stevens of this city, his room-mate and constant companion, he will spend some time at Stevens' camp on Lake Massena-moos, near Bradford. After a visit to the Lake Sunapee home of W. A. Halsey of Newark, N. J., Thaw, Drew and Stevens will locate for the summer at a hotel in Gorham, one of the gateways to the White mountains.

AMUSEMENTS. AMUSEMENTS.

BRANDEIS THEATRE
CRAWFORD, PHILLEY & ZEHRUNG, Mgrs.

TONIGHT --- also Mon., Tues., Wed., Thurs.
(Five Nights and Wed. Matinee)

RICHARD BENNETT
and Co-Workers in
DAMAGED GOODS

By Brieux (Academy of France).
The play which initiates a new epoch of civilization.—N. Y. Times.

PRICES
Evenings, 50c to \$2.00.
Wednesday Matinee, 50c to \$1.50.

Mr. Bennett announces that no children under 17 years, will be admitted to "Damaged Goods" unless accompanied by parent or guardian.

THREE DAYS, May 22, 23, 24—Four Shows Daily
AT 2, 4, 7 and 9 P. M.—Except Sunday Afternoon.

MEXICAN WAR — In Motion Pictures—Actual Pictures Taken on the Fighting Line.

BATTLES OF JUAREZ, TIERRA BLANCO, MESA AND OJINAGA.

MENDELSSOHN CHOIR
OF OMAHA
THOMAS J. KELLY, Conductor
In Association with the

CHICAGO SYMPHONY ORCHESTRA
FREDERICK STOOK, Conductor
and FAMOUS SOLOISTS

THE AUDITORIUM

MONDAY, May 18th—8:15 P. M. Sharp.
TUESDAY, May 19th—2:30 P. M. Sharp.
TUESDAY, May 19th—8:15 P. M. Sharp.

PRICES: Season Tickets—\$4.00, \$2.00, \$2.00, admitting holder to all three concerts, may be purchased NOW at Hospe's or Hayden's and should be exchanged AT ONCE at the Auditorium box office for regular seats. Single Admission Tickets—\$2.00, \$1.50, 75c, on sale at the Auditorium box office.

Minneapolis Symphony Orchestra
AND THREE SOLO ARTISTS

Sunday, May 24th, 3 P. M.

BRANDEIS THEATER

Tickets 50c to \$1.50. All Reserved

EMPRESS
Open All Summer
THIS WEEK

The Flying Kays
Aerialists Supreme.
Barnett-Maverick Co.
Exponents of the Black Art.
AMANDA HENDRICKS
Singing Comedienne.
NORTON and EARLE
Dancing Comedians.

4 Vaudeville Shows Daily
2, 3:30, 7:30 & 9 P. M. 10c

Five Show Days in Greater Omaha
at a new location every day.
GENTRY SHOWS
Commencing Matinee Tomorrow.
2 p. m.—Two Performances Daily—2 p. m. 25c. Especially reduced prices 35c for Greater Omaha only.
Grand Street Parade Each Day, 10 a. m.
Tomorrow—24th and Lafayette Sts.
Tues., May 18—2nd and Burdette Sts.
Wed., May 20—2nd and California Sts.
Thurs., May 21—2nd and Dodge Sts.
Fri., May 22—3rd and Cassel Sts.
(This afternoon the manager will be open free at above location from 2:30 to 4:30 p. m. No Sunday performances given by this show.)
The show that attracts the biggest and shrewdest and which they may attend without securing.

BASE BALL
KOURN PARK.
Omaha vs. Denver
May 16, 17, 18 and 19.
Monday, May 18, Ladies' Day.
Games Called at 3 p. m.

MISS MARTHA GRYM
Vocal Teacher
Summer Term began May 1.
Residence Studio 2569 St. Mary's Ave.
Phone Red 4300.

Richard Bennett and his coworkers present Brieux's startling drama, "Damaged Goods," at the Brandeis theater for five days, beginning tonight. The play deals with the great problem of the social