"independence" of the Fiske and Belasco combination. The Burwood theater, in the hands of Mesers, Sullivan & Considine, offers a haven for the star attractions that have so long been denied entrance to this city, and during the coming season the prospects are that we will see all that the managers who are at outs with the "syndicate" have to offer. Mrs. Fiske will play in Omaha this week for the first time in four years, although she has been seen at Council Bluffs twice in the in- a guaranty of its excellence. This is why terim. Manager Johnson of the Burwood the colning production of "The Lightning has in his collection a contract with David Conductor" at the Boyd is looked to with Belasco for the appearance at the Bur- such expectation of good things by the wood in October of David Warfield in followers of the Woodward Stock company, "The Music Master." Arrangements are who are becoming more numerous every being made to the end that Bertha Kalleh day. The play is made by Mr. Smith from will play at the Burwood during the com- the novel by the Williamsons and has been that Blanch Bates and others of the inde- cities where it has been seen. It will be pendent stars will also be seen there. A offered here this week for the first time stock company will be formed to play at It has three acts and six scenes, and deals the house, and will, if present plans are not abandoned, contain in its roster the names girl only in a little different way. Briefly of some established favorites. This or-

ganization will step aside at such dates the steller attractions are presented. and thus the house will be kept open steadily. The stock season, which closes tonight, was a very successful venture from all view points, and Mr. Johnson announces that the house will open again with a full company on August 29. Mr. Bacon will return as stage director, but beyond this no definite word as to the make up of the compny is given out. During the summer the Burwood will be kept open with "canned drama," moving pictures being put on with a phonographic reproduction of the sounds that would accompany each in real life. The Woodward Stock company at the

Boyd will have things all its own way in Omaha from now until its season closes at a time fixed indefinitely in the future. Manager Livingatone thinks it will be at least the 1st of August before he gives the last performance. The company is stendily growing in popularity and the business is correspondingly good. New plays will be offered all the rest of the season, and, with the company working as well as it is, dramatic success is certain. This will ensure an almost continuous performance for the Omaha theaters, for barely a fortnight will elapse between the closing of the summer stock and the opening of the regular winter season, which generally begins the last week in August. No real reason for complaint of "no place to go" exists or is likely to exist in Omaha this

coming of Mrs. Fiske to the Burwood. She last played in Omaha at the Krug theater her never-to-be-forgotten production of Paul Heyse's great drama, "Mary of week ago. That the company will be wel Magdala." Since that time she has been band's differences with the booking agency Kleschna," probably her greatest triumph, the results she has achieved, not only in nen;" Wednesday matinee, "Derr Liebe the way of her art, but in the light she Onkel;" Wednesday evening, "Die Schmethas thrown on one of the phases of the terlings Schlacht." great problems handled by the Norwegian

manager, and her mother, Mrs. Elizabeth Maddern, the daughter of Richard Maddern, an English musician, who came to ganized a traveling concert company composed of his own children. The organiza tion was known as the Maddern family. Mrs. Maddern became a well known actress later under her husband's management. Mrs. Fiske was 2 years old when she first went on the stage. As Minnle Maddern she made her debut in Little Rock, Ark., at the age of 3 as the Duke of York in "Richard III." She first appeared in New York with Laura Keene in "Hunted Down," being then 5 years old. She later played Prince Arthur in the revival of "King John" at Booth's theater, New York, with John McCullough. Junius Brutus Booth and Agnes Booth in the cast, When she was 12 years old she played Francois in "Richelleu" and Louise in "The Two Orphans." When 13 she as-

sumed the round of child's parts with Barry Sullivan, and later with Lucile Western. She was the original Little Fritz in J. K. Emmet's first production at Wallack's and Niblo's, New York; Paul "The Octoroon" at Philadelphia, Franke "Guy Mannering" with Mrs. Waller, Sybil in "A Wolf in Sheep's Clothing" with Carlotta Le Clerq, Little Mary Morgan in "Ten Nights in a Bar Room" with Yankee Locks in Boston, and the child in "Across the Continent" with Oliver Doud Byron. She took the child's part with E. L. Davenport in "Damon and Pythias" and other plays in 'Philadelphia, she played Heirrich and Meente in "Rip Van Winkle," Adrienne in Daly's "Monsiour Alphonse," the boy's part in "The Bosom Friend, Alfred in the first road production of 'Divorcons," Georgie in "Frou Frou" with Mrs. Scott Siddons, the child in "The Chicago Fire," Hilda in Emmet's "Carl and Hilda," Ralph Rackstraw in Holey's "Pinafore" company, and Clip in "A Messenger from Jarvis' Section." At the age of 10 she acted the sun god ir David Bidwell's production of "The Ice Witch" at New Orleans, and also in "The White Fawn" and other spectacular pieces. Brief periods were spent by the young actress in French or convent schools in the cities of New Orleans, St. Louis, Montreal and Cincinnati. Her education, despite her constant change

Mrs. Fiske became a star at the age of 16. After that time and up to the time of her temporary retirement she had become identified with several plays, among their being "Caprice" and "In Spite of All." When she was married in 1890 to Harrison Grey Fiske and retired from the stage, she had no thought of a permanent relinquishment of the theater. On her return the stage she soon took a place in the front rank of American actresses. Her repertoire includes the parts of Nora in "A Doll's House." Marie Deloche in Queen of Liars," (La Monteuse); Cesarine "La Femme de Claude." Madeline in "Love Finds a Way." (Marguerite Mer rington's adaptation of the German play. "Das Recht auf Gluck."); Cyprienne in "Divorcons," Magda Gliberte in "Frou the one-act plays-"Little "A Bit of Old Chelsen," "A Light "Not Guilty" and "A Melba, Plancon, etc., in the ac-Italy." White Pin." Mrs. Fiske has been accepted their songs, but produces the infrom St. Agnes." d'Urbervilles" and at the Manhattan thea-"Becky Sharp," "Miranda of the Bal- pressed air mechanism, the selections are unusually loud and distinct.

carefully supervised by her mother,

MAHA is to share finally in the | Paul Heyse's "Mary of Magdela," Ibsen's "Hedda Gabler," C. M. S. McClellan's "Leah Kleschna," produced in 1905, a oneact play by John Luther Long entitled "Dolce," and "The New York Idea." As Rebecca West in "Rosmersholm" Mrs. Fiske plays her twenty-second important role since her return to the stage.

Coming Events.

Harry B. Smith has written so many sparkling librettos for comic operas and musical comedies that the mere mention of his name in connection with a comedy is ing season, and it is not at all improbable a great success in New York and other with the eternal triangle of two men and a the story tells of a young woman who is traveling in France with her maiden aunt, making a journey by motor. The motor breaks down and they are deserted by their chauffeur. A young Englishman finds them in their predicament and in true knightly style proceeds to rescue them. In order to do it right be assumes the character of his own chauffour and engages to see the distressed females safely through. The young woman a little more than half suspects the ringe, but the fun is not the less on this account. Of course the other man butts in in the person of a Frenchman, and a lot of other folks are concerned in the action of the play, the entire company being shown during its action. The locale, south France, dmits of much color in scenery and settings, and this has been fully taken advantage of by Mr. Livingstone, who is making a great name for himself here as a producer. The first performance will be given this afternoon and the play will run through the week, with other matinees on Tuesday, Thursday and Saturday. Tomorrow evening the much heralded

company of German players open a three days' engagement at the Burwood, playing a matinee on Wednesday afternoon. The fact that this company is brought here by the management of a first-class theater lends much dignity to the engagement aside from serving as a guaranty that the company is of the highest order of excellence. What Mrs. Fiske is to her particular field so are the Ackermann & Wengefeld German players to its own field, for no better company of players in the German tongue was ever organized Interest just at present is centered in the That the thousands of German-speaking people in Council Bluffs, Omaha and South Omaha are intensely interested in the first season it was open under the this engagement is evidenced by the conmanagement of Hudson & Judah, offering stant demand that has been made for tickets ever since the seat sale opened a comed to Omaha by a representative Gershut out of Omaha because of her hus- man audience at the Burwood tomorrow evening is assured. The repertoire chosen directed by Al Hayman, Klaw & Erlanger, for presentation here is still another proof but has twice played at the New theater of the high grade of dramatic offerings Council Bluffs, presenting "Leah which the company interpret, they having been taken from the best works of such and "The New York Idea." This year she noted German literary men as Schonthan. is giving her time to Ibsen, making "Ros- Kadelberg, Knelsel, Waiter Bloem and the mersholm" her main play. In it she has great Sudermann. Tomorrow evening the again scored heavily, the critics all along company will play "Der Herr Senator;" her route uniting in a chorus of praise for Tuesday evening, "Derr Jubilaumn Brun-

the Burwood next Thursday, Friday and Mrs. Minnie Maddern Fiske (Mrs. Harri- Saturday, when, with the Manhattan comson Grey Fiske) was born in New Or- pany, she will present Ibsen's powerful Her father was Thomas Davey, | play, "Rosmersholm," It is not likely that prominent in the south as a theatrical Mrs. Fiske's admirers will want to miss "Rosmersholm," for the part of Robecca West, which Mrs. Fiske assumes, is a character study of ambilion, love and exthis country with a large family and or- plation. Rebecca West is one of the intelligent, fascinating, highly strung women whom Mrs. Fiske is best of all fitted to portray. Her life story brings her through scenes of emotional stress to an anding replete with tragic beauty and significance, It is in these latter scenes of the play that Mrs. Fiske's finest acting is contributed. The drama itself never ceases to absorb the auditor's interest. It deals with people and matters of today, and while the scene is laid in Norway, the action might with equal truth be happening in this country. Involved with the love interest that is the dominant note, there is also depicted the strife between the progressive and conservative forces in social and religious thought, but these matters-the big philosophy which the thinker will find in "Rosnersholm"-are all secondary to the fact that first of all the play is a play; it is a drama of the most intense realistic sort and a masterpiece of the greatest of modern playwrights. Opinions are agreed that it could hardly be better acted than by the present cast, for not only Mrs. Fiske, but the members of the Manhattan company, give performances of the highest merit. The fine results of acting for the play and not for individuals are again evident as in all the productions staged by M: and Mrs. Fiske. The company contains some new faces this year. The cast includes Arthur Forrest, George Artiss, Fuller Mellish, Albert Bruning and Mary Maddern. Needless to say the settings are in the best of taste. There will be a matine? Saturday afternoon.

Large crowds greeted the initial perform ances of "Dr. Jekyll and Mr. Hyde" at the new Air Dome theater this week, and the theater bids fair to be the favorite openair resort of Omaha this summer. At open-air theater where plays may be given during the warm summer months has long been wanted in Omaha, where the best stock companies are compelled to close on account of the extreme warm weather Mr. F. P. Hillman has an established reputation through the middle west where he has been playing in repertoire for the last ten years. "Dr. Jekyll and Mr. Hyde" will be given tonight, while Monday night's of locality, was methodical, and it was bill will be "The New Dominion" and alternate nights during the week. Comfortable seats are provided and refreshments are served at small cost. Strict order will be maintained and the public is assured that neither time nor expense will be spared in the furtherance of their comfort

> Instead of being "dark" all summer a te Mrs. Finke finishes her engagement at the Burwood next Saturday evening, quite the reverse will be the condition of affairs, as arrangements have been perfected to open on next Sunday evening and to continue the same every afternoon and evening all ummer the greatest moving picture dis play ever brought to Omaha. The exhibit tion will be replete with novelties new to Omaha. One of them will be the the synchroscope, a marvelous machine specially imported for the Burwood from Germany This wonderful piece of mechanis- por only depicts such noted singers

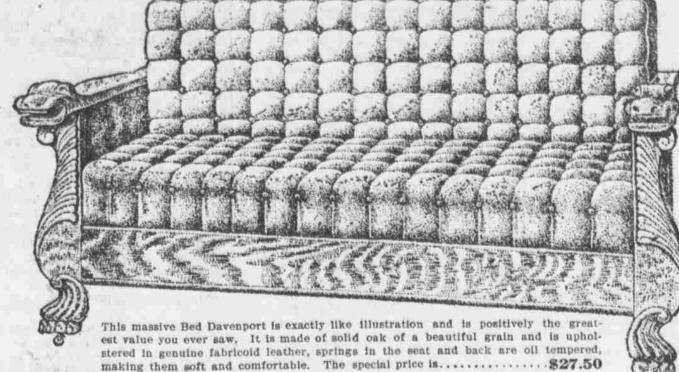
Abroughout the country as one of the fore- voice in unison with the pictures. The Bost American actresses when in the moving picture program will consist of spring of 1897 she appeared in "Tees of the feature films to be shown for the first time in Omaha, Additional charm will be ter, New York. Subsequent successes were given to the entertainments by a lections Mitchell's comedy entitled on the auxetophone, which, through a com-

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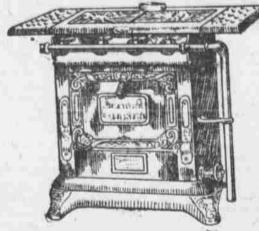


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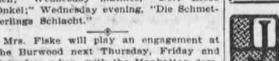
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### Music and Musical Notes



this earth.

ckname or pet name, Mozart, who was devoted to him, and whose genius Haydn enthusiastically recognized and proclaimed. Ever since that ime the affectionate and endearing tern as been identified with his name. Haydn is another example of the fac-

that great men, like great trees, do not grow in glass houses. In his early life he was subjected to hard discipline from his cousin-teacher, Johan Mathias Frebut in later years he said: "I shall ! grateful to that man as long as I live, for keeping me so hard at work, though I used to get more flogging than food."

Haydn was always a practical joker, and quite early in his career he suffered fo his rashness, in such a way that one would think he had been cured.

But such an exuberant nature was no to be curbed by punishment.

He got hold of a bright new pair of scissors in school one day, (the school was from her. in connection with St. Stephen's cathedral in Vienna, in which he sang-"the boy who had a voice like a nightingale's and as clear and pure as a bell.") He was anxious to try the scissors on the queue, or pigtail, of one of his companions. soip did the work, and little Joseph, or

"Seppert," as he was called, (Seppert being a dialect form for Joseph in that place). was caught "with the goods," alias the scissors, and sentenced to receive twelve blows with the ferrule. He begged to be allowed to leave the school rather than suffer the indignity of public punishment, but he was caned, and dismissed!

Poor little Joseph! He could not go back heme, for the disgrace of having been dismissed would be intolerable. He could not do anything with his voice, for it had begun to break, and the Empress Maria Theresa had but recently said that his singing was like "the crowing of a cock indeed, if accounts are true. Then he was more than anything else." He walked all covered asleep on a bench next day by his former friend and school fellow, Spang ler. Spangler was the tenor soloist at St. Michael's, and through his hospitalitywhich was as alim materially as it abundant intentionally-he got through the winter. But he felt that he could not further trespass on the Spanglers, who were themselves very poor, and through the kindness of Ignaz Keller, a wigmaker, he secured apartments, where he lived with the old worm-eaten plane, or harpsichord, "as happy as a king," and where he could have time to practice, without hindrance on his violin, and pore over the sonatas for clavier by Emanuel Bach.

Later he fell in love with Josepha Keller but she took the yows and the veil of nun, and so Joseph, who was nothing if not obliging, married, at the solicitation of Father Keller, the older sister, Maria Anna, who was three years older than Haydn. He took this step merely to show his gratitude to his benefactor, and he regretted it ever after. "Mary Anne" just certainly have been a darling and a "heartless, passionately quarrolous, overbearing, extravagent," while another calls her a "vixen, quarrelsome, a religiou, bixot, recklessly extravagant, and utterly unappreciative of her husband's genius; still another describes her as "a reguland Nantippe, heartless, unsociable, some, extravagant," while the unfortunate Haydn himself says that she "did not care a straw whether he was an artist or a cobbler." So much for Mrs. Haydn'

Through the poet laureate of the court.

Metastasio, Haydn was introduced to the great music master and singing teacher, a pupils' recital. Admission by invitation.

ST ninety-nine years ago today | Porpora, for whom Haydn did all kinds of Joseph Haydn, the father of menial duties in order to obtain instruc-the forms of music called the tion. He brushed his master's clothes, and 'Symphony" and the "String cleaned his shoes, and studied the gentle Quartet," passed away from arts of cursing and counterpoint, the former by hearing, and the latter by practic-"Papa ing, and in spite of the trascible old gentleman's treatment, the aunny dispos of Haydn did not become clouded, nor the weet and simple nature of the youth turn sour.

> By and by, he fell in with the old Prince Esterhazy, a family whose name is illustrious in the support of music and musicians. He took up his abode in Eisenstadt and became the intimate friend and associate of Prince Nicholas Esterbazy. Here he could forget the trials of the past, as he had a chorus, solo singers and an orchestra, and was deeply engrossed in church services, concerts and even operas, in connection with the household, giving much time to composition.

But Mrs. Haydn kept bobbing up, and with her venomous tongue, sullen nature, savage temper," and all those other delightful attributes, she kept "Papa" in hot water. At last he separated himself

But this did not make of him a woman hater. His chroniclers say that the dearest of all his friends was Mrs. Schroeter and in his later years he said, pointing to a packet of her letters, "Those are from an English widow who fell in love with me. She was a very attractive woman and still Mandsome, though over 60; and had I been free I should certainly have married her."

And among his papers is a note saying of a certain short piece of music that it was "by Mrs. Hodges, the loveliest woman I ever saw, and a great planeforte player. Both words and music are hers." In his diary there occurs this statement:

"Mrs. Shaw is the most beautiful woman I ever saw." Madame Polzelli, a singer, was for a

time the object of Haydn's most ardent affection, and she treated him very badly a great admirer of the famous Mrs. Bitnight, which seemed an eternity, and was lington, whose beauty was as much admired as her voice.

A story is told of a charming incident at one of the sittings when Sir Joshua Reynolds was painting her portrait as "Bt. Cecella listering to celestial music;" Haydn admired the picture, but drew atto a "strange, mistake," Sir Joshua was eager, of course, to know what it was, whereupon the happy wit and compliment followed from Haydn "Why, you have painted her listening to the angels, when you ought to have painted the angels listening to her."

It was not until 1/97, when the master was 65 years old, that he wrote the fanous emperor's hymn, "Gott erhalte Franz den Kaiser," so familiar to most of us, as the church tune "Austria." This piece of beautiful composition was his favorite work; it is sublime, exalted, devotional, inspired! And it was the outburst of a very strong religious nature, and a nature full of love for country, for fellow man and for God.

A few days before his death he played delight, for one biographer describes her this over three times with deep feeling in the presence of his servants, and it was his last message to earth before he left.

This is not supposed to be a sketch of the life of Haydn, but a mere brief reninder of the great genius who passed to ther spheres ninety-nine years ago today. And at these milestones it is well that we should stop, and think, and remember. THOMAS J. KELLY.

Musical Notes.

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