

MUSIC

By JEAN P. DUFFIELD.

An amusing story recently was told by the New York Times relative to the royalties received by Giovanni Verga, another of the book on which "Cavalleria Rusticana" is based, as a result of the immense success of the Mascagni opera. The story follows: "The death of Giovanni Verga, the Italian novelist, author of the novel on which "Cavalleria Rusticana" is based, reminds a Temps correspondent of how the work came to be thus used. Mascagni, in 1890 a young conductor wholly unknown, wished to use the subject of "Cavalleria" for his opera. He asked Verga for permission to use his novel, begging him to be easy in the matter of author's royalties, especially for the first performances, which are always an uncertain quantity.

Verga, who was the most indifferent of all writers in regard to money matters and the most unselfish by nature, answered Mascagni's friends that he would cheerfully authorize the young composer to use his work and would ask him nothing if the piece was played only in one opera house without meeting great popular success. But the new opera took a larger flight and found its way to several opera houses then, of course, Verga would claim the usual royalties paid to the author of the subject.

Performance Is Success. "The first performance of "Cavalleria" at the Castanzi theater in Rome was, of course, a triumphant success, one of the most notable ever seen in Italy. From that evening it was easy to foresee that "Cavalleria" would be played everywhere.

Verga thereupon, in the most modest way possible, sent a message to the publisher, Sonzogno, by his intimate friend, Giacosa, to ask for a lump sum in lieu of royalties, namely, the stupendous and fantastic sum of 5,000 francs.

It might be supposed that the publisher and the conductor would have seized this unexpected good fortune and sent Verga the 5,000 francs he asked, an absurd sum, mocking him the while for his naivete. But not at all. The publisher replied that the demand was exorbitant, that Verga was a little Sicilian writer wholly unknown to whom they had done too much honor and offered to grant him such a ridiculous sum that the good Giacosa did not even trouble to discuss it, and advised Verga to claim simply the rights which the law gave him, notwithstanding the publisher's position. And so, in place of the 5,000 francs that Verga asked as a lump sum, he received certainly more than 300,000 francs for his "Cavalleria" in music.

Puccini Grows Affluent. Meanwhile, Mascagni, the composer of the opera, has been able to manage quite handsomely with his share of the proceeds, even though none of his later operatic offspring has achieved real popularity.

More financial success has come to Puccini, who has grown affluent through the income derived from his operas "Boheme," "Butterfly," "Tosca," "Girl of the Golden West" and others. However, rewards have not often been so munificent. Mozart's business sense was so slight that he often sold a masterpiece for a mess of pottage, and even if he did receive 50 or 100 ducats for some composition, his prodigality was such that the feasting which continued while the money lasted was followed by the proverbial famine when it gave out. Schubert's mind did not react to

Music Notes

Mrs. Bertha Codington, assisted by A. J. Miller, clarinetist, will present the following pupils in recital at her home, 2430 Templeton street, Tuesday evening at 8:

Irene and Marie Conrade, Dorothy Patterson, Ethel Metcalf, John Good-year, Gladys Hansen, Marie and Ruth Henderson, Helen Whickert, Margaret Elliot, Evangeline Savard, Margaret Gridley, Inez Slider, Margaret Rice, Ruth Johnson, Virginia McNamar, Evelyn Jensen, Dorothy and Evelyn Boyer, Margaret Dean, George Gregory, Helen Janowski, Thomas Simons, Frank Hubbard, Dorothy Tennant, Ruth Clark, Marie Kedde, Helen Petersen, Alice Jones, Lucile and Eleanor Larsen, Marshall Johnson, Alice DeVos, John Dewereaux, George Klock, Ruth Hamer, Irene Danforth, Wilma Mathews, Walter Mathews, Harry Palmquist, Carrie Samland, Mrs. Travers, Besie Chambers, Mrs. Biesendorfer, Frances Harmon, Gerald Clark and Gene Caray.

Harry Bravinoff will present a number of his pupils in a piano recital Wednesday evening at the Schmolter & Mueller auditorium. The public is invited.

Luella M. Davis will present in piano recital Tuesday evening at 7:30 in the Schmolter & Mueller auditorium the following pupils: Gertrude Beitz, Erna Jetter, Rosalee Reinhardt, Adaline Morrison, John Casey, Robert Mahl, Alice Wright, Dorothy Bulla, Robert McCormick, Marie Robertson, Florence Binkley, Margaret Zimmerman, Mildred Jetter, Lillian Robertson, Serena Jetter, Blanche Fletcher, Mabel Zimmerman and Hazel Zimmerman.

On Sunday evening at 7:45, the choir of the First Methodist church, under the direction of J. E. Carnal, and with the assistance of Walter Jenkins, baritone, and Miss Marguerite Carnal, piano accompanist, will render the oratorio, "Elijah," by Mendelssohn. The regular church soloists who will sing in this concert are Mrs. W. Dale Clark, soprano; Mrs. Bertram Rhea, contralto; Gifford Dixon, tenor, and Mrs. R. E. Davis, organist.

Vocal pupils of the class of J. Edward Carnal will be heard in informal recital at his studio in the Davidge block, Eighteenth and Farnam streets, Tuesday evening at 8.

A piano recital will be given by pupils of Jean P. Duffield at the Schmolter & Mueller auditorium next Friday evening. Those participating will be Jack Beston, Leveuve Boyd, Lucille Davis, Mary Elizabeth Beston, Mary Jane Monaghan, Cornelia Storra, John Trenerry, Frances Cunningham, Evelyn Adler, Isabel Lehmer, George DeYoe, Beth Cole, Bertha Van Doren, Merrim Rau, Louis Armstrong, Delia Erbon and Evelyn Ledwick.



financial considerations, the result being that he enriched the publishers at his own expense, often selling an immortal song for the price of a frugal breakfast.

Handel Waxes Wealthy. On the other hand, Handel waxed wealthy through the popularity of his oratorios and knew how to retain a good proportion of the riches they brought him. Beethoven later forced the world to pay its toll to genius, and Brahms still later acquired a very considerable fortune from the sale of his works.

In this country perhaps the most popular piece of music ever produced was the song, "Listen to the Mocking Bird," composed a generation or two ago by Septimus Winner, who sold it to the publisher for \$35. The latter realized \$3,000,000. Figure up the difference and you will see how much Winner was loser.

The late Sigmund Landsberg, of this city, had a slightly similar experience when he sold for a small sum, \$20 or \$25, the song "Dry Yo' Eyes, My Honey," which later enjoyed an extensive sale.

Iron-Clad Copyright. Ethelbert Nevin had the rights to his "Narcissus" nailed down by an iron-lad copyright, although Charles Gounod had carelessly utilized the identical idea some years before in the soldiers' chorus from "Faust," and

the pearls in Mr. Nevin's "Rosary" were surely not cast before an unappreciative public. Indeed, the public paid a great price for these selfsame lack-luster gems, though the author did not live long to enjoy the full fruits of his success. Mrs. Edward MacDowell relates that her husband sold his little "Rigaudon," written for the piano, for \$50, a sum which seemed to them at the time as much fine gold. This was years ago, but the little rigaudon still dances on its merry way and the shining coins still drop in the publisher's upturned palm.

The most popular war-time song was undoubtedly George M. Cohan's "Over There." Now nobody can accuse Mr. Cohan of lacking in business acumen, and it should not be a matter for surprise that he realized for the piece a fair fortune, cash in hand, before even one copy had been printed.

Makes Up for Oversight. Our Russian friend, Rachmaninoff, failed to obtain a copyright for his famous "Prelude" in this country, therefore its enormous sales here have brought him nothing. But we understand that he is making up very thoroughly for this oversight by the terms he exacts for his recent compositions. The only difficulty is that his later muse has failed to inspire anything that can for an instant compare in popularity with the famous



early work. However, we should not sympathize too strongly with Mr. Rachmaninoff. He probably pays Uncle Sam a heavier income tax than many a bank president.

What the Theaters Offer

Preceded by the one-act comedy drama, "Mr. Enwright Entertains," the long play which the Orpheum organization offers this week is the three-act farce, "She Walked in Her Sleep." There are to be the usual matinees on Tuesday, Thursday and Saturday.

The short stage story to be used as a curtain raiser is the play which won the prize in the contest recently held by the Omaha Drama League, Mrs. Avery Abbott is the author, and at the request of the management she has been attending rehearsals of the play.

As for the three-act farce, "She Walked in Her Sleep," it is by Mark Swan. The plot hinges upon the sleep-walking of an attractive young woman. Her somnambulist state sends her wandering through a hotel. Complications and embarrassing situations arise, and all very amusing without being in the least risque.

The Orpheum company expects to make this, their closing week, the most pleasing part of their Omaha engagement.

The short offering will present a serious dramatic situation in contrast with the absurdities of "She Walked in Her Sleep."

Now playing at the World theater is a vaudeville bill of exceptional qualifications. In the opinion of the theater management the show is even superior to last week's array of attractions.

Filing the top line position is the peer of synopated musical acts, the Joe Thomas Sax-o-tette. Five men and one woman appear in this offering. The girl does several clever song and dance numbers, while the men are jazz saxophonists of merit.

Archie Nicolson, a rotund musical comedian, is one of the featured players. Their playing of "Kismet," "Whang-Whang Blues," "Down on the Levee" and the "Russian Rag," is synopated at its very best.

When Skipper, Kennedy and

Reeves start their harmony singing interspersed with clever comedy. World audiences will vote the trio one of the hits of the year.

Henry Catalano and company of four present a spectacular revue in song and dance aptly called "Along Broadway." The act provides 18 minutes of snappy entertainment.

The Wille brothers are well known in the theatrical world. Their sensational act has been a feature in the largest theaters of two continents. Dancing demons are Carter and Cornish, a couple of chony-hued boys who do both hard and soft shoe dancing.

Julia Edwards presents a novel surprise. To divulge the nature of the act would be to spoil much of the enjoyment.

Arthur Hays, upon the organ, will play a musical melange of classical and popular selections. "The Face of the World," a story of smiles and tears, is the full-length photoplay.

The Bernivici Brothers, in their super-spectacle, "A Night in Venice," is the headline attraction starting next Saturday. The act is a musical number of the highest standard.

One of the season's greatest vaudeville acts comes to the Empress today for a four-day engagement. This is the world famous Rossow Midgets, miniature comedians, under three feet in height.

The Rossow Midgets have crossed the ocean 21 times and were prominent in war work as entertainers, having been decorated at Coblenz by the Y. W. C. A. Not only are they comedians of the first caliber, but they do skillful acrobatic work that would put a full sized person to shame. The oldest of the midgets is 38, while another is 36.

A really phenomenal musical artist is Charles Wiles, who is to present an offering which he calls "Hammer of Harmony and Synopation." He offers an instrumental musical program on the xylophone. His repertoire includes popular musical comedy selections, old-time melodies and classical numbers.

Refreshingly different is the act to be offered by Brady and Mahoney,

who are to present, under the caption of "The Fireman and the Chief," a monologue most laugh compelling, highly diverting and enjoyable bit of amusement. Clever, eccentric dancing is interpolated as well as comedy songs.

Orpheum Players to Close This Week

When the Orpheum Players opened their summer dramatic season it was their hope that the weather might remain cool enough for the engagement to last eight weeks. But with this, the fifth week, the company is to close.

"In the kind of sultry weather we have been having of late," said Manager Hayden yesterday, "who can blame people for not wanting to attend theatrical entertainments, regardless of the quality of play and performance?"

"Our engagement here has, I be-

lieve, accomplished the thing we hoped it might. The company has made friends; the cordial feeling for the sincerity of our efforts and the careful production we have made, is a decided asset.

"What we hope to do is to open a later engagement under conditions far more favorable. Next time it is to be for a fall and winter season."

I am serving

a specially prepared chicken dinner today, \$1.25 per plate. You'll enjoy it.

Alfred Jones, Chef and Prop.

HOTEL CASTLE CAFE AND CAFETERIA



Let us blow you to a TYPHOON BREEZE while enjoying a good show.

TODAY

ALICE BRADY

in

"Dawn of the East"

All of the splendor and squalor and mystery of the East. A tale of two hemispheres!

ALSO

HAROLD LLOYD

in

"She Loves Me Not"

Advertisement for Empress restaurant, listing shows like 'Alice Brady' and 'Dawn of the East'.

Advertisement for Orpheum Players, featuring 'She Walked in Her Sleep' and 'Mr. Enwright Entertains'.

Advertisement for Manawa Park, highlighting swimming and boating activities.

Advertisement for Lakeview Park, featuring dancing and fireworks.

Advertisement for Krug Park, listing various amusements like dancing, rides, and swimming.

Advertisement for Rialto theater, featuring 'Fools First' with Richard Dix and Claire Windsor.

Advertisement for Buster Keaton's 'My Wife's Relations' and other theatrical offerings.

Large advertisement for Sun theater, featuring 'Madame X' and 'The Penalty' with Lon Chaney.