

Gossip About Music and the Musicians

short time ago Mr. Stransky, the director of the New York Philharmonic orchestra, gave to the New York press an interview, in which he discussed the lack of appreciation shown by Americans for music.

Now for a few facts about the situation in Europe. Let us begin with France. Outside of Paris there is no music that amounts to anything.

In his bitterness he has given to the world specific ideas with regard to musical culture and taste in Paris. He says among three millions and a half of Parisians there are not four hundred who will pay for a ticket to hear good music.

What does M. Astruc say further? That not only are the residents of Paris indifferent to good music, but the press is devoting its space to sensational crimes, to the music halls and vaudeville shows.

Let us take Italy. There are plenty of opera houses, but few concerts. In the entire country there is not a single first-class symphonic orchestra.

In Italy you hear much music in the streets—singers, violinists, players—some, especially in the south of Italy. Some of it is very good, but the most of it is a brain-racking, ear-splitting cacophony.

Now, let us take Germany, in whose defense we have already said some things. Stransky is eloquent, although, as he says, he is an Austrian. They have many orchestras, but few good ones.

As for England, there are many good concert halls at popular prices, but in opera the repertoire is small, new works rarely are produced, and the general standard of the performance is by no means up to what we have in New York.

The young composer, Eric Korngold, the 18-year-old genius whose sonata has been played many times in both America and Europe by leading recitalists, has recently written a new orchestral work, a "Sinfonietta," which has been produced by Nikisch in Berlin.

America, least one of its most celebrated male singers in the death of Putnam Griswold, bass of the Metropolitan Opera company, on February 28.

The new opera, "Julien," by Charpentier, which was given its American premiere at the Metropolitan opera house recently, with Mr. Caruso and Geraldine Farrar in the leading roles, was not successful.

At the Theaters



Eddie Foy and the Seven Little Foys - At the Orpheum



Jane Gordon in 'Within the Law' At the Brandeis



Adelaide Wilson At the Orpheum



Laura Hudson in 'The Traffic' At the Brandeis



Edna Munsey At the Orpheum

All of the pleasing bits of news that came out of the east during the week was that Mrs. Julia Marlowe-Sothern has not been operated upon for appendicitis or for any other reason, and that no foundation exists for the story that she has permanently separated from her husband, E. H. Sothern, and intended applying for divorce.

Omaha revealed in four performances of "Kismet" last week, a veritable "souffle" of the most delicious sort of artistic revelry.

Here was the art of stage-craft in its highest and best sense, a triumph for the poetry and romance of the actor and the author and the scene painter combined.

But we have had other vagabonds alongside which we may measure Hajj. Mr. Skinner himself has given us several. Who that saw him does not recall the Harvester, or Colonel Brideau, or the old actor, four of the most delightful of Mr. Skinner's creations and all leading up to Hajj?

The temptation to dilate upon the play and the player is strong; perhaps it will be enough to say that its charm is not alone in its appeal to the imagination, its quickening of the impulse to follow, on the invitation to come out of a work-a-day world and revel for a while in the realms of purest fancy.

Rachael Marshall's drama of the commerce in girls "The Traffic," will be seen at the Brandeis theater all this week.

"The Traffic" goes straight, without any delicate short cuts, to the causes, the methods, the motives and results of commercialized vice. Its fascination and pointed truths disclose the industrial reasons that start so many girls on the road to the brothel.

"Within the Law," Bayard Veilfer's absorbing new play of modern American life, is to be presented by the American Play company at the Brandeis theater for one solid week, beginning March 22.

Seven Little Foys, who are also the seven little joys, so their father says, are to share with him the honor of being the headline feature of this week's bill at the Orpheum theater.

Allen's Original Cowboy Quartette, at the Empress



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BRANDEIS THEATRE CRAWFORD, PHILLEY & ZEHRUNG, Mgrs. ALL THIS WEEK STARTING Wednesday -- Sat. Matinees TONIGHT

THE TRAFFIC THE ASTOUNDING WHITE SLAVE PLAY RACHAEL MARSHALL'S Gripping Story of the Startling Commerce in Girls That is Now Under Investigation All Over America -- Don't Miss It.

This Exposition of White Slavery, written by a Woman -- for Women and for Everyone Who Respects or Loves Womanhood. Is the strongest, cleanest and most daring disclosure of mighty truths ever projected on any stage.

Every Household in Omaha and Vicinity is talking About This Play Nights 25c to \$1.50 Mats. 25c to \$1.00

Next Week Starting Sunday, Mar. 22 SEAT SALE MONDAY the world's greatest triumph "Within The Law"

Orpheum ADVANCED VAUDEVILLE Week Starting Sun. Mat., March 15. EDDIE FOY FOR JOY AND THE SEVEN LITTLE FOYS

AMERICAN THEATRE BUFFALO BILL (HIMSELF) 7 DAYS TOMORROW Beginning AND HIS INDIAN WAR PICTURES

Empress Garden Today's Table d'Hote Dinner, 50c 11 A. M. to 5 P. M. WINE, OLIVES, 60c

Empress WEEK OF SUNDAY, MARCH 15, 1914 ALLEN'S ORIGINAL COWBOY QUARTETTE Presenting "A Cowboy's Life at Twilight"

KRUG THREE DAYS ONLY Sun., Mon., Tuesday, 11 A. M. to 11 P. M. The General Film Co. Presents THE TOLL OF LABOR

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