Gossip About Music and the Musicians

By HENRIETTA M. REES. HE NEAR approach of the Mendelssohn whoir concerts and the return of the Chicago Symphony orchestra, as well as the visit a short time after this of the Minneapolts orchestra turns our mind and attention to

things orchestral and to a more serious consideration of that wonderful musical instrument the orchestra played upon by the conductor, through the inventive gentus of the composer, and by means of the skill and musicianship of each of the players which make up its many component parts.

As we sit and listen to this concourse of instrumental sound, is it not wonderful to think of the many years of development which have been made the orchestra possible, and of the many changes which have not only come before, but which are even now in the process of altering its present condi-

Italy, where so many of the arts have beer, cradled and fostered, also may cialm the distinction of being the first to develop the orchestra. At the close of the sixteenth century, it was found in the process of formation. The instruments were of a most primitive kind and were not numerous, but the idea of accompanying the voice by instruments was there, the idea of blending the tones of the voice with the tone of musical inventions of the human mind. The several of the most important musicians of their day are asso clated with orchestral music, and many have done much for the furtherance of orchestral development. Giovanni Baptist Lulli, known to most desuftory students of history as an opera composer, did much for the progress of the orcheetra, and almost contemporaneously might be mentioned Henry Purcell, in England and Lutli's successor, Jean Phillippe Rameau, who was not only one of the most famous of the earlier theorists, but who did more for the development of the orchestra than any of his contemporaries or predecess-Among other things, he was the first to employ in his compositions the clarinet, the new woodwind instrument, which was invented in the year 1000,

In Germany nothing purely orchestral of any importance was accomplished before the time of that great musical genius who has never been excelled to the present day, Johann Sebastion Bach. He it was who created new forms, or as Frederick Stock puts it, "a new tonal language, even a new tonal world." With blm the instrumental principle came into being and supplanted the already decadent song forms of the Italian style Philipp Emanuel Bach, like his father, was a notable worker in the orchestral The desire for good orchestras at this time was keen and the many courts supported orchestras wherever possible. Orchestral development made marked progress at about this time, and the symwas gradually evolved. Soon we come to the beloved "Papa" Haydn, who, savory phase, he says: when an outcast in Vienna, managed by doing odd music jobs to hire an attic, and there, with the aid of a brokeneloquence of his expression, and the glow- theater for some time afterwards. passed. He enlarged the number of in- theater as an institution. struments, extended the strings, separating the 'cellos from the basses, and developed the wind band with especial opportunities for contrast in tone color.

melodies in his dramatic and orchestral season compositions, and to employ the left In his new play Mr. Hodge acts and his influence is still being feit. His Pike in "The Man from Home." feeling for orchestral color was so intense | Chief among the characters in the play partly due to his influence that the rise that is the young law student. of the celebrated conductors has been Richard Strauss, who seems to have raised the orchestra of the present day to the highest possible stage of technical

Homer Moore in the St. Louis Republic (Continued on Page Eleven.)



C. Goodwin - At the Brandeis

LLIAM HODGE has added the weight of his influence and example to the protest against the drama of dirt. In commenting on the plays that were produced during the season, dealing with life in its most un-

"I have heard the sex drama defended by the argument that the more the people are acquainted with the things and down harpsichord, he pored over the conditions shown the easier it will be to scores of Earl Philipp Emanuel Bach. combat these evils and finally to elim-Contemporaneous with him came the inste them. There is a time and a place youthful Mozart, from whom Haydn for all things, I think that people should learned many things orchestral. Haydn be educated in regard to social condiwas one of the first to establish a com- tions, but I am firm in my belief that plete wind band, which he used some. they should not be disgusted by the mantimes to support the strings, sometimes her of their education, Is a play which in dialogues with them. With these two pictures disgusting social conditions, and men the classic form of the orchestra de- | does not suggest a remedy for them, any The number of instrumental better than those conditions themselves? parts was enlarged from eight to seven- I think not! While such plays have a teen, and the orchestra was composed certain drawing power for a time, it is a of the string quartet, hornes, oboes, bas- drawing power that will not last. Not soons, trumpets, keitle drums and finally only will it not last, but while it is in efclarinets, which with Mozart and Haydn fect it is successful merely at the exsained a permanent place in the orches- pense of the real entertainment of the tra. With Monart the use of the trom- theater. Theater managers spend years bones in opera score, although sparingly, in building up a clientele for their houses, was tremendously effective. Many of and, I think, risk the results of this work these symphonies are played at the pres- for a few weks' business when they inent day, and the Mozart compositions are stall one of these plays. I do not think especially popular. The great reformer they entertain those who witness them; of French opera, Cluck, also advanced I know they do not uplift the stage. After the orchestra, and it was not long after a normal man or woman of today-and this that there appeared in the musical the bulk of the theater-going public is world the great Beethoven, even yet made up of such—has seen one of these ranked as the greatest symphonist of all sordid dramas in a first-class playhouse countries and all time. His mastery in he or she will not return to that playthe handling of different instruments, the house, or for that matter, visit any other ing creative power with which his over- least, I should not expect them to. I feel tures and symphonies abound, place him convinced these plays hurt not only the today upon a plane where he is unsur- theaters in which they are acted, but the

William Hodge will bring the greatest theater for a four days' engagement com- the father are visited upon the wife and mencing tonight, when he will be seen Innocent. baby. In the final act the After Beethoven, the romantic style of in "The Road to Happiness," in which dramatist pleads for a health certificate music appeared and the names of Weber, he has just finished a twenty-two weeks' with every marriage license and for a Schubert, Mendelssohn and Robert Schu- run in the Garrick and Princess theater. mann are graven on the orchestral tablets. Chicago, the longest and most successful Weber was the first to use the folk song engagement for any play produced this Dupont, the victim, and in the leading says.

motif, so successfully developed later by young country boy who makes a living live a performance which elicited enthu-Wagner. All of these men were par- for himself and invalid mother by doing sicularly happy in their wealth of melody odd jobs about the small town he lives and effective tonal coloring. The name in, while his nights he spends in the of Hector Berlioz, in France, while study of law under the tutorship of an scarcely known outside of orchestral old country judge. So well does the boy music is still reverenced in this field. To progress in his studies that he is shown him is ascribed the credit of having at the end of the play, just a year after created the modern orchestra. He was the first act, a successful young attorney of musical burlesque, has been reserved the greatest progressionist of his time, much of the same type as Daniel Vorhees the distinction of terminating the regular

and so original that it dominated all other is a crabbed village storekeeper, who, elements of his music. With him began because of his wealth and position seeks the class of music known as program to order to his own measure the affairs ers been gathered together into a single music, which tones are to paint without of not only his own family, but of the organization as are in support of Mr. spoken word, certain emotions or im- other villagers as well. He attempts, by Finney pressions awakened by a poem, a paint- an unjust accusation, to belittle in the eyes ing, natural scenery, a dramatic situa- of his neighbors, and especially the viltion or the like. Richard Wagner was lage banker, his stepdaughter. His main the next great composer to leave an indelible impress upon the orchestra. It about a marriage for his daughter to the was through the Wagner that the banker, who is really in love with the Adams has always created a fun loving of miles of the Pacific coast. The steamstandard of orchestra players was stopdaughter. Only one person in the raised to its present high standard, and entire community dares to defy him, and

All of the characters introduced are field, although other men who have done Mr. Hodge are Misson Recva Greenwood, chestra and its resources are Brahms. and George B. Lund, Adin B. Wilson,



so appreciate, long ago became the greatcomedian on the American stage "Never Say Die" tells a story in three rollicking acts of Dionysius Woodbury, millionaire bachelor, ordained by the most eminent doctors to die in a brief space of time; he forthwith inveigles himself into a series of complications all contingent on his approaching death, to work out right. And to say the audience enjoys the unraveling of the tangle is to put it mildly. Margaret Moreland, who has taken her place among the beauties of the stage, is the leading woman and the other important roles are in the hands of Gladys Wilson, Charlotte Lambert, Isador Marcil, Denn's Cleugh, Stanley Harrison, Walter Cluxton, Luke Vrohman, Dan Moyles and Master Bidgood.

"Damaged Goods" comes to the Brandels theater Sunday, May 17, for five days and a Wednesday matinee, supported by the original New York cast. This play, by Eugene Brieux, concerns a young man who is suffering from a terrible blood taint. He is warned by his physician that to marry would be a crime, but he does not heed the warnsuccess of his career to the Brandels ing, and in the second act, the sins of sane education of children in sex hygiene. Mr. Bennett plays the tole of George feminine role of the Girl, Miss Adrienne Morrison (Mrs. Bennett) continues to stastic praise upon the occasion of the first performance of "Damaged Goods" in America, on March 14, 1913.

For Frank Finney and "The Trocaderos," an organization that has ever been in the good graces of Omaha's admirers theatrical season at the popular Gayety during the six days starting this after-Seldom has as important an assemblage of well known burlesque play-

Frank Pinney himself is well known in this city and has made his annual visit was there a silent drama of such exhere for years always presenting a new His principal co-stars are Florence Milles and Sam J. Adams. Sam impression, while Miss Milles has won ships were engaged for this service. Also Newcomers this senson are Leslie Harcourt and Lillian English, while the old give life to the foreground or background brought about. His is the most dominatof the type familiar to all the semi-rural favorites retained include John P. Griffith ing influence of the present day in this communities of our country. Supporting and George Brennan. In addition to this list of burlesque stage favorites there nuch for the development of the or- Gertrude Hitz, Marion Bust Marie Haynes are a number of others almost equally well known in the Bostonian chorus of Mr. Waldron's touring company so that Cosser Franck, Blast, Verdi, Tachaikowski.

Taylor Carroll, A. L. Evans and Howard on excellent burlesque performance is assured. Ladies' dime matinee daily. The there will be performance beginning at Mr. Nat C. Goodwin comes to the company will terminate its engagement Brandels for three nights, commencing next Friday evening, it being booked to Thursday, May 14, in his latest success, open Sunday matinee at the Gayety at "Never Say Die," written by William H. Detroit, Mich. Next week Sunday at 1 that was accorded to "The Rah Rah Post, an American author, while he was o'clock the Gayety will offer its annual Boys" two weeks ago, the management is devoting considerable time and energy touring in Europe, with the natural in- display of motion photography. Man- of the Empress has succeeded in bookto the cause of good music in the tention of a production in this country ager Johnson has scoured the country for ing Menio Moores' 1914 production for an churches. He maintains that the churches when he returned home. Nat. Goodwin the very best and now announces the appearance this week. This year's promust shide by and conform to the spirit always an actor possessing that fine right-off-Broadway brand of famous duction is called "A Girl Aboard,"

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To open the photo-drama season at the Orpheum a ten-reel romance of energetic action and virile dramatic situations has been especially chosen. The feature is the same as has been running ever since last March at the new Strand theater of New York City, and with equal popularity at the Studebaker theater of Chicago. The offering is "The Spoilers," an elaborate photo-drama visualized from the novel of the same name by Rex Beach. In the original film production the picture ribbon, including 202,000 distinct photographs, was over four miles in length. It is said to have been the longest motion picture ever taken. Naturally the drama had to be reduced to a length suitable for an evening's performance but the drama, as now presented, is made tensive scope. The action sweeps from Washington to the far-flung shores of a half hundred of vesaels were leased to enacting the romance, it is headed by the dramatic star, William Farnum in the role of the hero. Another well known

On account of the universal approval strain of unctuous comedy, portrayed feature films which will constitute like all of Moores' acts, is of the high



Gentrude Hitz with Wm. Hodge

class musical comedy type. Considerable instrumental music is introduced. Signor Piersanti has been cast to the part of the Italian musician. Carlie Lowe and Harry Lyons, a singing and dancing team, play the leads and a deal of melody is delivered thereby Frank Polson supplies a fund of comedy and elaborate scenic effects are introduced throughout. The Vestoff trio, society dancers, will be a secondary feature on the program. Their work consists of correct demonstrations of the new and popular dances. George Rosner, with his interpretations of the 'Dope Phiend' and the "Old Soldier," will complete the vaudeville offering. During the summer months a special showing will be made of both editions of the Hearst-Selig News Weekly, along with the regular program of photoplays.

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