

Gossip About Music and the Musicians

By HENRIETTA M. REES.
THE NEAR approach of the Mendelssohn choir concerts and the return of the Chicago Symphony orchestra, as well as the visit a short time after this of the Minneapolis 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 genius 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 conditions?

Italy, where so many of the arts have been cradled and fostered, also may claim 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 names of several of the most important musicians of that day are associated with orchestral music, and many have done much for the furtherance of orchestral development. Giovanni Battista Lulli, known to most delectable students of history as an opera composer, did much for the progress of the orchestra, and almost contemporaneously might be mentioned Henry Purcell, in England and Lulli's successor, Jean Philippe Rameau, in France, who was 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 predecessors. Among other things, he was the first to employ in his compositions the clarinet, the new woodwind instrument, which was invented in the year 1700.

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 Sebastian Bach. He it was who created new forms, or as Frederick Stock puts it, "a new tonal language, even a new tonal world." With him 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 field. 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 symphony was gradually evolved. Soon came to the fore the "Paper" Haydn, who when an outcast in Vienna, mannaed by doing odd music jobs to live an attic, and there, with the aid of a broken-down harpsichord, he pored over the scores of Earl Philipp Emanuel Bach. Contemporaneous with him came the youthful Mozart, from whom Haydn learned many things orchestral. Haydn was one of the first to establish a complete wind band, which he used sometimes to support the strings, sometimes in dialogues with them. With these two men the classic form of the orchestra developed. The number of instrumental parts was enlarged from eight to seventeen, and the orchestra was composed of the string quartet, horns, oboes, bassoons, trumpets, kettle drums and finally clarinets, which with Mozart and Haydn gained a permanent place in the orchestra. With Mozart the use of the trombones in opera score, although sparingly, was tremendously effective. Many of these symphonies are played at the present day, and the Mozart compositions are especially popular. The great reformer of French opera, Gluck, also advanced the orchestra, and it was not long after this that there appeared in the musical world the great Beethoven, even yet ranked as the greatest symphonist of all countries and all time. His mastery in the handling of different instruments, the eloquence of his expression, and the glowing creative power with which his overtures and symphonies abound, place him today upon a pedestal where he is unsurpassed. He enlarged the number of instruments, extended the strings, separating the cellos from the basses, and developed the wind band with special opportunities for contrast in tone color.

After Beethoven, the romantic style of music appeared and the names of Weber, Schubert, Mendelssohn and Robert Schumann are graven on the orchestral tablets. Weber was the first to use the folk song melodies in his dramatic and orchestral compositions, and to employ the leit motif, so successfully developed later by Wagner. All of these men were particularly happy in their wealth of melody and effective tonal coloring. The name of Hector Berlioz, in France, who scarcely known outside of orchestral music is still revered in this field. To him is ascribed the credit of having created the modern orchestra. He was the greatest professionalist of his time, and his influence is still being felt. His feeling for orchestral color was so intense and so original that it dominated all other elements of his music. With him began the class of music known as program music, which tones are to paint without spoken word, certain emotions or impressions awakened by a poem, a painting, natural scenery, a dramatic situation or the like. Richard Wagner was the next great composer to leave an indelible impress upon the orchestra. It was through the Wagner that the standard of orchestra players was raised to its present high standard, and partly due to his influence that the rise of the celebrated conductors has been brought about. His is the most dominating influence of the present day in this field, although other men who have done much for the development of the orchestra and its resources are Brahms, Coar Franck, Liszt, Verdi, Tschalkowski, Sir Edward Elgar, and last but not least Richard Strauss, who seems to have raised the orchestra of the present day to the highest possible stage of technical efficiency.

Home Moore in the St. Louis Republic is devoting considerable time and energy to the cause of good music in the churches. He maintains that the churches must abide by and conform to the spirit (Continued on Page Eleven.)

At the Theaters



Nat C. Goodwin in "Never Say Die" At the Brandeis



Wm. Hodge in "The Road to Happiness" At the Brandeis



Reeva Greenwood and Odin B. Wilson with Wm. Hodge At the Brandeis



Margaret Moreland with Nat C. Goodwin - At the Brandeis



Wm. Farnum in Photo-Drama At the Orpheum



Wm. Hodge in "The Road to Happiness" At the Brandeis



Gertrude Hitz with Wm. Hodge At the Brandeis



Frank Finney - At the Gayety

with a "high plane finish" that audiences so appreciate, long ago became the greatest comedian 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 Marell, Dennis Cleugh, Stanley Harrison, Walter Claxton, Luke Trohman, Dan Moyle and Master Bidgood.

"Damaged Goods" comes to the Brandeis 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 warning, and in the second act, the sins of the father are visited upon the wife and innocent baby. In the final act the dramatic pleas for a health certificate with every marriage license and for a sane education of children in sex hygiene, Mr. Bennett plays the role of George Dupont, the victim, and in the leading feminine role of the Girl, Miss Adrienne Morrison (Mrs. Bennett) continues to give a performance which elicited enthusiastic praise upon the occasion of the first performance of "Damaged Goods" in America, on March 11, 1913.

For Frank Finney and "The Trocadero," an organization that has ever been in the good graces of Omaha's admirers of musical burlesque, has been reserved the distinction of terminating the regular theatrical season at the popular Gayety during the six days starting this afternoon. Seldom has as important an assemblage of well known burlesque players been gathered together into a single organization as are in support of Mr. Finney.

Frank Finney himself is well known in this city and has made his annual visit here for years always presenting a new comedy. His principal co-stars are Florence Mills and Sam J. Adams. Sam Adams has always created a fun loving impression, while Miss Mills has won fame as a most pleasing prima donna. Newcomers this season are Leslie Harcourt and Lillian English, while the old favorites retained include John P. Griffin and George Brennan. In addition to this list of burlesque stage favorites there are a number of others almost equally well known in the Bostonian chorus of Mr. Waldron's touring company, so that an excellent burlesque performance is assured. Ladies' matinee daily. The company will terminate its engagement next Friday evening, it being booked to open Sunday matinee at the Gayety at Detroit, Mich. Next week Sunday at 1 o'clock the Gayety will offer its annual display of motion photography. Manager Johnson has scoured the country for the very best and now announces the right-off-Broadway brand of famous feature films which will constitute

Omaha's first real big city picture show. "Keep your ear close to the ground," he says.

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 22,000 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 up of 14,000 photographs. Never before was there a silent drama of such extensive scope. The action sweeps from Washington to the far-flung shores of Alaska. The staging includes hundreds of miles of the Pacific coast. The steamships were engaged for this service. Also a half hundred of vessels were leased to give life to the foreground or background of the water scenes. As for the company enacting the romance, it is headed by the dramatic star, William Farnum in the role of the hero. Another well known actress, Kathlyn Williams, is in the cast. Hers is the role of the heroine, Cherry Malotte. Each day there will be a matinee at 2 o'clock and each evening there will be performance beginning at 8 o'clock.

On account of the universal approval that was accorded to "The Rah Rah Boys" two weeks ago, the management of the Empress has succeeded in booking Menlo Moore's 184 production for an appearance this week. This year's production is called "A Girl Aboard," and like all of Moore's acts, is of the high

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"THE ROAD TO HAPPINESS"

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Prices—Evening, Orchestra, \$1.50, \$2.00.
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Three Nights, May 14-15-16, Saturday Mat.
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Mr. Nat C. Goodwin

Supported by Margaret Moreland in the Three-Act Farcial Comedy,

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Now Being Played by Sir Charles Hay-trey, Ending its First Year of Capacity Business at the Apollo Theater, London.

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 Seat Sale Tomorrow

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PROMINENT PLAYERS OF THE AMERICAN STAGE IN A STIRRING ROMANCE OF THE GREAT NORTHWEST

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First showing of this, the most elaborate of photo-dramas. Nine Reels, 144,000 distinct photographs picturing the Great Human Struggle in the Klondyke.

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MONDAY, May 18th—8:15 P. M. Sharp.
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PRICES: Season Tickets—\$4.00, \$3.00, \$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 beginning Thursday, May 14th.

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All are cordially invited. Seats free. No collection.

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