

MUSIC

By JEAN P. DUFFIELD. RACHMANINOFF was in his early 20s when he published his Opus 3, and thus fired a shot that echoed round the world—his celebrated "Prelude in C Sharp Minor." Who could have foretold that this piece, by a young and unknown Russian, would spread the composer's fame throughout civilization? To be sure, the work is beautiful, with a searching, haunting beauty. It is well made, compact, of just the right length. And what a sound, singing, soul-stirring climax it reaches! But many other pieces there are which seem to possess these characteristics to a great degree, and yet fail to become popular. There are other numbers in this same "Opus 3" that would seem to have an equal claim to popularity.

What is this strange element that makes for popularity? These favored numbers—what subtle substance permeates their measures—by what mysterious alchemy have they been made of so long life? Sometimes the mystery is not a mystery at all. In the case of the sextet from "Lucia" it is just plain melody; melody without tear or reproach; melody multiplied by six. The piece is old-fashioned, it is entirely out of keeping with the dramatic character of the scene it attempts to interpret, but it is so richly melodious, and it imparts a thrill when well given. And it is popular.

Other times the question resolves itself into one of sugar—only this and nothing more. The "Barcarolle" from "Tales of Hoffman" for instance, with its constantly recurring tonic and dominant harmonies, is certainly not a high-grade class of music. But it is sentimental, there is seduction in its rhythm, and it is thickly coated with sugar and honey. Therefore its appeal.

Into the same class falls the "Meditation" from "Thais." Well conceived, skillfully formed, revealing the hand of a master in every phrase, it could be all of this and yet remain unknown were it not for the clever admixture of saccharine sweetness, long drawn out, which the composer has appropriated to it. Sweetness, know his public.

Probably no one was more surprised than Dvorak would have been at the success of his little "Humoresque," had he lived to witness it. He gave the number to the world as one of a set of small pieces which he called "Humoresques," evidently from want of a better name. There is certainly nothing humorous about them. The popular one doubtless had its origin in the composer's interest in the American negro music, with which it has much in common. Its grace of rhythm and charm of melody are as the fragrance of flowers. Many pieces bearing the same title have been written before and after Dvorak's celebrated effort, but for the great public there is only one "Humoresque" in the whole wide world. Like a good many other pieces which have made the violin literature famous, this humoresque was written originally for the piano. But what pianist now would dare lift a finger to play it?

Honor where honor is due. Violinists made the piece popular, and deserve the credit. In this case they have gone a step further and made the poor little number banal. It deserved a better fate. Clever thieves, these fiddlers. They "stole" the little "Minuet in G." by Beethoven, and again merit praise for the theft. For the piano-playing fraternity, heedless of their opportunity, had all but allowed the piece to die from neglect. A delightful bit of dance music it is, too, and well deserves its favor. Perennially popular is Schumann's "Tramerei." Never was popularity more justified. With the rhythm of the changing seasons, its sentiment melody rises and falls, moans and recedes. Quietly and serenely it moves as the evening follows in the wake of sunset. And it achieves a fine climax in the sustained chord a couple of measures before the close—a climax without noise or volume, but surely not without effect. The public showed real taste when it picked this gem for a favorite.

But the old question of popularity remains unanswered, and always shall. Many pieces are not popular that ought to be, and some are that should not be. And the favorites of today are forgotten tomorrow.

This afternoon at 3 o'clock Frances Nash, pianist, and Louis Gravure, baritone, will appear in joint recital at the Brandeis theater under the auspices of the Tuesday Musical club. More than ordinary interest is attached to the coming of these two artists and a large and enthusiastic audience is already assured.

Fritz Kreisler, the world-famous violinist, will be presented by the Tuesday Musical club at the Auditorium on Friday evening, March 11, in the fifth and closing program of the season's series of concerts. The membership sale of seats for the Kreisler concert Friday evening, March 11, will open at 10 o'clock Tuesday morning at the box office of the Auditorium. The public sale will begin Friday morning, March 4.

REWARD
If you want to earn a big reward, keep your eyes open for a woman reported to be on her way to this town. You will know her instantly by her tricky eyes, provoking smile, nimble fingers and exquisite gowns.
Young beautiful dangerous this woman is outside the law
See tomorrow's papers

GRAND 16TH AND BINNEY
TODAY
CHARLES RAY
in "Peaceful Valley"
and Harold Lloyd Comedy
Matinee at 2 P. M.

Famous Violinist to Play in Omaha Soon



The box office will be open daily from 9 a. m. to 5 p. m. Arrangements have been made with the Auditorium management for box office service at two windows the opening day of the membership sale.

Musical Notes.
The following pupils of Martin W. Bush participated in a studio musicale last Saturday: Jeannette Cass, Elsie Powell, Virginia Halpene, Ann Rocho, Martha Thornton, Helen Hussie, Ruth Shotwell, Mildred Auchmuty, Helen Weed and William Christy.

Miss Alta Gillette presented the following pupils in a piano recital Wednesday evening, February 20, at Highland school: Edward Smith, Bernice Smith, Elsie Carter, Ethel Carter, Lola Dalry, Jack Smith, Margrete Nary, Martha Gillette, Gladys Bowly and Emma Gonshiet.

The Omaha Symphony orchestra will give its first 5 o'clock twilight concert during the month of March at the Brandeis theater. Program: I. Overture "Ray" Biaz, Mendelssohn. II. Symphony, B Minor, "Guttemberg" Schubert.
(a) Moderately fast.
(b) With quiet motion.
(c) Concerto, B Flat Minor, Op. 27, for piano and orchestra.
(d) First movement, Tchaikowsky. Not very fast, but very martial, later fast and agitated.
Soloist, Martin Bush.
IV. Suite, "Wand of Youth," E-flat Major.
(a) Moths and Butterflies.
(b) The Tuna Bear.
(c) The Wild Bear.
Guest, Naolin, concert master.

In practically every city in the United States the fire department has at least one motorized engine and a chief's car, either publicly or privately owned.

Screen Plays and Players

Wallace Reid, who hasn't had a vacation in several years, is to be treated to a round-the-world pleasure trip by his employers, beginning next summer.

Some 30 plays of the stage produced by Oliver Morosco will now be put on the screen under a contract just signed by Morosco with Associated First National. Among these will be "The Bird of Paradise," one of the biggest money-makers in theatrical history.

What fortunate circumstances will do for an actress is illustrated by the case of Vera Gordon. Always a good actress, both stage and screen, she got her big chance when Frank Borzage produced "Humoresque," and now is one of the most popular of all the featured players.

Margarita Fisher, who was formerly the principal star of American Film Productions, but who has not been making pictures for some months, is to be exploited by a new concern, called the Independent Films Corporation.

Charlie Murray is another of the picture stars who is going back to



Beautiful Seena Owen Plays Role of Dancer

the stage, but before taking up his work in vaudeville he will enjoy a month's rest on a trip to Honolulu.

Bessie Love has been invited to be a guest of honor at a carnival to be given under the auspices of the Associated Motion Picture Theaters of San Francisco, and has left for that city. The carnival is to last a full week.

The famous novel, "Lorna Doone," is to be filmed by Maurice Tourneur, who will go to England for scenes on the locale of the story.

Ruth Stonehouse told a sad story to the divorce court about her husband, Joseph A. Roach, leaving her and going to a hotel where he could "get his breakfast in bed," and the sympathetic judge gave her a divorce.

"ROSE OF SANTEZ"
The photoplay which is being produced on the stage of the Muse Theater will be in serial form.
Episode No. 1 is Completed
And Will Be
Shown in Conjunction With Our Regular Photoplay Program
Starting Tomorrow Night
Also "Movies in the Making"
Will Be in Vogue Every Monday and Tuesday Night.
Watch Tomorrow's Papers

Another Curwood Production

One of Vitagraph's biggest productions of 1921, another of the series of special productions begun a year ago and which have met with such signal success, will be "Flower of the North," by James Oliver Curwood. Like many other stories of this noted author, it is a tale of the

North—a romance of struggle, the fascinating life of men and women in the great, frozen spaces on the shores of Hudson bay.

The new production is under the supervision of David Smith, under whose capable direction "The Courage of Marge O'Doone," another of the Curwood stories, was made a year ago. There will be a specially

engaged cast, headed by two screen players of national note, who will play the roles of the hero and the heroine, respectively.

Pictures for Charity
Ida May Park, the only woman director of motion pictures in the west with the exception of Lois Weber,

is taking an active part in fostering the new movement in Los Angeles to make picture production aid charity work. Briefly the plan is to induce the owners of large and beautiful estates to accept moderate pay for the use of their properties in making scenes and turn the receipts over to worthy causes. The success of the plan is already assured.

SUN MUSE
Starts Today Today Only
Suspicion is the match that lights the first little blaze of hate that turns marriage into a fiery furnace of unhappiness.
The FURNACE OF MATRIMONY
featuring
Milton Sills ~ Agnes Ayres ~ Theodore Roberts.
A picture so Mighty in its Message, so Straightforward in its Telling that it will long be a topic of comment.
The most Gorgeous Array of Gowns ever shown on the screen.
ADDED FEATURES.
Third Successful Week
DOUGLAS ISITT
in SONG NUMBERS.
A NOVEL PRESENTATION
Miss Pauline Capps presents
MARTHA RANDALL
in
"The FIRE DANCE"
Musical Interpretation by Sun Concert Orchestra ~ Direction Hugo Nordin.

MOON
Now Playing
STEWART EDWARD WHITE'S
powerful story
"THE KILLER"
It's a thriller
Clean as a spring,
Thrilling as a fire,
Fascinating as Women's eyes,
Heart piercing as an arrow.