

THEATRICAL ENTERTAINMENTS OF THE WEEK—GENERAL NEWS OF THE STAGE.

THE PHARMACIAN MUSICAL

TO-MORROW-EVENING'S CHICAGO ORCHESTRA CONCERT—A STRUGGLE OVER WAGNER.

MUSIC AND MUSICIANS

"SCHEHERAZADE" SUITE ON THOMAS CONCERT PROGRAMME.

A Musical Version of "The Arabian Nights"—The Home Orchestra's Next Programme.

In place of the symphony on the programme to be played by the Chicago Orchestra, in Tomlinson Hall, to-morrow evening, Mr. Thomas put a suite that never had been heard here and is now in Chicago and New York. It is called "Scheherazade" and is the work of a Russian of imposing name—Nikolai Andreyevich Rimsky-Korsakov. He was born in 1844, at Tichvina, Novgorod, and is living. His suite might as well be a symphony, for it has four movements and certain themes are conspicuous in all of them. The story, as suggested by the title, is from "The Arabian Nights," and is given as follows on the title page of the orchestral score:

- "I—The sea and Sindbad the ship.
"II—The narrative of the Caliph Prince.
"III—The young prince and the young princess.
"IV—Festival at Bagdad. The sea. The ship goes to pieces on a rock surrounded by the bronze statue of a warrior. Conclusion.

Through the four movements of the suite runs a rambling Oriental melody, appearing usually in the solo violin, which stands for Scheherazade, the story-teller.

The Moszkowski concerto for piano and orchestra will be especially interesting, of course, because the pianist will be Oliver Willard Pierce, of this city. This and the Russian suite will form the first part of the programme. The second part will consist in the overture to Humperdinck's beautiful opera, "Hansel and Gretel; Haydn's "Kaiser Franz" theme and variations by



OLIVER WILLARD PIERCE, Pianist with the Chicago Orchestra, at Tomlinson Hall, to-morrow evening.

the string orchestra, Bizet's "Roma" and the overture to Richard Wagner's first opera, "Rienzi." It would be difficult to imagine a more interesting and varied programme.

The final concert of the Indianapolis Symphony Orchestra's season will be given on a week from to-morrow evening at English's Opera House. There probably will be two soloists, both of this city. The orchestral programme Mr. Schneider has arranged as follows:

- Overture—"Rosamund".....Schubert
"Funeral March".....Schubert-List
Overture, scherzo, finale.....Schumann
"Dreams".....Wagner

The receipt of an elaborate book from the management of the Prince Regent Theater, Munich, and sundry other recent occurrences indicate that the music world is to see a lively squabble over the opera and the halo that Richard Wagner left behind him. The Munich theater was built recently and hardly had it been completed before rumors were heard that it was acoustically defective. Maybe these rumors could have been traced to Bayreuth, where Frau Wagner and her son guard jealously the shrine. It would seem that the Prince Regent Theater has engaged an American press agent, for the book already referred to has been sent to newspapers all over the civilized world, and within its pages is a letter to editors asking them to send the theater's management copies of papers containing notices of the theater, and offering complimentary seats. This is safe enough as far as the United States is concerned, for not one newspaper man in a thousand could scrape together enough money to buy a round-trip ticket to Munich, even if free seats at a Wagner performance awaited him there. The book says that "eight cycles" are to be given in the theater, beginning Aug. 3. Each cycle will consist in "Tannhauser," "Lohengrin," "Tristan and Isolde" and "The Mastersingers of Nuremberg." The book contains pictures of many singers, of the theater's proprietor, Prince Ludwig Ferdinand of Bavaria, and statements that here the music drama will be produced as Wagner would wish them to be.

It is to be expected that the Munich people will present the "Ring" dramas after awhile, but it will be some time before they will get their sagacious hands on "Parsifal," because of Frau Wagner's copyright. That she and her friends are alarmed at the situation is in evidence in an appeal of one of her agents in New York for signatures to a petition to the German government that the copyright on "Parsifal" be extended beyond 1913, the present limit within which it remains a Bayreuth monopoly. A New York newspaper, commenting on this matter, said it is time that many persons unable to go to Bayreuth have a chance to hear "Parsifal" and that "it is a gold mine to Cosima and Siegfried, but they have dug out enough and to spare." The agent of the Wagner heirs wrote a letter to the newspaper saying that no money had been made by the managers of the Bayreuth theater. Whereupon the newspaper replied that it was estimated Cosima and Siegfried's profits on a season are \$50,000, and that they conceal the fact, and added: "Mme. Wagner does not engage expensive singers, and players are dirt cheap in Germany. She runs the

NEWS OF THE THEATERS

JOHN DREW, "THE CHAPERONS" AND STUART ROBSON AT ENGLISH'S.

The Vaudeville at the Grand and the Park and Empire's Shows—Notes of the Stage.

The spring season at English's opens briskly to-morrow evening. John Drew, Ida Conquest and others of their rank will give a performance of Robert Marshall's latest comedy, "The Second in Command," which is said to be the best play Mr. Drew has had. On Tuesday and Wednesday evenings and Wednesday afternoon Frank L. Perley's singing comedies will present "The Chaperons" book by Frederic Ranken and music by Isidore Witmark. On Thursday evening Stuart Robson and his company will act in Bronson Howard's familiar comedy, "The Henrietta."

This is Mr. Drew's tenth season as a star at English's, and his position is as firmly assured as his. With the exception of the managerial blunder of last season, when Mr. Drew appeared in a ridiculous play made from the superficial novel of "Richard Carvel," he has been acting in the best comedies presentable in this country. His present play, "The Second in Command," is by the author of "His Excellency Governor," "A Royal Family," both bright pieces of writing. In Mr. Drew's company this season are Ida Conquest, Guy Standing, Oswald York, Lionel Barrymore, Lewis Baker, J. Hassard Short, Robert Schable, George Harcourt, Reginald Carrington, Percy Smith, George Forbes, Robert Mackay, Ida Vernon and Mr. Drew's daughter, Loretta Drew.

Mr. Drew impersonates Maj. Christopher Bingham, of the British Dragons, a kind-hearted, blundering fellow, as unfortunate in his love-making as he is in everything else. His heart is given to Muriel Manning, a sister of Sir Walter Manning, a lieutenant in Bingham's regiment. "Binks," as Bingham is called, has often asked Muriel to be his wife, but never has received an entirely satisfactory answer. She tells him that she will marry him and try to make him a good wife, but that she does not love him. She amplifies her statement by saying that she has no rival except a picture of an army officer, unknown to her, which she saw in the last season's salon. Her real reason for marrying Binks is that she wishes to provide a home for her brother, who is about to be forced out of the army for debt.

The unlucky brother's lawyer has told him that the best way for him to get relief from his debts is to contract a wealthy marriage for his sister. The lawyer suggests Colonel Miles Anstruther, who has outwitted Bingham in gaining command of the regiment. When Muriel asked her brother she knows him to be the subject of that portrait, and when she meets him he at once confesses his love for her. Bingham comes with the wedding ring and Muriel tells him she cannot be his wife. Her brother learns of her jilting Bingham and changes his mind, suggesting her for himself. He is unwilling to let the matter go, and Anstruther, too, learns of the complication and goes to his friend Bingham to talk things over. Bingham tells him that Muriel loves him, and Anstruther, in a spirit of nobility, announces to Muriel, on the eve of the departure of the troops for South Africa, that he has chosen her for his wife. He is a passing fancy. Bingham earns the Victoria Cross for saving Anstruther's life, and then acknowledges that he deceived him when he said Muriel loved him (Bingham). The troops return to England, and Muriel meets Muriel, explanations are made and they are happily reunited. Bingham to console himself philosophically.

The promoter of "The Chaperons" is Frank L. Perley, who was manager of the Bostonians and supported Alvin Neilsen during his first season as a star in Victor Herbert's "The Fortune Teller." Mr. Perley is pleased to call "The Chaperons" company the successor to the Nielsen company. Certain names of note are included in the roster of notable names, for instance: Harry Connor, for years a member of Charles H. Hoy's company; Walter Jones, who made his first hit as the tramp in "1921"; J. C. Miron, burlesque, travesty Frigiana, one of the New York Casino favorites; Ed Redway, a grotesque comedian from George Edward's London Gaiety Company; Eva Tanguay and Mae Stobbs.

The comedy is a satire on the chaperone system, and the most lively scenes are in the Latin Quarter of Paris. There is a large chorus to assist in the music and ensemble dancing.

Stuart Robson has not acted since he returned from the Grand Vaudeville, but the characterization of Bertie the lamb, has remained his best work. The drawing manner and the unique voice in "We fellows of the club," "I say those prayers my mother taught me every morning before I go to bed" and the order to the broker to "buy peanuts" with \$100,000—all will be remembered by the older theatergoer.

In Mr. Robson's company are Macklyn Arbuckle, who acted in "The Sprightly Romance of Marsac" last season; Russ Whynal, formerly a star in "For Fair Victoria"; Eleanor Barry, Estelle Carter, Marie Kealty, Clifford Leigh and Joseph B. Keefe.

The Grand-Vaudeville.

At the head of the bill of vaudeville at the Grand Opera House this week appear the names of Monroe, Mack and Lawrence, who will present a short farce. The other entertainers will be the Quaker City Quartet, formerly the "Musical Barkers" of Primrose & Dockstader's minstrel, Joe Conthou in caricatures of women seen in reception rooms and the big stars; the Taylor twin sisters, skaters and singers from the English 'alms; Edgar Atchison Ely, a capable comedian in a sketch called "The Future Dude"; Phyllis Allen, who sings popular ballads in a baritone voice; Carrie Graham, who is a rival of Rose Melville for the honor of having created Joe Hopkins, and the biograph, which will have a Prince Henry film.

The Park-Two Entertainments.

The first play at the Park Theater this week will be "A Poor Relation," a comedy written by Edward E. Kidder and played very successfully by Sol Smith Russell. In this instance Frederic Summerfield is the Noah Vail.

Mrs. Fiske's Visit.

Two of her plays are new and the third is "A Bit of Old Chelsea." Mrs. Fiske, the principal American actress, will be seen in three plays at the Park Theater the first half of next week. The sale of seats for the four performances will begin to-morrow morning at 9 o'clock. It is hardly necessary to explain that the reason Mrs. Fiske plays at the

THEODORE THOMAS, Conductor of the Chicago Orchestra, at Tomlinson Hall To-morrow Evening.

festivals on a strictly commercial basis, and so frequently disregards every one of Wagner's ideals that the genuine Wagnerites—those who knew him personally and demanded a restoration of the Bayreuth under his personal supervision—have entirely given up Bayreuth as too much of a humbug in its present condition. Put no money in their purses, Commercialism is the essence of modern Bayreuth, hence the eagerness to seem uncommercial. There are some Munich debts to pay, but these are a trifle to come out of the colossal Bayreuth receipts.

This is from Roswell Fields's irreverent "Lights and Shadows" in the Chicago Post.

Mr. Thomas forgot himself yesterday and injected a little Mendelssohn music into his programme, with the surprising result that he drew the largest audience of the season. We could see the expression on his face through the back of his head when that ribald crowd rose in its might and demanded a restoration of the Bayreuth Night's Dream scherzo. The directors are still trying to figure how it all happened. But it was a joyous occasion, and Mrs. Zetzel, Chicago's contribution to the limited front rank of the world's greatest pianists, played as she never played before. The man who would not walk in from the audience to hear Mrs. Zetzel play the Chopin concerto has no music in himself, and it is only for treason, stratagem and the Brahms serenade."

The referee (London) gives some interesting facts about organists in England: "The average salary of an organist is \$20 a year, and for this he is expected to play not less than four services, and to hold two or three rehearsals a week, to train his boys, and produce the voices of his choir men. He must be a competent player of the most difficult of instruments, and has little chance of gaining a good appointment as fellow of the Royal College of Organists, or holding some university degree. In a large number of churches he stipends of £20 per annum, and the applicant is quietly told that he can increase his salary by giving music lessons. Many of these organists, after a few years, but considering the responsibilities, requirements of the position, and the enormous influence of the organist in the poorest-paid branch of the profession."

The pupils of the Indianapolis Conservatory of Music gave a recital yesterday afternoon. The programme was given by Miss Maud Stone, Miss Goebel, Miss Anderson, Miss Anna Bendell, Chester Baldwin's Friday evening. These recitals have been very interesting and especially valuable to students of music. Friday evening's programme:

- "Fairy Tales from Suite Op. 12".....Rachmaninoff, Raff (Swiss)
"Suite Op. 21".....Stojowski (Polish)
"Solitude".....Harvest Time, "Village Couquette".....Dancing Violins, "Peasantry Remembrances".....Ida Mae Barber
"Suite Op. 50".....Mozzowski (German)
Prelude, air, "Capriccio," "Presto alla Giga".....Jesse G. Crane
"Peer Gynt," Norwegian romance.....Isben
"Review by Mrs. J. T. Hodges
"Peer Gynt," No. 1, "Grieg (Norwegian)
"Morning".....Aase's Death, "Anitra's Dance".....The Hall of the Mountain King, Mrs. S. O. Dunsen, Mrs. Lillian Greer, Mrs. R. M. Fletcher, Ida Mae Barber
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