

What the Musicians Are Doing

"Children's Crusade" to Open Oratorio Society's Festival

(Continued from preceding page)

Metropolitan Opera House; Frieda Klink and Frederick Patton as soloists. Elgar's oratorio, which has not been sung by the Oratorio Society since 1914, is based on Cardinal Newman's poem of the same name. In 1865, under the stress of emotion occasioned by the death of a dear friend, the Cardinal wrote the poem. When the Birmingham choral festival committee requested Sir Edward Elgar to compose a new choral work this oratorio was the result and was given a first production at the Birmingham festival in 1900.

Bach-Wagner Program
Compositions of Bach and Wagner will be the subjects of the fourth concert of the Oratorio Society Music Festival Sunday afternoon, April 3, when the celebrated Bach Choir of Bethlehem, its leader, Fred Wolfe, and the Moravian trumpeters, coming from Bethlehem especially for this performance, will join with the Oratorio Society Festival Chorus and the New York Symphony Orchestra, increased to 130 players. Florence Easton and Clarence Whitehill, both of the Metropolitan Opera Company, will be the soloists.

The Bach choir, under the direction of J. Fred Wolfe, will sing the following Bach chorales: "How Shall I Fidelity Meet Thee?" "This Proud Heart Within Us Swelling," "O, Mighty King, Eternal Is Thy Glory," and "Lord Jesus, Thy Dear Angel Send," and two choruses from Bach's B minor mass, "Qui Tollis Peccata Mundi," and "Confiteor Unum Baptisma." The New York Symphony Orchestra will play several Bach compositions, "Air" on the G

LEADING FIGURES IN THE ORATORIO SOCIETY'S MUSIC FESTIVAL AT THE MANHATTAN OPERA HOUSE



MABEL GARRISON, SOPRANO; MARGUERITE DALVALEZ, CONTRALTO; MARIE SUNDELIUS, SOPRANO; MERLE ALCOCK, CONTRALTO; MARIO CHAMLEE, TENOR; FLORENCE EASTON, SOPRANO; WALTER DAMROSCH, CONDUCTOR.

Verdi's "Requiem" So Brilliantly Even Broadway Is Amazed

(Continued from page one)

In the same evening Verdi's "Requiem" will be sung by the Oratorio Society festival chorus, with Mario Chamlee, Metropolitan Opera House tenor; Marguerite Dalvarez, Frances Peraltas and Frederick Patton as soloists, and the New York Symphony Orchestra, with Walter Damrosch conducting.

Verdi composed the "Requiem" in 1873 to commemorate the death of his old friend, the poet Manzoni. The first performance was sponsored by the municipality of Milan and was given in the Cathedral of St. Mark. The soloists were selected from the best artists in Italy. There was a chorus of 120 picked voices and an orchestra of 110 players. The composer himself conducted. The work created a deep impression and arrangements were made for three additional performances to take place in La Scala to accommodate larger audiences. During the first performance in La Scala Verdi was presented with a silver crown.

Miss Eames "Arrives" So Brilliantly Even Broadway Is Amazed

(Continued from page one)

land, her home city. She is the daughter of Colonel and Mrs. Haven Eames, of 2376 Kenilworth Avenue, Cleveland. Four years ago she was doing the conventional things that a society girl does who is popular with the younger set. She previously had been in a finishing school and completed her education in Paris. Those days in Paris were significant in her life, for there she was under the guidance of Mme. Emma Eames de Gogorza, her aunt, who maintained a salon and introduced her to the most important personages in the social, artistic and political worlds. Perhaps it was the recollection of such brilliance that made Miss Eames restless in the midst of conventional "society." She suddenly decided that she was coming to New York, and she came.

First there was a course in a dramatic school. Then she got a part in "Sophie," the Arthur Schnitzler one-act play, which was done with others on an assembled program at the Greenwich Village Theater. Then and there she received a favorable notice from Heywood Brown, who predicted on the strength of her "bit" that she would be a great actress. He, too, was justified on Monday night. But those were war times; theatrical engagements were most uncertain, and Miss Eames was compelled to take what she could get "on the road." She played with Margaret Anglin for a period, that engagement having been obtained for her by Livingston Platt, who believed in her from the first. Then she played Queen Elizabeth in "Freedom," a pageant, at the Century Theater in the fall of 1918. "Dei classe" followed, with "The Prince and the Pauper" this season. Mr. Harris saw her in these last two plays, and so did Mr. Drinkwater. The rest is history.

Music Notes

conductor of the society, Henry Hadley, who will conduct performances of his own works in the seventy cities to be visited.

The prospectus for the eightieth season of the Philharmonic Society announces that Josef Stransky will direct the orchestra at the Philharmonic concerts during the first portion of the season, which will open in the last week of October. William Mengelberg, the distinguished conductor of the Concertgebouw of Amsterdam, Holland, who has officiated during the last season with the National Symphony Orchestra as guest conductor, will direct the orchestra from February to the end of the season. Artur Bodanzky, of the Metropolitan Opera House, will be associated with Mr. Mengelberg as a Philharmonic guest conductor, while Henry Hadley will continue to officiate as associate conductor of the society.

Stage Gossip

(Continued from page one)

lose. The run of "Afrar" at the Central Theater will end Saturday night.

Gilbert Chesterton, who has just completed a tour through the cities of the Middle West, will lecture to-night at the Apollo Theater on "The Revolt Against Reason."

Fred Stone will this week reach the seventh month of his engagement in "Tip Top" at the Globe Theater, in which he has achieved new heights in the amusement realm. The secret of Stone's unmitigated successes is that he is never content with "past performances." Every year, every show, every part, is new ground, to be broken in a new way. He does not let himself grow stale, and, logically, his audiences never grow tired.

"Tyranny of Love," By Henry Baron, Achieves Success

(Continued from page one)

and stage them. Then I went to Europe, and visited the theatrical centers of England, France, Germany, Russia and Italy. No one can be of much service to the theater unless he has developed a broadness of vision and an catholicity of taste which come from studying the culture and dramatic literature of other and older countries. After several years of travel I returned to New York and became associated with the Shuberts, where I tried my hand at everything from publicity work to play-producing.

"When I thought the time ripe for my maiden effort as an independent producer I cast about for a play that combined great literary value with good entertainment, and at the same time what you might call a practical idealist of the theater. I believe in doing worth while things, but doing them in a way that will attract and reach the general public. "Tyranny of Love" because it had achieved a greater popular success than any other play of the French theater in the last twenty years, and at the same time, was recognized as a classic of modern high comedy. Other managers had fought shy of this play because of its sensational intrigue and daring dialogue, but I believed that New York had now become as sophisticated as Paris or London, and the reception accorded my authentic and unexpurgated version of "Tyranny of Love" proves that I am right.

Lew Fields, Delving Into Dictionary, Finds Jag Is a Load of Hay

Lew Fields, who has committed more outrages on the English language than any other comedian for the purpose of getting a laugh, is a serious student of the dictionary, a connoisseur of words.

In speaking, however, of the humorous side of the dictionary, Mr. Fields cites a few instances of the funnies to be found here and there in an elaborate nature. Dancers of all ages will demonstrate all sorts of aesthetic, ballet, toe and interpretative variations of the terpsichorean art.

This will be the final week at the Lyric Theater of Metro's pizazzification of Ibanez's "Four Horsemen of the Apocalypse," which will be removed to the Astor Theater, Madge Kennedy in "Carnegie" will be seen on the subway circuit for several weeks before going on tour.

The Hungarian Players' Society will give its fifth performance to-night at the Bramhall Playhouse, 138 East Twenty-seventh Street.

The Caledonian Club of New York has assembled a band of 100 pipers to appear with Joseph Hislop when he sings at the Hippodrome on April 3, under the direction of William Morris, who is conducting the brief concert tour Mr. Hislop is making after his engagement with the Chicago Opera Company this season. The program will include arias from the familiar operas and English, Swedish, Scottish, Norwegian and American songs. He will be assisted by Oscar Nicastro, 'celist, and Alberto Sciarrotti, pianist.

Mme. Halina Bruzovna, grandneece of Modjeska, will appear to-night in a special performance of Melchior Lengler's "The Dancer," at the Henry Miller Theater. Mme. Bruzovna will play the role she created in the original presentation at the Warsaw State Theater and will be supported by Annie Hughes.

Low Fields, Delving Into Dictionary, Finds Jag Is a Load of Hay

"The successful play is the play that faithfully mirrors life in its most interesting phases. In "Tyranny of Love" the universal qualities for I am what you might call a practical idealist of the theater. I believe in doing worth while things, but doing them in a way that will attract and reach the general public. "Tyranny of Love" because it had achieved a greater popular success than any other play of the French theater in the last twenty years, and at the same time, was recognized as a classic of modern high comedy. Other managers had fought shy of this play because of its sensational intrigue and daring dialogue, but I believed that New York had now become as sophisticated as Paris or London, and the reception accorded my authentic and unexpurgated version of "Tyranny of Love" proves that I am right.

Making Ocean's Floor Safe for Makers of Motion Picture Plays

Motion picture stages are usually dry-land affairs. Sometimes actors are called upon to perform on the so-called "bounding main," yet they are still dry under foot, in so far as they are on shipboard. But now through the ingenuity of J. Ernest Williamson, the motion picture actor's stage has been extended to include the bottom of the ocean as a perfectly safe place in which to be heroic or villainous, according to the directions of the scenario.

The application of photography to water under camera work has been perfected in a new photoplay by Mr. Williamson entitled "Wet Gold." The picture, which is being distributed by Goldwyn, was taken in almost entirely underwater. The photograph was lowered in a long tube attached to a barge. At the base of the tube is a fair-sized work chamber, one side of which is made of clear glass, in which the head of a searchlight. From the barge a large frame of Cooper-Hewitt lights is let down into the water to illuminate a portion of the ocean's floor which has been chosen as the stage. In "Wet Gold" Mr. Williamson and other actor-divers walked along the bottom of the sea near the Bahama Islands in the ludicrous Connecticut Yankee. It was necessary to introduce the author in a "close-up," yet any depressing effect must be averted. Spence gained his end by saying in substance that every laugh would be a eulogy and the greatest monument to the memory of Mark Twain would be a mountain of laughs.

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Writing Titles for Twain Film Is a Delicate Job, Modestly Done by Spence

Ralph Spence, motion picture editor for William Fox, is the author of the sub-titles in "A Connecticut Yankee at King Arthur's Court," the picture play now running at the Selwyn Theater. Few men would relish the assignment of rewriting Mark Twain, but Mr. Spence, who was trained in a newspaper office, knew better than to decline an assignment. But it was a delicate job.

In his foreword Spence describes Mark Twain as "one who lived in no greater hope than to leave to posterity a legacy of laughs." The audience is given to understand that it could pay no greater tribute to the humorist than to live, love and laugh with the audacious Connecticut Yankee. It was necessary to introduce the author in a "close-up," yet any depressing effect must be averted. Spence gained his end by saying in substance that every laugh would be a eulogy and the greatest monument to the memory of Mark Twain would be a mountain of laughs.

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The music organization at the Capitol Theater is a detail in which S. L. Rothafel is deeply interested, and he has just arranged an ensemble of fifty voices which he intends to establish as a regular feature of the weekly program.

An entertainment in aid of the Westminster Abbey Restoration Fund will be given in Delmonico's ballroom on March 30 under the auspices of the American Dickens League. The program will include motion pictures of "David Copperfield," in seven reels, and Mortimer Kaphan in his realistic portrayals of Dickens's characters.

WOLFSOHN MUSICAL BUREAU announces CARNEGIE HALL, SUNDAY AFT., APRIL 3d, at 3. LAST VIOLIN RECITAL BY ALBERT.

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FESTIVAL OF MUSIC
March 29th to April 5th, Manhattan Opera House, 24th Street near 5th Avenue. By the ORATORIO SOCIETY OF NEW YORK, Walter Damrosch, Musical Director. Chorus of 300. New York Symphony Orchestra of 110.
Mar. 29th 8:15 THE CHILDREN'S CRUSADE—Pierne
Mar. 30th 8:15 Garrison, Leonard, Tyrone, Schilling, Parkhurst, Loyal, Chamlee, Daddum
Apr. 1 8:15 Sundelius, D'Alvarez, Meador, Werrenrath, Hingworth
Apr. 2 8:15 Klink, Harrold, Patton, —Elgar
Apr. 3 8:15 Easton, Whitehill and BACH CHOIR of Bethlehem. Tickets, \$1.00 to \$3.00, now on sale at Room 605, 1 West 34th St., Room 1202 Aeolian Bldg., and Box Office Manhattan Opera House.

HIPODROME TO-NIGHT at 8:15. Last Appearance This Season—TITTA
The Dream of Gerontius
Klink, Harrold, Patton, —Elgar
Bach-Wagner Programme
Easton, Whitehill and BACH CHOIR of Bethlehem. Tickets, \$1.00 to \$3.00, now on sale at Room 605, 1 West 34th St., Room 1202 Aeolian Bldg., and Box Office Manhattan Opera House.

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