Vocal Numbers Are Best Part of Coates Concert

Florence Easton Sings Weber Air in Original Language and Wagner Translated, With Contrasting Results

Orchestra Shows Sonority

Beethoven's Seventh Symphony Heard Again; Liadoff's Whimsy Is Pleasing

By H. E. Krehbiel

The most notable feature of the concert by the Symphony Society in Aeolian Hall yesterday afternoon, in respect of excellence of performance, was the singing by Florence Easton of the scene and air from Weber's "Oberon" and the dying song of Isolde from Wagner's love drama. She sang both in English. Of the first every word was intelligible; of the second, scarcely half a dozen; the whole thing might as well have been Choctaw. No doubt the lady strove as zealously with the enunciation and diction of the words set by Wagner as with those set by Weber, for of all the artists connected with the Metropolitan Opera House she is the most persistent and consistent in the pursuit of artistic ideals. Some of the difference in effect was due to the fact that the words from "Oberon" were sung in the language to which they were composed by Weber, and presented a series of thoughts and images which the minds of the listeners could grasp, while those from "Tristan und Isolde" were sung in a translation, and even in the original air a "lot of novel phrases of a transcendental kind" which yield their meaning only to laborious mental application.

Translation naturally makes them more involved. But even in the opera we catch only one word in two and are content with the knowledge that Isolde is singing her heart out, and when she does it as finely as Miss Easton did yesterday is simply adding one voice to the ecstatic outpouring of the orchestra which gives the final transfiguration to the passion of the lovers.

Conductors Fond of Sonorities

There have been conductors, it is true, who have had more consideration for the vocal part than Mr. Coates showed yesterday, have been helped moreover by the fact that the orchestra was not so wholly in the open in the theater as it is on the concert stage, and consequently a little less overwhelming, but the conviction that "all passions, all delights" must be expressed in sonorities that stun like Niagara's roar, which obsesses our conductors, is also taking possession of the public, and the steam foghorn threatens soon to become a necessary agent in our music-making companies. The incalculable privilege of hearing three orchestras rolled into one big band is promised us a week from tonight. To make the show complete, as a patroness of music observed at a recent chamber concert, five conductors ought to appear in a quintuple trapeze act.

To show how the sonorities might be enlisted in the service (or disservice) of the classics, the concert began with a transcription made by Sir Edward Elgar of a fugue in C minor by Bach. The transcription, we were informed, was made to illustrate some principles of orchestration which had been mooted in an amicable discussion between Sir Edward and Dr. Richard Strauss. In proof of their respective contentions the men agreed to orchestrate a Bach fugue. Whether or not Strauss did so the story does not say, but Elgar selected a fugue in C minor "and lavished upon it the fruits of his ripe experience." "Lavished" indeed! We heard the fugue played by the usual viols, supplemented by flutes, oboes, clarinets and bassoons (these in pairs), piccolo, English horn, bass clarinet, contra bassoon, four horns, three trumpets, three trombones, tuba, tympani, side drum, bass drum, cymbals, triangle, tambourine, bells and two harps. We have heard the music of Bach and Handel when without the addition of a single instrument it sounded "as the voice of a great multitude, and as the voice of many waters, and as the voice of many thunderings." Sir Edward made the fugue sound occasionally like the crack of doom.

Beethoven's Seventh Symphony Again

The other instrumental numbers were Liadoff's delightfully whimsical and picturesque "Kikimora," which the Russian Symphony Orchestra introduced to us, we believe, many years ago and the Boston Orchestra played on December 3 last, and Beethoven's Seventh Symphony, which has now had six performances in New York inside of three weeks. Mr. Mengelberg and the Philharmonic Society have given us three performances of Schubert's Symphony in C within a week. Evidently the practicable symphonic list is not commensurate with the number of symphonic concerts given in New York or the conductors think our public in need of intensive education. Though "Kikimora," by the way, sounded a bit incongruous between Weber and Wagner (it replaced some dance music by Borodin originally announced) it was exquisitely performed and heartily enjoyed and did not in the least suggest the demoniac creation embodied in the term; for originally Kikimora means a nightmare. She is a Marukhi, who sits by the stove at night and spins mischief. She has for a companion the cat whose purrings we read of in innumerable Russian fairy tales. Liadoff's delineation is eerie and whimsical and demoniac enough, but never goes beyond the bounds of music.

Plan Big Theater Merger

Chicago Houses to Have Fixed Policies of Amusement

CHICAGO, Feb. 19.—Consolidation of Chicago theater interests, with the closing of one or two houses and the turning of others over to motion pictures, is being considered, according to A. L. Erlanger and Lee Shubert, here for a conference with other theatrical men. Similar consolidations of interests may follow in all principal cities outside of New York, according to Mr. Shubert.

"What we want to do," Mr. Shubert said, "is to establish fixed policies for the various houses, so that one will be the home of drama, another of musical comedy, and so on. As it is now, the frequent shifts are confusing to the public."

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On the Screen

"French Heels," at Cameo, Gives Irene Castle Little Chance to Show Talents

By Harriette Underhill

"French Heels," the picture in which Irene Castle is appearing at the Cameo Theater, is melodrama with the punch left out. It leads you to believe that you are going to get the thrill of your life in a few moments and then it changes its mind and says "No, I guess not. That's been done before." The hero does not distinguish himself in any way, the villain isn't villainous and the heroine is true but not tried. Now, we do not insist on plots with figures made to fit in niches, but if you do not get this sort of thing you demand something in its place. You want to know what your heroine thinks about when she is alone. You want to know what sort of man your hero is. You want to know why your villain isn't more villainous. Audiences have a perfect right to feel cheated if, when "the other man" wears a small black moustache, is a theatrical manager and talks about his "hunting lodge," he isn't wicked at all.

His purpose in life should be to kick up some sort of fuss between the bride and bridegroom or arrange things so that society shall for a time point the finger of suspicion at the young wife. Verily, under these conditions she shall not escape calumny; and what, we ask, indignantly, did Keith Merwyn invite Palma May out canoeing for if he did not intend to do something dastardly, and why did he arrange a dinner for her at that hunting lodge of his, and why did an irate father send them out into a lumber camp on their honeymoon to test them if there was to be no row among the men in which the young wife could jump on a log and pilot it down the river to the point where her husband was held prisoner in a lonely cabin?

So we say if the audiences feel cheated they are quite within their rights.

The first two of these reels are a series of scenes hung together with long explanatory titles. For instance: "Two years passed and Palma found fame and fortune with her dancing, while John Tabor spent more time in New York than he did at work in the lumber camp." In the first part of the picture this was so marked that you felt you were sitting through an illustrated narrative. The story is about Lieutenant John Tabor, who returns from the war with the farewell letter of his buddie, William May which he has promised to deliver to his sister, Palma May. Palma discovers at that time that her fortune is gone and she goes to New York to try to earn a living by dancing. She does. She earns such a gorgeous living that you are inclined to think Palma must be the sort of girl who saves her money and thus has something to show for it. In two years she has a home of her own and maids and jewels and ermines and Russian sables. But of course any suspicion as to how she came by them is not a nice thing. So we shall not pursue that course.

Palma marries John and father doesn't like it, so he sends them up in the lumber camp to prove their metal. After he considered that they had proved it he said, "I always wanted a daughter, anyhow," or words to that effect, and that was all.

If the director didn't let Mrs. Castle act because he thought she couldn't we do not agree with him. We believe that she could, though most certainly she does not do so in this picture. Ward Crane as the hero and Charles Gerrard as the innocuous villain also seemed to long for self-expression, which was denied them. There's such a thing as carrying repression too far.

"Her Husband's Trademark," the feature picture at the Rivoli, is reminiscent of "The Bad Man." Gloria Swanson is the woman who is married to an unworthy husband. Stuart Holmes is the unworthy husband and Richard Wayne is the old friend who went to Mexico to try to forget when the girl married the other man.

James Berkeley is a New York man who carries on a big business known as "investments." His wife is called the best dressed woman in New York, and he feels that as long as she has that reputation his credit is good.

He uses this wife for other things, too—to entice customers, for instance, and he relies on her charms to reduce them to a state of coma, where he may safely take their money from them. Allan Franklin, an old school chum, returns from Mexico with valuable oil wells, and Berkeley resolves to get them away from him. They all go to Mexico and there a visiting bandit shows them up and puts the obnoxious husband out of the way. There are a lot of exciting scenes at the end and shootings and hairbreadth escapes, but for all that the picture contains nothing out of the ordinary. Gloria Swanson's eyes and magnetism are as potent as ever, but her costumes are more ornate than elegant.

In the supporting cast besides Mr. Wayne and Mr. Holmes are Charles Ogle, Lucien Littlefield, Edyth Chapman and Clarence Burton. Clara Beranger wrote the story, Lorna Moon did the continuity and Sam Wood directed it.

The clavilux, a color organ, is seen for the first time at this theater. Thomas Wilfred, who invented this strange instrument, played it. As he works the keys and the stops a color symphony is thrown on the screen. It is more beautiful than one can possibly conceive or describe, and is a sort of grown-up entertainment to take the place of those pasteboard tubes with colored glass thrown in which used to form lovely designs as you turned them about.

The overture is "Second Hungarian Rhapsody," with Victorina Krigher. Susan Ida Clough sings "One Fleeting Hour."

Oh, what a chance for a title writer in "Cardigan," the Robert W. Chambers novel which has been put on the screen at the Capitol Theater. The story abounds in grandiloquent titles, but one infers that people talked like that in the time of the Revolutionary War. Thank goodness, they have ceased to do it and one sees only sporadic specimens of it inserted in motion pictures and called sub-titles. For instance, gentlemen talked like this to each other then:

"Now, Mr. Butler, your villainy is at an end. I shall meet you outside."

Paul Revere's ride is incorporated in the story and Mr. Revere is made to talk in poetry as he tells of his plans. Then, during his famous ride, the famous lines are used as sub-titles.

We never care very much for love stories with historical settings, for one keeps getting in the way of the other. The quarrels of Michael and Silver Heels seem infinitesimal when compared with the mighty battle which was brewing between nations. Whether Captain Butler caught Silver Heels up in the garret didn't concern us nearly so much as whether the little handful of rebel farmers would be able to beat back the red coats. Paul Revere's ride was a thrilling incident, too. It never seemed so real to us before.

William Collier jr. plays Michael Cardigan. He is a fine and an ardent young actor. Betty Carpenter gives a charming performance of Silver Heels and looks much like Mae Murray all the time. Others in the cast are Thomas Cummings as Sir William Johnson, William Pike as Captain Butler, Charles Graham as Lord Dunmore, Madeleine Lubetly as Marie Hamilton, Silver Heels's rival; Frank Montgomery as the Indian Chief Logan, George Loeffler as Patrick Henry, William Willis as John Hancock and Austin Hume as Paul Revere. John W. Noble directed the picture. An inspiring score has been arranged by S. L. Rothafel.

Robert Bruce has done a series of pictures called "Wilderness Tales." The first is "Woman Must Weep." It is an adaptation of the poem "The Three Fishers," and is beautifully done. Also the girl who plays the young widow will bear watching. She is like Eva Le Gallienne.

The overture is an American cycle and includes "To a Wild Rose," sung by William Robyn, and a cake walk, done by Ourmansky and Zanou.

Caroline Andrews, a silver-voiced coloratura, made her debut, singing "Lo, Hear the Gentle Lark." There are also on the program a series of tableaux, including Paul Revere, Minute Men at Lexington and Washington at Valley Forge.

At the Strand "Penrod" is the feature. At the Rialto Ethel Clayton is seen in "Her Own Money." These will be reviewed to-morrow.

Orchestra Atones For Mediocre Work Of Violin Soloist

Brilliant Performance of Philharmonic Players Redeems Concert; Ruffo and Hempel at Hippodrome

Among yesterday's afternoon concerts, that given by the Philharmonic Orchestra at Carnegie Hall was characterized by a mediocre performance of Mozart's Concerto, for violin, in A major, by Mrs. Helen Teschner Tas. Fortunately, the dullness of this feature was outbalanced by the brilliance and virtuosity displayed by the orchestra under Mr. Mengelberg's energetic direction in the other numbers on the program, the overture to Weber's "Der Freischuetz," Ravel's "La Valse" and Strauss's tone poem "Don Juan."

Evening concerts included the appearance of Frieda Hempel and Titta Ruffo at the Hippodrome. Miss Hempel was in good voice and delighted the audience by the excellence of her singing. Her numbers included the Mozart-Adams variations and songs by Schubert, Grieg and Arditi. Mr. Ruffo's voice was not at its best and he sang with a certain degree of caution. The Drinking Song from "Hamlet" and Spanish and Italian songs, however, won for him the usual ardent enthusiasm from the audience.

The artists at the third Frederic Warren ballad concert, which took place at the Selwyn Theater, were Ruano Bogislav, mezzo-soprano; George Raudenbusch, violinist, and Mr. and Mrs. Richard Bonelli, barytone and soprano. An interesting program included works by Germany, Russian, Spanish and American composers, besides a group of folksongs contributed by Mme. Bogislav. The participants were evenly matched as to the merits of their performance.

New Opera for March 4

"Loreley" To Be Produced at Metropolitan Matinee

General Manager Giulio Gatti-Casazza yesterday announced that on Saturday afternoon, March 4, he will produce for the first time in the Metropolitan Opera House the romantic-fantastic opera in three acts, "Loreley," libretto by A. Zanardini and C. D'Ormeville, music by Alfredo Catalani.

The cast will be as follows: Loreley, Claudia Muzio; Anno, Marie Sundelius; Walter, Beniamino Gigli; Hermann, Giuseppe Danise; Rudolfo, Jose Mardones.

The opera has been rehearsed and will be conducted by Roberto Moranzoni. The chorus has been trained by Giulio Setti.

The ballets which are an important feature of this opera, have been arranged by Rosina Galli, who will take part in them, together with Giuseppe Bonfiglio.

The scenery has been painted by Antonio Rovescalli, of Milan, and the costumes have been made by Mme. Castel-Bert.

The stage management is in Mr. Samuel Thewman's hands.

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SONG RECITAL. (STEINWAY PIANO.)

N. Y. SYMPHONY
ALBERT COATES GUEST CONDUCTOR
FAREWELL APPEARANCE THIS SEASON
Aeolian Hall, Sun. Aft., Feb. 26, at 3.
BRAHMS' Fourth Symphony; WAGNER'S Prelude and Good Friday Music from "Parsifal," and by request Poeme de l'Extase, Scriabine
Tickets at Box Office. George Engles, Mgr.

Carnegie Hall, Feb. 21st, 8:15 ORATORIO Society of New York
Choral Concert
Choir of 250 mixed voices in unaccompanied music of the early church, the Russian church, and modern ballads and partsongs. Soloists Eva Gauthier and Ernest Davis.
ALBERT STOESSEL, Cond.
75c. to $2.50 at Box Office or 1 W. 34 St.

MARK STRAND B'way & 47 St. Booth Tarkington's 'PENROD' With WESLEY BARRY. Strand Symphony Orch.

CAPITOL B'way at 51 St. "CARDIGAN" CAPITOL GRAND ORCH.

NEW YORK'S LEADING THEATRES AND SUCCESSES

EMPIRE B'way and 40 St. Evenings 8:30. Mats. Wednesday and Sat. at 2:30.
"DORIS KEANE" GLORIOUS IN 'THE CZARINA'" Eve. World.

LIBERTY WEST 42d ST. Evenings 8:30. Matinees Wed. and Sat. 2:30.
FIRST TIME TO-NIGHT, 8:20 SHARP
THE NEW COMEDY By the Authors of "DULCY"
"TO THE LADIES!"
—With—
Helen Hayes & Otto Kruger

NEW AMSTERDAM WEST 42 St. Evs. 8:15. MATS. WED. & SAT. 50¢ to $2.50 NO HIGHER
500TH CAPACITY TIME!
THE SHOW OF SHOWS TO WHICH EVERYBODY GOES!
ZIEGFELD TRIUMPH
MARILYN MILLER SALLY
LEON ERROL IN
NEW AMSTERDAM ROOF, at 11—NEW ZIEGFELD MIDNIGHT FROLIC

LYCEUM WEST 45 St. EVENINGS at 8:30. MAT. WED.—SAT. at 2:30.
FIRST NIGHT TONIGHT at 8:20
E. RAY GOETZ presents The International Star IRENE BORDONI in The FRENCH DOLL
A NEW COMEDY (WITH A FEW SONGS)

HUDSON W. 44 St. TO-M'W NIGHT
FIRST MATINEE WED.—SEATS NOW
THE RUBICON
A GAY FRENCH COMEDY with VIOLET HEMING AND A CAST OF DISTINCTION.

BELASCO West 44th Street. Matinees Wed., Thurs. and Sat.
DAVID BELASCO Presents
LENORE ULRIC AS KIKI

GEO. M. COHAN THEATRE B'way 43 St. Mats. Wed. & Sat. 2:30
ED. WYNN THE PERFECT FOOL

Henry Miller's 124 W. 43 St. Evs. 8:15. Mats. Wed., Thurs., Sat.
"Superb Performance." Great Actress." Times
LAURETTE TAYLOR
in J. HARTLEY MANNERS' New Play, "The National Anthem"

KNICKERBOCKER B'way 38th St. Evgs. 8:30. Mats. WEDNESDAY and SATURDAY, 2:30. "More fun than the 'Bat.'"—Times.
"BULLDOG DRUMMOND" With A. E. MATTHEWS.

TIMES SQ. THEA., W. 43 St. Evs. 8:20. Mats. Wed., Thurs. & Sat.
ALLAN POLLOCK in "A BILL OF DIVORCEMENT" with JANET BEECHER.

GOOD MORNING DEARIE Musical Comedy Sensation at the GLOBE B'way at 46 St. Evgs. 8:30. Mats. Wed. & Sat., 2:30.

DULCY FRAZEE, West 42d St. Evenings 8:20. Matinees Wed. and Sat. 2:20.
LYNN FONTANNE

GAIETY B'way, 46 St. Evgs. 8:30. Mats. Wed. & Sat., 2:30.
ELSIE JANIS AND HER GANG IN A NEW REVUE

KLAW Th., W. 43 St. Evs. 8:30. Mats. Wed. & Sat.
MARIE DORO in "LILIES OF THE FIELD" By Wm. Hurlbut, with Frederick Perry.

630 ST. MUSIC HALL, bet. B'way and C. P. W. Evgs. at 8:30. Mat. Sat. Nt. Col. 1446.
SHUFFLE ALONG
Dance Midnight Performance Wed. at 11:30.

PARK THEA., Col. Circle. Mats. Wed. & Sat.
FRANK FAY'S 'FABLES'
Evs. 8:30. Fay's Brighton in Columbia Circle.—Herald.

SAM H. HARRIS' ATTRACTIONS
CORT W. 48 St. Bryant 48. Matinees WEDNESDAY and SATURDAY, 2:30.
WALLACE EDDINGER and MARY NASH in "CAPTAIN APPLEJACK" a new comedy by Walter Hackett

MUSIC BOX West 45th Street. Telephone Bryant 1470. Evgs. 8:15 Sharp. Mats. Wednesday & Saturday.
IRVING BERLIN'S "MUSIC BOX REVUE"
William Collier, Florence Moore, Wilda Bennett, Joseph Santley, Ivy Sawyer, Solly Ward, Irving Berlin, many others. Staged by Hassard Short. "Best music show ever made in America."—Globe.

HARRIS W. 42d St. Evgs. 8:30. Matinees Wed. and Sat.
"A HUGE SUCCESS." "SIX CYLINDER LOVE" With ERNEST TRUEX

FIESTA and FANDANGOES
LUCREZIA BORI
in costume
Spanish—French—English Songs
Arturo Bonucci—'cellist
at 11 A. M.
CIRCUS—SIDE SHOWS
CABARETS with Ziegfeld and Keith Stars—Paul Whiteman's Orchestra for Dancing.
FASHION SHOW
"DAY WITH A DEBUTANTE" with JEANNE EAGELS
Extraordinary Dramatic Fashion Show participated in by society and professional models.
Garden Scene in which will be shown many of the gowns worn at one of Society's greatest balls.
Staged by Baron de Meyer.
HOTEL BILTMORE TODAY, FEB. 20
All for the benefit of Society for the Prevention and Relief of Tuberculosis, Inc. Reservations—Tickets at booth in Biltmore or telephone Murray Hill 7920—Extension 235.
MORNING—NOON—NIGHT

HIPPODROME'S GREATEST SUCCESS
Says Charles Darnton in Eve World
GET TOGETHER
PRICES CUT IN TWO MAT. TO-DAY And Every Day

PHILHARMONIC CONCERTS 80TH SEASON
MENGELBERG
Carnegie Hall, Thurs. Ev., Feb. 23, 8:30. Friday Afternoon, Feb. 24, 2:30. PERCY GRAINGER, Assisting Artist. Sunday Aft., Feb. 26th, 3:00. BIZET—DEBUSSY—SCHUBERT

LOEW'S STATE B'way and 45th St. Cont. 11 A.M. to 12 P.M. Aft. 30c.—Night 50c.
AGNES AYRES in "The Lane That Had No Turning"; BARRON & BURT, Jack Collins & Co., Bernard & Meyers, others.

METROPOLITAN OPERA HOUSE TO-MORROW NIGHT, 8:30.
BODANZKY Conducting.
Rimsky-Korsakoff, "Tsar Saltan" Dv. Brahms—4th Sym.—"Sakuntala" Dv. Felix F. Leifels, Mgr. Steinway Piano.

COLUMBIA B'way at 47th. Twice Daily, 2:15 & 8:15. Pop. Prices
SAM HOWE'S NEW SHOW