

THE TIMES PAGE OF MUSIC for WASHINGTON MUSIC LOVERS

Music Helps Films Tell 'Passion' Story In Gripping Style

By JESSIE MacBRIDE

Have you ever paused to think what Music is to the Photo-Play?

Emotion is the life of music—the love song, the patriotic song.

"Tone pictures" came into being when music needed to tell, in tone, the stories of history, romance, of life itself.

"The Marseillaise" is the heart of the stirring screen drama "Passion," that story of Louis Fifteenth, King of France, and of the no less famous Madame Du Barry, which will continue all the coming week at Crandall's Metropolitan Theater.

The drama, with its courtly scenes of the great French Empire, unites a remarkably graphic series of "tone pictures" in an orchestral score that is given grippingly, yet at times with lilting elegance, by the Metropolitan Symphony Orchestra of thirty players, under its gifted conductor, Amedeo Vioni.

Added to the passions of kings and courtiers there are the passions of the people—patriotism, a nation, life, love. Charming scenes of fetes on the lawns of the Palace of Versailles are contrasted in ominous scenes when the French Revolution gives its first mutterings among the tempestuous masses of the people.

These the music depicts in the great masterpieces of music literature. Follow the music and find how the drama is told in tone.

FRENCH HISTORY IN MUSIC.

The "Robespierre Overture" of Liszt gives out the first ominous rumbling of the drama that is to unfold itself. As the strains soar out from the orchestra the rich "cello sounds the note of Fate, the harp gives the gentle tones that bespeak a courtly elegance surrounding the life of France in the court of Louis XV. It is a tone picture whose intensity is carried up to a crashing climax, culminating in the stirring strains of the "Marseillaise."

The curtain rises! And then the music lover is gratified to find that the Foreword, written in this First National Historic Film by Frances Billiker, has a rhythmic swing to its language that falls in harmonious



AMEDEO VIONI, Conductor of Crandall's Metropolitan Theater Orchestra.

cadence to one who is seeing the picture "musically." Gracious manners then are shown, gracious music in the "Valse lente" of Luigini, that follows some lilting strains of Massenet's opera "Manon."

VASA PRIHODA, the latest young violinist to rise to fame, who will be soloist with the Chicago Symphony Orchestra, Thursday afternoon.



Then comes the gay Mazurka of Waldteufel. In quick succession the scenes develop:

First the strains of the Prelude to Bizet's "L'Arlesienne," then the andante and minuet from the same suite, going into the bright entrance march of Louis and his court in Eisenberg's "Coronation March," the processional moving on to the Chopin "Polonaise Militaire."

ROMANCE AND FATE. Romance returns, "Dreams" the songs out of Wagner's "Tristan," throbs out the story of dreams shattered in the love story of Jeanne and her young lover, Jeanne whom he does not then know as the great, the seductive Du Barry who has ruined a nation by her charm upon its king. Tragedy, the "Phedre Overture" of Massenet.

Death, Tchaikovsky's great "andante" to the fifth symphony, and then some strains of the Tchaikovsky sixth symphony, that scrips the heart until it pauses with the ominous cadence of the Chopin "Funeral March."

Does romance follow the Du Barry? For a moment the story lightens with the music of "La Nuit et L'Amour" of Augustus Holmes. But quickly, the rush of Fate, the dread guillotine, and Tchaikovsky's "Overture Solenne," 1812," sounds the death sentence. The curtain falls. The third candle is extinguished. Still the Marseillaise sounds live. The King is dead! Long live the King.

Today the heart-throbs of monarchs or potent music that did not exist in their merry, the tragic days, of these music scenes by an orchestra means a real musicianship from a large group of trained players.

At the Metropolitan, with Amedeo Vioni, conductor, the George Benedict concert master, Tino Meus with his rich cello, Nicola Li Calzi, clarinet, and Vincenzo De Millita, flutist, with an augmented orchestra of thirty players.

CONCERTS

TOM EGAN IN IRISH SONGS. Tom Egan, celebrated Irish tenor, will give a recital at Poli's Theater this afternoon, Sunday, at 3 o'clock. Mr. Egan will be assisted by Lillian Ereton, a dramatic opera soprano, whose purity of tone and pleasing personality have made her a favorite on two continents; Madeline MacGuigan, violinist, and F. H. Newman, pianist.

An address dealing with conditions as they exist in Ireland today will be delivered by the Rev. P. J. O'Callaghan, of the Catholic University of America. The concert is under the joint auspices of the Irish societies of the city and the Columbus Country Club.

The program is as follows: "Come Back to Erin" (Claribel); "Everybody Welcome" (the Knights of Columbus war souvenir song (Egan); aria, "La Donna e Mobile," from "Rigoletto" (Verdi), sung by Mr. Egan; "Kerry Dance" (Molloy); "Killarney" (Halfe); "Good-Bye, Good-Bye" (Egan); violin solos, Miss MacGuigan; "President of Ireland" (Egan); "Low-Back Car" (Lover); "Mavourneen," "Min-strel Boy" (Moore), Mr. Egan.

Part II. Duets, "Il Trovatore" (Verdi); "Au clair de la Lune" (Lullin); Mme. Breton and Mr. Egan; Irish folksongs, Mme. Breton; ancient Celtic folksongs, with violin and piano—"Lass O'Glenshee," "Roisin Dhu," and "The Magpie's Nest," Mr. Egan; Irish national songs, "Let Erin Remember" (Moore); "Wearing of the Green," "Are You for Ireland" (Egan), Mr. Egan; violin solos, "Ave Maria" (Schubert-Wilhelm); "The Valley Lay Smiling" (Moore); "Lambourin" (Chinois) (Kreiser), Miss MacGuigan.

GLUCK-ZIMBALIST RECITAL. Mme. Alma Gluck, soprano, and Efrim Zimbalist, violinist, will be heard in joint recital at Poli's Theater, Tuesday afternoon, January 25, at 4:30 p. m. under the management of Mrs. Wilson-Greene. Touring in a series of brilliantly successful concerts this season, Mme. Gluck and Mr. Zimbalist are visiting only the large cities of the country, in which Washington is included.

Musically and artistically this combination of husband and wife, who are both great artists, is as unusual as it is delightful. Mme. Gluck will be heard in songs by Hayden, Mozart, Schumann, Brahms, Rachmaninoff.

PUBLIC ORGAN RECITAL. Under the auspices of the DISTRICT OF COLUMBIA CHAPTER of the AMERICAN GUILD OF ORGANISTS by HARRY WHEATON HOWARD, Organist, Third Church of Christ, Scientist, MRS. FRANK A. FROST, Organist, St. Vernon M. E. Church, South, HARRY EDWARD MUELLER, Organist, First Congregational Church, St. Vernon M. E. Church, South Monday, Jan. 24, 8:30 P. M. COLLECTION.

Massenet Saint-Saens, and in Scotch songs; while Zimbalist will play the Mozart Concerto in A major, the Bizet-Sarasate "Carmen Fantasy," and will give the obligato in a group of songs by Mme. Gluck.

The remaining seats now on sale at Mrs. Greene's Concert Bureau in Droop's, Thirteenth and G streets.

CHICAGO SYMPHONY—PRIHODA. The great Chicago Symphony Orchestra with Frederick Stock, conductor, and Prihoda, violinist, will be heard at the National Theater next Thursday, January 27, at 4:30, under the management of Mrs. Wilson-Greene. This is the third oldest orchestra in America and is probably the only orchestra in the world not having annual deficits.

This concert will introduce Vasa Prihoda, the newest violin sensation. Prihoda has made a lasting impression on his huge audiences, and the great Toscanini said that if Paganini played as well, certainly he could not have played any better.

The program will be: Overture, "Carnaval," Opus 92 (Dvorak); Symphony No. 5 in F Minor (Tchaikovsky); Concerto for violin, E Minor, Opus 64 (Mendelssohn); Tone Poem, "Finlandia" (Sibelius).

RUBINSTEIN CLUB—TUESDAY. The first concert of the Rubinstein Club's series for the season will be given Tuesday evening at 8:30, at the New Masonic Auditorium, Thirteenth and New York streets. Myra Samarin, prima donna soprano of the Chicago Opera Company, will be the solo artist, with Isaac Van Grove at the piano.

Miss Samarin is rapidly fulfilling all predictions made for her, having established herself as one of the favorite lyric sopranos of the Chicago company. A program of unusual beauty has been arranged, with the following selections: "Batti, Batti" (Mozart); "Bon Jour, Suzon" (Old French); "My Mother Bids Me Bid My Hair" (Haydn); "Saper Vorreste," and "Arietta" from "The Masked Ball" (Verdi); aria, "King of Thule," "Jewel Song" and recitative, from Gounod's opera "Faust"; "Black Bird Song" (Cyril Scott); three folk songs, Scotch, American negro, and the "Zuni Indian Blanket"; and "Floods of Spring" (Rachmaninoff).

Tickets may be obtained at the office of T. Arthur Smith, 1306 G street.

THELMA GIVEN—FRIDAY. Washington concert patrons will have the opportunity next Friday afternoon at 4:30 o'clock, at the National Theater, of hearing a truly all-American woman violinist, Miss Thelma Given, who is honored as the artist in the fifth concert of the T. Arthur Smith Ten Star Series.

Born in Columbus, Ohio, in 1899 and brought up in the Middle West, Miss Given at the age of twenty-five has won a prominent place in the ranks of the world's foremost violinists. She has the distinction of being the pupil of Prof. Leopold Auer, the famous Russian Master, under whom she studied in various countries of Europe, though most of her time was spent in Petrograd. Her debut performance was given in America in 1918 since which time she has been acclaimed by great critics. Francis Moore will be at the piano.

The program for the concert follows: "La Folia" (Corelli); "Song" (Grieg); "La plus que lent," "Polish," "Nocturne," "Old Song," (Sinding); "Caprice" No. 20, (Paganini-Kreiser); "Waves at Play," (Edwin Grasse); "Hungarian Dance," (Brahms).

Tickets for the concert may be had at the office of T. Arthur Smith, 1306 G street.

BOSTON SYMPHONY—LASHANSKA. Hulda Lashanska will be soloist at the last but one of the concerts of the Boston Symphony Orchestra, at the National Theater Tuesday afternoon, February 1, at 4:30 p. m. Mme. Lashanska has a foremost place among the lyric sopranos of the rising generation. Her training has been entirely in New York, where Mme. Sembrich was her mentor and teacher. She made her debut at Carnegie Hall five years ago, going from

THELMA GIVEN, gifted violinist, who will be heard in recital as the solo artist in the sixth concert of the Ten Star Series, Friday.



obscurely to a position that earned glowing praise. And her reputation and artistry has steadily increased in succeeding seasons.

Pierre Monteaux, conductor, will present the Schubert "Overture in the Italian Style," C major, a Schubert in gratifying way said to be influenced by Rossini. The symphony will be the Haydn "Military Symphony," because of the free use of percussion instruments. The "Suite Francaise," by the living French composer, Roger Ducasse, with its spirited Overture, Gounod, recitative and air, and Minuet, will complete the program.

MME. HOMER AND DAUGHTER. Mme. Louise Homer, America's greatest contralto, and her daughter, Miss Louise Homer, soprano, will be heard in joint recital at Poli's Theater, Wednesday, February 2, at 4:30 o'clock, under the management of Mrs. Wilson-Greene. Mme. Homer needs no introduction to Washington concertgoers, as her fame in opera and concert is world wide. The appearance of Miss Louise Homer, soprano, with her distinguished mother, offers a most unique attraction. Miss Homer's voice is a lyric soprano of youthful refreshing clearness. Seats now on sale at Mrs. Greene's Concert Bureau, in Droop's, Thirteenth and G streets.

NO FUNDS, NO CONCERT, MME. ALDA WAITS. "Manager missing, concert off" was the disturbing announcement made in the Metropolitan Opera House in Philadelphia last week when Mme. Frances Alda and other singers were present to give a concert that was handicapped by a delinquent manager. Several hundred disconsolate concertgoers, to say nothing of an irate opera house management, are looking for a gentleman named Edward C. Ward.

Some weeks ago the "Ward Concert Bureau" issued a prospectus announcing a series of five concerts at the Metropolitan Opera House, in which Frances Alda, Charles Hackett, Pasquale Amato, and others were to be headliners. A score of persons found their way to the office of the Ward Concert Bureau, at 1414 S. Penn square, but Mr. Ward was not there to receive them. From all accounts, Mr. Ward, who occupied an office, but owned no part of the furniture therein, was a model tenant and was not haunted by the shadow of the bill collector. But a good many persons are puzzled to know just where and when they are going to get their money back.

AMONG MUSICIANS

ORATORIO "ST. PAUL" BY MOTET CHORAL SOCIETY. The oratorio of "Saint Paul," composed by Felix Mendelssohn, stands out pre-eminently as one of those inspirational works to which every choral society returns with affectionate welcome. This oratorio will be sung on Wednesday evening next, by the Motet Choral Society, Otto T. Simon, director, at Central High School, under the auspices of the Community Service of the District of Columbia.

The soloists are Ethel Holtzclaw Gawler, soprano; Beulah Harper Dunwoody, contralto; Martin Richardson, tenor; Charles Trowbridge Tittmeier, bass, with Edith B. Athey at the organ and Arthur Mayo at the piano. The chorus of the Motet will be augmented by the boy choirs of St. John's Church, James Dickinson, director, and St. Stephen's Church, H. Norman Taylor, director.

St. Paul, as produced by the Motet Choral Society, has been shortened to include the most interesting numbers. A collection will be taken up for the milk fund of the Foundling Hospital on Fifteen street. The oratorio begins at 8:15 p. m.

INGRAM CONGREGATIONAL. The music for both services today will be given under the direction of Mrs. Henry Hunt McKee. The program for the 8 p. m. service is as follows: "Praeludium" for organ (Bach); anthem, "The King of Love" (Ashley); soprano solo, "Angels Ever Bright and Fair" (Handel), Mrs. Warner Gibbs; tenor solo, "The Publican" (Van de Water), Timothy J. Quinn; postlude, "March" in E flat (Böhm).

The soloist at the morning service was Miss Helen Howison, soprano.

MT. PLEASANT CONGREGATIONAL CHURCH. The following musical programs have been arranged by Claude Roberson, organist and director, for the services at Mt. Pleasant Congregational Church today. The Mount Pleasant Chorus of fifty voices, under the direction of Norton M. Little, will sing at the morning service.

The music for the vesper service at 5 o'clock is given by the solo quartet composed of Miss Frances Scherger, soprano; Miss Eleanor Kittridge, contralto; T. J. Quinn, tenor, and Herman Fakler, bass. Program—Vesper service: Organ prelude; "offertory" (Salome); soprano solo, "I Come to Thee" (Roma), Miss Scherger; offertory, "Blessed are the Merciful" (Hamer); organ, postlude, "Gavetto" (Mignon) (Thomas).

BIG MUSIC "GET-TOGETHER." The League of American Pen Women will have a music shop talk evening on Monday, January 24, at 8 o'clock, at the clubhouse, 1722 H street northwest, the program being arranged and presented by Mrs. Hamlin Cogswell. Among the membership of the league are many of the leading composers of the land and those vitally interested in the development of a more musical America. The program planned for Monday evening by prominent music-lovers of the city will be all tent toward that end. The program will be as follows: "The National Federation of Music

ALMA GLUCK, the rich-voiced soprano, who comes in joint recital with her husband, Efrim Zimbalist, Russian violinist, on Tuesday.



Clubs," by Mrs. George Eastis; "The Musical Alliance of the United States," by Willard Howe; "The Indian Idiom," song, "By the Waters of Minnetonka" (Lianceur), by Bernice Randall; "The Development of National Opera," by Mrs. Edouard Albin; composition for the piano by Cyril Scott, "Lotus Land," played by Mrs. Frank Byram; "The National Peace Carillon," by Miss Mary Cryder, with an original poem on the carillon read by Mrs. Anals Pugh.

Mrs. William Atherton Du Puy, national president of the league, will preside.

NEW TENOR WILL SING FOR TALKING MACHINE

Tandy Mackenzie is a new tenor discovered by William Thorner, the vocal instructor who discovered and developed the voice of Rosa Ponselle, famous dramatic soprano of the New York Metropolitan Opera Company, who opened the Metropolitan season both this year and last. He sings as his first Columbia Record that appealing song from Hitchy Koo, "The Old-Fashioned Garden."

Benny Davis, author of such popular hits as "Good-bye, Broadway, Hello, France," and "Jean," is another new Columbia artist who makes his first record this month. "Kentucky," Frank Crumit's Southern song on the other side of this record is "I'm Coming Back to Dixie and You."

Paul Biese's College Inn Orchestra had never been heard outside of Chicago until they made a Columbia Record of the fox-trot, "Get Up," composed by Robert Hood Bowers, and the one-step, "Speed," composed by Paul Biese himself. Two waltzes played by Prince's Orchestra for Columbia Records, this month are "Kiss a Miss" and "Louisiana."

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Turkish March (From "Ruins of Athens") violin, Micaela Elman	64915	1.25
Quartet in D Minor—Allegretto ma non troppo (Mozart), Flonsaley Quartet	74652	1.75
Mignon—Polonaise, "Io son Titania" (I'm Fairer Than the Sun) (Tizian)	74653	1.75
Life, Basile Song, Mme. Homer and Miss Louise Homer	87572	1.50
Elizah—If With All Your Hearts, Edward Johnson	74654	1.75
Since You Went Away, John McCormack and Fritz Kreisler	87573	1.50
Le Coucou (The Cuckoo), piano, Sergei Rachmaninoff	64919	1.25
Andrea Chenio—Nemico-della patrie! (The Enemy of His Country?), France Alda	86226	1.75
Stein Song, Reinold Werrenarath	64914	1.25
That Naughty Waltz, Olive Kilne—Elsie Baker	45203	1.00
Alabama Moon, Olive Kilne—Elsie Baker	45203	1.00
Alice Blue Gown, Medley Waltz	18706	.85
Tripoli, Medley Waltz	18707	.85
I Love You, Sunday, Medley Fox Trot	18708	.85
Oh, Gee! Oh, Gosh!, Medley Fox Trot	18709	.85
My Sahara Rose, Medley Fox Trot	18710	.85
Stop It!—One Step! accordian, Pietro	18711	.85
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Sally Green (The Village Vamp), Billy Murray	18713	.85
I've Got the A-B-C-D Blues—Eldridge Cross	18714	.85
Old Ragged Cross, Homer Rodchever	18715	.85
Avalon (Fox Trot Song), Charles Harrison	18716	.85
Rock-a-Mye Lullaby Mama, Peerless Quartet	18717	.85
Feather Your Nest, Albert Campbell-Henry Burr	18718	.85
Old Pal, Why Don't You Answer Me! Henry Burr	18719	.85

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