

# What Buffalo Offers in the Way of Musical Entertainment

**B**UFFALO, May 14.—(Special Correspondence.)—Seventy-five organizations, representing nearly every prominent musical center in the United States and Canada, will give daily recitals on the grand organ in the Temple of Music during the entire exposition. Prominent among these masters of the instrument who will participate are: Clarence Eddy of Chicago, S. P. Warren of New York City, Frederick Archer of San Francisco, John Porter Lawrence of Washington City, Gaston Marie Dethier of New York City, William J. Gompf of Buffalo (the official organist of the Pan-American exposition) and many others. The names mentioned are merely to convey an idea of the quality of the music that will be rendered.

The organ is one of the largest in America. It occupies a recess prepared for it in one of the arches of the auditorium of the Temple of Music, and is about thirty-six feet wide by forty-four feet high, with a depth of thirty-five feet. The keyboards are located several feet in advance and the player sits facing the organ. The displayed pipes are gilded on a rough surface and present a rich appearance, there being no woodwork above their toes. Staff wrought out in a most elaborate design takes the place of the usual case of wood, the casing of the console, however, is of quartered oak, carved and finished in the style most appropriate to such a noble instrument.

Two orchestras have been engaged. One is conducted by the distinguished maestro, Victor Herbert of Pittsburgh. The other,

the Pan-American orchestra, was formed especially for the exposition by Mr. John Lund of Buffalo. The Pan-American orchestra is composed of fifty artists selected from the best local talent, the New York Philharmonic and Boston Symphony orchestras. The concert master of this organization is Eugene Boegner, who was similarly associated with Theodore Thomas. He is a graduate of the Conservatory of Berlin and was for years a private pupil of the great Joachim.

The American composers, Chadwick, Parker, Arthur, Foote, Van der Stucken, Payne, Dudley Buck and others, will be prominently in evidence, while the choicest compositions of Wagner, Mendelssohn, Tschalkofsky, Schumann, Schubert, Saint-Saens, Massenet, Rubenstein, Bizet, etc., will charm those who prefer a blending of the severely classic with lighter music of a high order.

Several choruses will participate in the musical festivals that will mark the progress of the Pan-American exposition. Most conspicuous among these is the saengerfest of the North American Saengerbund. This chorus of 5,000 trained voices will be led by John Lund. Famous soloists will appear with the organization. Among these Miss Schumann Heinke will sing the "Liebeslied" from "Tristan and Isolde." The well known tenor, Evan Williams, will also be heard with this organization.

The "United Singers of St. Louis," comprising nearly a score of societies, will render Johann Pache's "Herbst Traun." The "United Singers of Chicago," 700 men in all, will sing "Wohin," by Edwin Schultz. Another number will be by the Senefelder



PAN-AMERICAN EXPOSITION—GENERAL VIEW OF THE PLAZA FROM THE EAST.

Liederkrantz of Chicago, comprising eighty men.

Rehearsals for the reception concert by the United Male Singers of Buffalo, on the evening of June 21, have already begun. At this concert a great orchestra of over 100 musicians will be heard. Among the compositions to be produced will be "Viele Musikanten," by Baselt; "Begrussungs Hymne," words by Adolf Finck, music by John Lund, and "Vergesset Nicht," words by Matthias Rohr, music by Henry Jacobson.

Twenty-two bands will give concerts from the beautiful stands erected in the grounds. These "stands" are circular platforms, with dome-shaped roofs supported by graceful

columns. The elaborate ornamentation of the friezes consists of miniature lyres, paeonian pipes, antique harps and other musical instruments painted in soft creamy tints and thrown into strong relief against a richly tinted background. From these will be heard Sousa and his sixty-five artists, Innes, with his wonderful trombone; Fanciulli, the famous Highlander of Canada, the splendid Mexican band, accustomed to charm the listeners in the grand plaza of the city of the Montezumas with the dulcet melodies of Castile and Arragon, or to stir the soul with the masterly rendition of military music and the national airs of Mexico.

The architects who planned the Pan-

American exposition showed that they realized the value of giving music a prominent place in the exposition scheme by locating the Temple of Music on a most conspicuous site at the corner of the Esplanade and the Court of Fountains, the two great intersecting courts of the exposition, about which the principal buildings are grouped and which are profusely adorned with statuary, fountains and flowers. The beauty of this building and its splendid sculptural groups make it an object of general admiration. Its architecture is a free treatment of the Spanish Renaissance. The building is octagonal in form, with pavilion at the corners. The grand entrance is at the corner of the Esplanade and the Court of Fountains. The facades are richly ornamented and between the large windows are ornamental panels bearing portraits of famous composers. The cornice, frieze and balustrade are of elaborate composition, the latter carrying tablets bearing the names of great composers and musicians. A series of eight massive piers sustains the dome and large arches between the piers open into the gallery, into the main entrance and to the stage. At the apex of the four great arches are groups of statuary designed by Isidore Konti. These typify the different kinds of music. The auditorium of the Temple of Music will seat 2,200. The committee on music has made an effort to cater to every taste and at the same time give the various musical performances a dignified and elevating as well as a popular character. From the present outlook this feature of the exposition promises to be a very great success. CHARLES EDWARD LLOYD.

## Short Stories of Life as We See It

James O'Neill says the only time he ever really got befuddled on the stage was not long ago, when he was playing "Monte Cristo" in one of the cities of the middle west.

"It was just after I had been tossed into the sea from the Chateau d'If," he explains, "and crawled upon the rocks. There, with my hands upraised, I exclaimed triumphantly:

"The world is mine!"

"Then some irreverent chap in the gallery yelled: 'Hello, Pierpont, when did you get to be an actor?'"

"It was a good thing that the curtain went down then, for I'd have spoiled the whole scene if there had been another word for me to say."

A musician and his wife were on their way home from a concert and were overheard discussing the merits of the entertainment, relates Youth's Companion.

"It set my teeth on edge," the husband said, "to hear the orchestra playing 'Yankee Doodle' and 'Dixie' at the same time. The idea is all right, of course, and even commendable from a sentimental point of view, but the two pieces, when played together, are full of discords."

"But didn't you notice," said his wife, who is something of a musician herself, "that where certain notes or passages would have been discordant they were omitted from one air to another and left to the drums?"

"Of course I noticed it," he testily rejoined, "but I could hear the discords in my mind just the same! Ah!"

Senator Vest's most famous anecdote is that of Miss Bertie Allendale, relates the St. Louis Republic. It was told when the two chambers were arrayed against each other on the tariff of 1894 and the house was insisting that the country would go without any tariff act unless the senate

were prepared to forego its own schedules and adopt those of the house.

"In my younger days out west," said Mr. Vest, "I went into a variety theater one night.

"It was one of those primitive shows where the stage manager comes before the footlights without a coat and waistcoat and with his shirt sleeves rolled up to the elbows to announce the next number on the program.

"Miss Bertie Allendale," remarked the stage manager, appearing in one of the interludes, "who has entranced two hemispheres with her wonderful vocal powers, will now render in her own inimitable style that exquisite vocal selection entitled 'Down in the Valley.'"

"A gentleman in a red flannel shirt rose in the midst of the audience and exclaimed in an impressive bass voice: 'Oh, thunder! Miss Allendale can't sing for green apples!'"

"The manager, who had started to leave the stage, halted and turned. An ugly light flashed from the eye which swept the audience and finally rested on the face of the interrupter. Raising one shoulder higher than the other, letting one hand drift significantly toward his hip pocket and thrusting his nether jaw forward in a savage way he observed with a deliberateness which emphasized every syllable: 'Nevertheless and notwithstanding, Miss Bertie Allendale will sing "Down in the Valley.'"

"And she did. So, likewise, nevertheless and notwithstanding, the senate schedules will stand."

Maurice Barrymore, the unfortunate actor who has entertained tens of thousands in his time, but is now hopelessly insane, had a fund of anecdotes with which he never wearied of entertaining his friends. One of the last stories he told at the Lambs' club was of a wordy encounter between himself and an Englishman who believed, as do so many Britons, in the



Mrs. Charles Martin, Miss Mabel McNish, Miss Ethel McGovern, Miss Susan Welty, Miss Fern Wintersteen, Miss Bertha Shepard, Miss Leota Murrell, Miss Julia Cleland, Miss Mame Welty, Mrs. Frank Elikoff, Mrs. J. M. Shirely.

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entire superiority of everything English to what is American. "You outstrip as in only one particular," said Barrymore. "In England there are better Englishmen." The foreigner then spoke of differences in the spelling of words. "For instance," he said, "the word 'honor' should be spelled h-o-n-o-u-r, but Americans spell it h-o-n-o-r." "Yes," replied Barrymore, "when we spell 'honor' we leave 'you' out."

Barrymore's children have on both sides a wealthy heritage of cleverness. Their mother, the late Georgie Drew Barrymore,

was a brilliant woman and the possessor of a keen vein of wit. When her health became impaired Mrs. Barrymore removed to California, where she died. While she was there in idleness a benefit was planned for a charity and Mrs. Barrymore was asked to appear. As she was under contract to Mr. Frohman and could not play without his permission, she wired him at length requesting permission to give a performance. In reply to her wordy dispatch came one from the manager which was as abnormally short as her's had been long. "No," was all it said. Mrs. Barrymore forthwith sent an acknowledgment of her manager's message. It simply read "oh!"

Frederick the Great had little respect for religion or its devotees, though he paid outward heed to the forms of the church. On one occasion a certain abbot at Camenz had succeeded Tobias, an old friend and favorite of Frederick. The king disliked the new abbot as heartily as he had liked the old one, but, having been hospitably entertained by him during a visit to Camenz, he deemed it fitting to recognize his host's attentions by some special mark of royal grace, and, calling the abbot to his carriage window as he was about to drive away from the monastery gates, said to him: "Ask me a favor." "Sire," observed the abbot, "our second bass choir singer is recently dead. Doubtless your majesty can dispose of many chorists in Berlin. Will my all-mightiest, all-serenest monarch deign to bestow on us with a second bass?" The king after a moment's reflection replied: "I'll send you one from Neustadt on the Dosse."

It flashed across the abbot's mind that Frederick had some short time previously set up an establishment for improving the breed of asses in the very town mentioned by him, and, foreseeing what sort of bass singer the king's peculiar humor would prompt him to forward to Camenz, he promptly rejoined: "Most dread sovereign, in token of our gratitude for your gracious bounty and in accordance with the custom

of our order we shall bestow upon our new second bass the name of its exalted donor. He will be known in our choir as Frederick Secundus!" The king made no attempt to return this dexterous homethrust. He never again alluded to an episode in which he felt that he had been thoroughly worsted.

Chicago Tribune: "Billiger McSwat, what do you mean by coming home so late for your dinner?"

Mr. McSwat said nothing.

"Isn't it enough that I'm worried to death with the housecleaning, and there's a buzzing in my head, and I hardly know which end I'm standing on, and every minute counts, and it's all I can do to get the meals ready, without your keeping me waiting half or three-quarters of an hour like this?"

Mr. McSwat said nothing.

"Here I've been working my life out for the last three days, and I never saw the house as dirty as it is this spring, and it does seem as if the girl couldn't be stupider than she is to save her life, and I don't believe you sympathize with me a particle, either."

Mr. McSwat said nothing.

"And if the man of the house won't take any interest in having it made fit to live in, and doesn't care how it looks, and wants to stay away from it as much as he can and as long as he can, and leaves the whole business for his wife to look after when her eyes are full of dirt and he throat's dry, and she has to hire a ma herself to pound the carpets because the girl's too lazy or too tired, it seems to me that's enough for one woman to endure!"

Mr. McSwat said nothing.

But his eyes were full of sympathy for his wife as he unfolded a sheet of card-board upon which he had written at his office before he started for home the following inscription in great, staring letters:

"Recommendation by the health authorities: When you are cleaning house, keep the mouth closed."



Mrs. Anna C. Simpson, grand secretary; Judge Evans, Dakota City, grand patron; Mrs. Louise Mathews, Fremont, grand matron; Mrs. Marie Streeter, Crete, associate grand matron; Henry Hurd, Harvard, Neb., grand patron; Mrs. Carrie Wright, Schuyler, Neb., grand treasurer; Mrs. Kate Hewitt, Neligh, Neb., grand lecturer; Mrs. Stella Carr, Aurora, Neb., grand conductor; Mrs. Mary Ritterbush, Nelson, grand Esther; Mrs. Blanche Williams, Ainsworth, grand Martha; Mrs. Laura McNeer, Blue Hill, grand marshal; Mrs. Romantha Gower, Pender, grand chaplain; Mrs. Bertha Evans, grand warrior; Mrs. Emma Tyler, Lincoln, grand Ruth; Mrs. Elizabeth Raymond, Creighton, grand Adah; Mrs. J. K. Wright, Filley, grand Electa.

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