Gossip About Plays, Players and Playhouses

EXPERIENCE has taught us that if we just wait long enough, and with due patience, we will get all that is coming to us. Nowhere is this more beautifully and completely exemplified than in connection with the theatrical season of Omaha. It always starts well, and almost always ends in a blaze of glory. Sometimes it sags badly in its middle reaches, but this is because the big stars are required to satisfy the demands of the theater patrons of New York and Chicago and a few other places that have an advantage over Omaha in the way of securing attractions. Yet, and also, however, if we can restrain ourselves until the proper time comes we nearly always have the privilege and frequently the pleasure of seeing some of the best of the season's attractions. And this is true this season. The advent of John Drew and Margaret Illington is not exactly "the first low wash along the shore where soon shall roll a human sea," but it is a pleasant assurance that the road to Omaha is not blockaded and that the powers that be in the "syndicate" have not forgotten we are on the map. This engagement and some that are given out from the office of Manager Burgess are enough to compensate for an even longer time of waiting. In fact, the announcements have raised anticipation to that pitch where people can hardly restrain their impatience and wait for the fullness of time. Omaha's season of 1906-7 is to have an ending as brilliant as that of any of recent years.

Age has its advantages, even to a playwright. In the enthusiasm of youth the whys and wherefores are frequently overlooked in the zeal to set things right, and not infrequently the logic of facts knocks endways some most alluring proposed state of affairs. Mr. Arthur Wing Pinero is proving this postulate. He began with the fervor of a knight errant newly fledged and full of zealous desire to do things for the uplifting of humanity. To be sure, his first successful works were comedies so light that they hardly seem his at all. The long list that precedes "Trelawney of the Wells" serves to mark the various stages of his progress, but that may fairly be said to denote the unfolding of his real powers. "The Gay Lord Quex" contained more or less of strength, but in "The Second Mrs. Tanqueray" he probably reached his zenith. He assailed boldly one of the conventions of society, probably the one most rigidly adhered to, and handled his attack with consummate skill. He enlists a tremendous deal of sympathy for Paula, and almost convinces one that she was entitled to the sympathy she was denied. But he did succeed in establishing that about the good woman is something a bad woman cannot understand, and that in some degree this condition is reciprocal. Maybe if Paula had been better understood by her stepdaughter she would not have been driven to suicide. And yet it seems logical that the misunderstanding should have existed. In "Iris" the same answer is returned to the same question, though not in exactly the same way. Iris Bellamy only in a way compares to Paula Tanqueray. It was sordid selfishness that led Mrs. Bellamy into her entanglement with Maldonado; she could not restrict herself, and practically sold herself to the man she affected to despise. His money afforded her the luxury she craved, and she secured it at the sacrifice of everything else in the world. Maldonado offered her marriage, but she preferred to refuse him the honorable right to provide for her in the vain notion that the man she loved would return from abroad and wed her. He came and on learning the truth he forsook her, while Maldonado simply turned her into the street. Paula Tanqueray had earnestly tried to make what amends she could, but happiness was not for her because of that hard and fast convention of society.

The storm that "Iris" raised led Pinero into a whimsical mood, and he sought to confound his critics with his satirical doll play, "The Wife Without a Smile," but this, shorn of what was admitted to be positively indecent, became simply absurd, and was abandoned. "Letty" followed, a case of "put yourself in his place." It is something of an echo of "The Gay Lord Quex," with a stiffer application. The hero, just at the moment when he is about to complete the seduction of Letty, learns of his own sister's defection, and his denunciation of the man in that case fits himself so well that the affair ends right there, and Letty goes back to her clerking to subsequently become the discontented wife of a man in her own station. As Captain Cuttle so frequently said, "The moral of this lies in the application of it." It is merely the personal equation that Pinero presents in "Letty," and its answer is as clear and unmistakable as anything can be. He has ceased his quest, and is showing people things as they are; no longer bent on the immediate reform of mankind and the rearrangement of social customs, he is busy presenting some pictures of mankind in the concrete. Not always attractive, and never flattering, these pictures are terribly true, as witness "Iris" and "Letty."

The further evidence of his advance in wisdom and strength is afforded by his most recent success, "His House in Order." It is a tale with a moral, an amplification of the rule laid down by Sidney Grundy for the management of second love affairs. "Before you enter on the new love, be sure that you are off with the old," says Mr. Grundy through the mouth of one of his characters. The wife in "His House in Order" is a very womanly woman, and in her love for her husband she puts up with a great deal of hectoring from the relatives of his first wife. She happens to be a different sort of woman from the dead and gone lady, and is continually reminded of the manifold virtues of the dear departed, alongside which her minor defects become as mountains. She would be more or less than human if she did not resent this, and come to look on the dead woman as her dearest foe. When, therefore, she comes upon the letters that prove the infidelity of her predecessor, her day of triumph seems at hand. Just as natural as her resentment is her desire to expose the hypocrisy of the sham angel whose memory has been perpetuated at the expense of her peace. How easily she can shatter that idol and topple it into fragments from its pedestal to the dust. How sweet her vengeance, and what satisfaction it would be in seeing the humiliation of the relatives of the dead and gone sinner, so long held before her eyes as the incarnation of all that is good and desirable in woman. It would prove to her husband, too, who was the true wife, she or the dead woman who still held so much of a place in his heart. Fate had been good to her, to place this weapon of revenge in her hand.

Along perfectly logical lines Mr. Pinero reaches this climax. A weaker man, or one with less faith in his position, might have very easily spoiled this situation. It is not so easy to convince a woman that she must forego her revenge, but Mr. Pinero does it. And by means as logically strong and ethically correct as he attains his first climax. The husband's brother surprises the wife in possession of the letters and to him she confides her intention. He has been the only one to sympathize with her, and now he ought to rejoice with her that her day of emancipation from the shadow of the grave is at hand. But he shows her another way. The affection of her husband is the one thing for which she most pines; if that can be won, would it not be better to let the dead woman alone? Was not the proposed vengeance rather a paltry thing, after all? The woman who had sinned was dead, and at the grave all should be forgotten, or, at least, forgiven. The blow would only fall on the living, and its effects could not be foreseen. The child would suffer and the husband would be stricken down. If the meddlesome relatives could be gotten rid of and the affairs of the house set into order without exposing the secret of the dead woman, was it not wiser to do so?

With fine effect Mr. Drew drove home the Pinero argument, and by his earnest way carried conviction to all. The point was carried and he secured the safety of the dead wife. But the happiness of the living was not yet won. He still had the task of convincing his brother that his affairs at home were not what they should be, a task approached with fine tact and argument as convincing as that which turned the wife from vengeance. The house is set in order. In its very simplicity resides the strength of the play. Mr. Pinero has always drawn well, his idea of contrasts being such as invariably secures the perfect result. His later work has not been so full of color as were his earlier, nor do his lights and shadows chase each other so sharply across the screen. His manipulation of chiaroscuro, if that term may be applied, is more deft, just as his understanding of the springs that actuate humanity in its passions and prejudices is more definite and comprehending. He has mellowed as he has grown, and his "age is like a lusty winter—frosty, but kindly." The acerbity of his disappointment with Paula found its expression in "Iris," and his derision of the critics and public alike for their treatment of Mrs. Bellamy was poured out in "The Wife Without a Smile." His recovery from this mood was hardly complete when he gave us "Letty," but in "His House in Order" we find a Pinero of promise for plays that will approach the great human problem in a more hopeful spirit, yet with the wisdom of experience.

Stage Jealousy.

Emma Dunn, whose resignation from Richard Mansfield's company some time ago, following charges of ill-treatment which she made against the actor, is not the first leading woman to have trouble with the star, nor will she be the last. Indeed, the constant warfare that goes on between the leading man and the leading woman member of a theatrical company is one of the most interesting, although it is one of the least known, incidents of life on the stage.

Before Miss Dunn left the Mansfieldian service Katherine Grey had left it, and Isabelle Irving, and Florence Rockwell, and Florence Kahn, and several others. But Mansfield is not the only leading actor that leading women have quarreled with.

Long ago, in David Garrick's time, a leading woman of the day complained because Garrick would not let her speak with her face to the audience as often as he did himself. She complained that Garrick subordinated the interest of the play to himself, which is a charge which various persons have brought against various actors ever since, and which likely was brought against actors back in the days of the first productions of the plays of Aristophanes and Sophocles.

Margaret Anglin, who now is playing in "The Great Divide," and who is under contract to Henry Miller, was reported a little while ago as having quarreled with Miller, who plays the leading male role in the play, and as being about to pass under the management of James K. Hackett. The latter wired: "Hear you are going to appear under my management. Glad to hear it. Regards to Henry." "Henry" was Miller.

Trixie Friganza is one of the actresses who has had her troubles lately. She went out as leading woman in the new musical piece, "The White Chrysanthemum," but she sang a song so well that the leading man could not find it in his heart to forgive her. She wired to her sister, Bessie Friganza:

"I have been Janvierd out of the show."

This new word, "Janvierd," comes from the actress, Emma Janvier, who appeared in the New York production of "The Spring Chicken," but who did not come to Chicago with that organization. She had quarreled with Richard Carle, the star of the piece. At first he claimed that under his contract the actress could work for nobody except him, but, after much squabbling, she got a chance to go to work. Another actress who has had business troubles with Carle is May de Souza, the Chicago prima donna, who now is playing successfully in London. She sang the part of Miss Worthington in Carle's old Dearborn theater success, "The Tenderfoot," and she and the star never could get along well together.

Frank Daniels, the comedian, has his troubles with his support every little while. In his new piece, "The Tattooed Man," he was accused not long ago of robbing one of the members of his company of a bit that member had made. Daniels came out and took the bows that were intended for the other player. The friends of that player made a lot of noise about it, and Daniels defended himself upon the ground that it was intended that the character he played should be the most important one in the piece.

William Faversham is one of the stars who has had least trouble with the members of the companies that support him. He carries the same mechanical crew year after year. He says that he finds that their criticism of the plays in which he appears is helpful, and that they cannot be deluded into thinking that he has a winner simply because a lot of first nighters make a lot of noise. It was in defense of the women of his company that Faversham reprimanded a theater party in Baltimore not long ago, appealing from them to the gallery of the theater for support, and getting it. On that momentous occasion he prefaced his remarks with the straight-from-the-shoulder lines, "There is a bunch of talking drunks on the first floor, and they are annoying me."

George Cohan's troubles with his leading woman when she was his wife, Ethel Levey, culminated in the divorce court. Before that stage of warfare was reached there had been frequent disagreements, even in the wings, and the love they made to each other on the stage was a joke.

In stock companies it is a rule rather than the exception that the leading man and the leading woman look at things from different points of view. Most plays are written for a particular star, either a man or a woman, and the rest of the players in the piece do not expect to find themselves in possession of characters to play as good as that which the star has. Now, when these plays pass into the stock companies for playing there, either the leading man or the leading woman finds that there is one part in the play stronger than the one which he or she has.

This discovery naturally is followed by some heart burning, for in a stock company the popularity of the leading man and that of the leading woman usually are about the same. The consequence is that then come charges of one player trying to cut into another's lines, and exits, and entrances, and all the rest of the little things that outside of the theater would not call for a second thought, but that in the theater are regarded as of almost life and death importance.

In some companies in which the husband or the wife of the star appears, although not in a leading part, there is likely to be trouble. Still, Blanche Walsh's company, in which this situation occurs, is remarkably free from disturbance. William Travers, her husband, is in the company, but he is not the leading man. There have been organizations in which this situation has resulted in a great deal of trouble on the stage, but Miss Walsh has had none this year.

Still there are plenty of other companies in which there is almost continual strife, and the bird of peace never gets overtime in the show business.

Coming Events.

Direct from her metropolitan triumphs at the Astor theater, Miss Annie Russell comes to the Boyd Tuesday and Wednesday matinee and night, appearing as Puck in Wagenhal & Kemper's beautiful production of "A Midsummer Night's Dream." It was said in New York that this presentation of Shakespeare's comedy was unique in the history of the play in this country. In making the production the spectacular features usually associated with the play have been greatly augmented and enlarged upon. The fairy world of "A Midsummer Night's Dream" is a round of playfulness, in which imagination is the substance and in which hard fact runs into fantastic shapes that mock reality. A fairy company surrounds the mortals with its joyous ring and leave happiness in its wake. It has been the earnest effort of the management to realize all this in the present production, so that the fairy spirit will be present with all its life and sunshine and fantastic revelry. In the role of Puck Miss Russell is said to be a perfect embodiment of the merry household fairy and that before this Puck's elfish tricks and loving mockery all cobwebs of dignity and chill are obliged to vanish. There are one hundred members in the company supporting Miss Russell, chief among them being John Bunny, Oswald Yorke, Lansing Rowan, Lionel Adams, Thomas Coffin Cooke, Catherine Proctor and James Young.

On Friday night, for one performance only, Henry B. Harris will offer for the second time this season at the Boyd Charles Klein's play, "The Lion and the Mouse." The company is the one that was first seen in Omaha last season, headed by Arthur Byron and Gertrude Coghlan and containing besides Mr. Byron and Miss Coghlan, Joseph Kilgour, Grace Thorne, Malcolm Duncan, Christine Blessing, A. S. Lipman, Edith Shayne, William H. Burton, Edward See and a number of other well known players.

"When Knighthood Was In Flower" has been selected for the bill at the Burwood for the coming week. Miss Petties will have the part of Mary Tudor, the imperious and self-willed girl, who shows finally that she has a heart as well as a wit. Miss Spencer is set down for Anne Boleyn, and Miss Maycliffe for Jane Seymour, each of whom figures as wife to Henry and victim as well. Miss Hudson will be Queen Katherine of England, the mother of Queen Mary, and also a victim of Henry. John Davies will have the role of the royal brother who found himself unable to drive his sister into a marriage she detested, and Mr. Morrison will be seen in the part of Charles Brandon, the honest gentleman, who won a king's sister for a bride by simply being honest. John Todd will play Sir Edwin Caskoden and Mr. Hartford will be d'Angouleme, dauphin of France. The long cast calls for a number of extra people, but it will be put on in its entirety. Mr. Hartford has prepared an adequate setting for the play, and Mr. Phinney will attend to the state setting, so that it will be perfectly appointed. The first performance will be given on Sunday afternoon at the matinee, and it will be repeated each evening during the week and at matinees on Tuesday, Thursday and Saturday.

Charles E. Blaney's latest melodramic sensation, "Kidnaped for Revenge," with Will H. Vedder as its star, which comes to the Krug for four days, starting matinee today, with scenery, company and effects, is all that could be desired.

The attraction at the Krug theater on next Thursday, Friday and Saturday will be that unique and genial character study, "A Poor Relation," rendered famous by that inimitable comedian, Sol Smith Russell. Nothing else that Mr. Russell ever did in a field of eccentric impersonations peculiarly his own so endeared him to the public as his delineation of Noah Vale, the poor inventor whose heart was as big as his body, even though his purse was empty, cheated as he was out of the fruits of his labor. The love of Noah Vale for the little boy whom he befriends is the tender and pathetic feature of the play, enlivened as it is by the humorous incidents characterizing the scenes between the two. Of these situations the most amusing is that in which Noah Vale deposits the boy in an empty barrel and removes the lad's trousers in order to sew buttons on the garment, without shocking the little fellow's sense of modesty or that of the spectators either. The story of te drama, dealing with the theft by the villain of the inventor's plans of a mechanical design destined eventually to make him wealthy, is skillfully and absorbingly told. Romance is woven into the tale, which ends happily with the ultimate recovery of the stolen goods and the final triumph of Noah Vale, who realizes the good fortune his own brains and inventive genius have earned and who wins the girl he loves.

Another excellent bill is promised at the Orpheum, starting matinee today. The big magnet of the program will be Valerie Bergere, who comes with a new playette entitled, "A Bowery Camille," which is declared as good a vehicle for her talent and to be as carefully and elaborately staged as was her production of "His Japanese Wife," "Billie's First Love" or "Carmen," in each of which she scored a marked success. Among those to come here for the first time will be the Royal Musical Five, a recent European importation. The Pantzer trio, including the shapely Miss Pantzer, who is good to look upon, will offer a mixture of comedy and parlor gymnasts. Eccentric comedy will be the specialty of the Kremka brothers, who also make their first visit here. Those likely to receive a warm welcome from old friends and admirers are Warren and Blanchard, the comedian and the singer. Fred Warren is a rollicking funmaker, while Al. Blanchard relies on a fine voice for favor. Aurie Dagwell is said to be a pretty girl, who sings the old songs charmingly. William H. Maxwell and Daisy Dudley, accomplished vocalists, will have a dainty little singing comedietto, by Will M. Cressey, called "For Sweet Charity," and the concluding feature will be the new kinodrome pictures.

Louise Carroll's charming story, "Alice in Wonderland," dramatized and set to music by Miss Hope Leonard of New York, will be presented at the Auditorium April 26 and 27, in the form of an operatic extravaganza. This undertaking will be promoted by Omaha camp No. 1, Woodmen of the World, assisted by all other Woodmen of the World camps in Omaha, South Omaha and Council Bluffs, for the benefit of Camp No. 1. The play will be gorgeously staged, with appropriate scenery, beautiful costumes and scenic effects of unsurpassed magnificence. There will be 250 young people in the cast and chorus. These performers have been rehearsing for a week and tomorrow night the director will be present to take charge of the rehearsals from now until the date of the performances. The Woodmen of the World camps in Omaha, South Omaha and Council Bluffs have all joined in an effort to sell tickets and in all probability the Auditorium will be crowded to its full capacity at all three performances.

Gossip From Stageland.

Last Monday night in London Marie Tempest produced "The Truth," Clyde Fitch's latest play, in which Mrs. Bloodgood failed to win the desired approval on this side.

Margaret Wycherly will appear in a new play by Bayard Veiller entitled "The Primrose Path" at New Haven tomorrow night. It will be given a spring tryout, and, if successful, will have metropolitan hearing in the autumn.

Mrs. Sol Smith was 77 years old on March 19 last. Despite her great age she is still active and sailed for Europe last week with the Sothern-Marlowe company and will play the Nurse in the European performances of "Romeo and Juliet."

George M. Cohan has agreed to write half a dozen vaudeville sketches for Klaw & Erlanger. The new tabloid musical plays are to be in one act and two or three scenes without waltz. From fifteen to twenty-five people will be employed in each. One is to be a condensed version of "Little Johnny Jones," but all the others are to be entirely new.

"The Silver Box" has failed insofar as being a suitable play for Ethel Barrymore, and it has been succeeded at the Empire, New York, by a revival of "His Excellency the Governor," with Miss Barrymore in the part of Stella, originally played by Jessie Millward. Later "Cousin Kate" will be revived, to be followed in turn by "Sunday," with special matinee performances of "Carrots."

Rehearsals of "The Round up," Edmund Day's new drama of life in the southwest, which have been in progress at the New Amsterdam theater, New York, for the last four weeks, will be transferred this week to the stage of McVicker's. The theater will be dark next Sunday evening, when the final dress rehearsal will take place in order that all may be in readiness for the first performance on Monday, April 15.

E. H. Sothern and Miss Julia Marlowe will open their London season at the Waldorf theater on Monday, April 15. The engagement will cover a period of six weeks, during which time it is planned to give twelve plays, the entire equipment for which was taken abroad. The first week will be devoted to "The Sunken Bell," "Jeanne d'Arc," "Twelfth Night" and "As You Like It." The second week will be given over entirely to "When Knighthood Was in Flower." The much heralded visit of the Sothern-Marlowe company to the castle of Elsinore, where "Hamlet" will be presented, has been scheduled for June 4.

Details regarding Miss Maude Adams' first appearance on the London stage have been made known by her manager, Charles Frohman. The present tour in "Peter Pan" will engage the actress until May 29, when the San Francisco engagement will be completed. The company will then return to New York without stops and play a farewell week at the Empire theater. During this week the cast, which has already been chosen for Miss Adams' support in London, will be assembled at the Empire for first rehearsals. The entire company and production will sail on June 14 and on July 9 Miss Adams will make her debut before an English audience at the Duke of York's theater in a new play by J. M. Barrie, the creator of her greatest successes.

In his address to the graduating class of the American Academy of Dramatic Arts at the commencement exercises held recently at the Empire theater, New York, Francis Wilson gave the following ten commandments as guiding stones to the stage aspirant:

1. Act on the stage, not off.
2. Be modest in bearing and speech.
3. Speak English, not "tenderloin."
4. Be earnest in your acting.
5. Be prudent with your earnings. The period of the average actor's earning power is brief.
6. Know a great deal about your own profession and as much as you can about everything else.
7. Don't accept success as too personal. Hamlets and Juliets have come and gone, but the plays go on forever.
8. Don't ascribe failure to bad luck. "Luck," as Lowell says, "is the prerogative, the reward of valiant souls."
9. So be valiant—and lucky.
10. Be true to your art, and above all, be true to yourselves.

Music and Musical Notes

THIS week will be marked by two worth while recitals. Tomorrow evening Mr. and Mrs. Thomas Kelly, assisted by the choir of St. Mary's, will give their annual concert at the St. Mary's Avenue Congregational church. This yearly program is always looked forward to with the keenest interest. Many new songs find their way to favor through the Kellys. They are particularly good at hunting up compositions of worth, both new and old. Their manner of presenting them is invariably attractive. The choir made its first appearance in secular work last year and was so successful that it will bear an important part in this year's program. Miss Hancock, as usual, will do the accompanying. Her playing is growing more finished every year.

The program is divided into three parts and is original in its makeup. In the first part Mr. Kelly will sing a group of songs of varied interest—Tennyson's beautiful song, "When Stars Are in the Quiet Skies," with music by Clarence Lucas, who arranged the "Perr Gynt" music and conducted it during Mr. Mansfield's tour; three of the gems of Robert Franz's songs, "Au Meinen Grossen Schmerzen," "Weil Auf Mir du Dunkles Auge" and "O Danke Nicht;" two Irish songs, real antiques, "Trottin' to the Fair" and "Beside the River Loune;" and the stirring Kipling song, "Mother o' Mine," put into music by Frank Tours. Mrs. Kelly and the choir, with organ, piano and chimes, in De Koven's "Legend of the Chimes," ends this part.

The second part will consist of five beautiful numbers sung by Mrs. Kelly and two choral numbers of rare beauty. Mrs. Kelly's songs are "Amarilli" (old Italian), "Pastorale" (old English—Carey), "Slumber Song" (antique Irish) and two of the modern songs, "Allerseelen," by Richard Strauss, and "O Mer, Ouvre-Toi," by Delibes. The choral songs are "Who is Sylvia?" (Schubert), arranged for full choir by Mr. Kelly, and Nells W. Gade's "Water Lily." In part III Mr. Kelly will sing three of those exquisite "Chansons Grises" (Grey songs), by Reynaldo Hahn, in French, and Stevenson's "Requiem," set admirably to music by Sidney Homer; "Cavaliers and Roundheads," a rousing dramatic ballad of the Cromwell times; "My Bairnie," a modern Scotch song, by Kate Vannah, and "Lady Moon," by Bruhns. Mrs. Kelly will sing Henschel's "Spring" and "They Say," by Randegger, closing with a group of children's songs from "A Child's Garden of Verses," set to music by Ethelbert Nevin and Henry K. Hadley. The choral ballads, "Bendemeer's Stream" and "Annie Laurie," close the program.

Friday evening, April 19, Arthur Hartmann will give a recital at the Schmoller & Mueller auditorium. Hartmann is in the very front rank of living violinists. Some critics have called him the greatest. Those who have heard Ysaye, Martea, Sauret, Kubelik and Kocian in their concert work in Omaha will enjoy all the more listening to Hartmann and judging in what way his playing differs from his famous contemporaries. A red letter night is in store for music lovers. Hartmann will play the D minor concerto No. 4, Vieuxtemps, the famous Bach Chaconne for violin alone, Carl Busches' Indian Legend, his own rhapsodie "Elijen." The program will end with a transcription of MacDowell's "To a Wild Rose," which Mr. Hartmann has made and is playing on all his programs, and the Airs Russes, by Wieniawski. Adolphe Borschke will accompany Mr. Hartmann and will play two groups for the piano.

I came across the most interesting appreciation of Hartmann in the Leader. I give it in part. Pay attention to the good hard common sense advice about memorizing and practicing. How work amounts to nothing without intelligence.

Hartmann evidently did not care to "talk shop," although he was finally drawn into it, and chatted in a very fascinating way about his own concert work, his compositions and his teaching. When his work is done for the day he likes to put it aside and engage his mind with other things. He does not dance or play cards, but he loves to walk, and he reads widely and studies incessantly—not limiting his researches to music. He dips into the literary treasures of all lands.

He believes that technic cannot make a musician, that it is to be acquired, and, in a sense, forgotten. He says he would find it impossible to practice as long as four hours a day, and he does not require it of his pupils. He thinks it crushes the music out of them. What he tries to do is to waken their imagination, which, he declares, is the most real thing in experience. To that end he gives them books to read and insists on their attending concerts. He scorns violin playing, that is, simply as exhibition of skill. He demands the emotional quality.

He thinks that violinists have more temptations to narrowness than other musicians, because they have their own little voice to think of, while the piano, for instance, though it lacks the tone color of an orchestra, still presents an orchestral effect. Therefore, he studies his solos at the piano, playing the piano score and carrying the violin melody in his head. This gives him the entire effect at once. Then he goes out for a walk and works out the entire selection, even the difficult technic, with his brain. When he comes to play his work is not cold and lifeless, but fragrant with the breath of the out of doors and pulsating with warmth and color.

He loves Bach, and believes that to interpret him correctly the musician must study his predecessors, whom he absorbed and surpassed, and must understand the peculiar ornamentation of his period, so that the works be played exactly as Bach wrote them. He felt so strongly the liberties violinists have taken with the works of this master that he wrote a fiery denunciation of their methods, which has been widely translated.

Mr. Hartmann is deeply in sympathy with MacDowell, America's foremost composer, and has transcribed the beautiful bit, "To a Wild Rose," and had it published for the benefit of the MacDowell fund, putting it on his program to give it prominence.

To be a great violinist, to be widely traveled, widely read, an experienced teacher, and to be still standing on the very threshold of life, that is an experience we might all covet. We shall hear more and greater things of Hartman.

Grand opera—only one week off! In Chicago, where the Conried company is now playing, the houses have been packed, and the criticisms enthusiastic. Mr. Hubbard of the Tribune says Caruso's voice is as rich and gorgeous as ever. His worshipers gather in the same old way. Chicago has evinced large interest in Geraldine Farrar. She surely has a spark of genius wrapped up in her unique personality. Her appearance in Omaha as Nedda in "Pagliacci" will be eagerly awaited. There is a possibility that the school children will have a chance to hear "Haensel and Gretel." In Germany the children flock to this opera. I was at the Metropolitan the afternoon of Lincoln's birthday. The house was packed with children. I was able in the boxes to identify the little John Jacob Astors, a Vanderbilt or two, and even a Gould. Such excitement as there was when Gretel pushed the awful old witch into her own furnace, and all the gingerbread children were disenchanted with a loud bang and came running to the front of the stage. It is all very exciting. Mrs. Roosevelt made a special trip from Washington with her children to see this charming little fairy opera. No child who loves her Hans Christian Andersen should miss this bit of fairy lore. The sand man, the dew fairy, the fourteen angels, the old witch, the enchanted children and the candy house are there, right in front of your eyes. In the end Haensel and Gretel get safely back to their parents. Appended for reference are the operas with their casts.

At the matinee there will be a great double bill, at which two operas will be given. The first of these is the beautiful fairy opera of Humperdinck, "Haensel and Gretel," which has been one of the greatest successes of Mr. Conried's career as an impresario. This will be followed by Leoncavallo's opera, "Pagliacci." At the evening performance Puccini's "La Boheme" will be given. These performances include the strongest repertoire that could possibly have been given. The cast of "Haensel and Gretel" will include Mmes. Louise Homer, Marion Weed, Bella Alten and Marie Mattfeld in the principal roles, and Miles. Shearman, Moran and Waechle in the minor feminine roles. The only male character in the opera will be sung by that great artist, Mr. Goritz, whose performance of Klingsor in "Parsifal" two years ago is still well remembered here. Alfred Hertz, the great German conductor, will direct the opera and the complete Metropolitan Opera orchestra of sixty musicians will interpret Humperdinck's remarkably beautiful score. The cast for "Pagliacci" will include the first appearance in Omaha of Geraldine Farrar, the American prima donna, whose sensational success abroad has been duplicated in her first season at the Metropolitan. Miss Farrar will sing the role of Nedda. The principal male character will be sung by M. Jacques Bars, who will sing the role of Canio, the jester. Antonio Scotti, one of the greatest of the Italian baritones, will sing the role of Tonio. The performance will be conducted by Signor Arturo Vigna.

The evening performance of "La Boheme" will again bring to Omaha the greatest of the world's tenors in Enrico Caruso, who will sing the role of Rudolpho. The occasion will also serve to introduce for the first time in this city another prima donna, whose Parisian triumphs preceded her great success at the Metropolitan Opera house. This is no less a person than Bessie Abott, who will sing the role of Mimi, in which she made her debut at the Metropolitan. The part of Musetta will be sung by Mlle. Alten, who always sings this role in the "La Boheme" performances in New York. Signor Vigna will conduct this opera.

The May Festival committee announces Wednesday and Thursday, May 8 and 9, as the dates for this year's concerts. The soloists engaged are: Lillian French Read, soprano; John D. Miller, tenor; Mrs. Wirthlin, contralto; Claude Cunningham, baritone; Carlo Fisher, cellist. First evening: Orchestral numbers; "Fair Ellen," Max Bruch, Mrs. Reed and Mr. Cunningham, soloists. Afternoon: Mrs. Wirthlin, Mr. Miller and Mr. Fischer, a recital. Thursday evening: "Elijah."

The closing concert of the season will be held in the new All Saints church on Friday, May 17. The society will present "The Crusaders," by Niels W. Gade. Mrs. Lucille Tewkesbury, soprano, and Mr. Garnet Hedge, tenor, of Chicago, have been engaged to fill the solo parts. The baritore solos will be sung by Mr. Charles S. Haverstock, the bass soloist at All Saints. This work is one of the most powerful and beautiful of modern cantatas and treats with the efforts of the Crusaders to recover the holy sepulchre from the hands of the infidels. The music abounds in passages of charming melody and great dramatic intensity. The society will also give a concert in South Omaha April 30.

Lovely jokes! When the signs for reserved seats for the opera were printed and came to the Auditorium they read: "Reserved Seats, $4." Alas! How oft do truth and poetry run amuck!

MARY LEARNED.

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