

Movie-Theaters Find Good Music an Important Asset

Orchestra of Forty-five Skilled Musicians Accompanies Silent Drama at the Old Academy of Music—House Also Possesses Excellent Organ—Scores of Masters Employed—Worthy Musical Organization at the Eighty-first Street Theater—Orchestra at Loew's New York Commands Formidable Répertoire—Theater Also Has Large Organ and Uses Excellent Music

THE movie-house having an orchestra of symphonic possibility is by no means restricted to the aristocratic theatrical district of Times Square. The old Academy of Music at Fourteenth Street and Irving Place, for many years New York's only temple of music, is now a motion-picture theater under the management of William Fox. It may seem a bathos for this house, which harbors memories of Patti, Nilsson, Gerster, Mario and Brignoli, to descend to the humble moving picture, but we must remember that the movie has long since grown out of a state of humility. In this case, the thing is done so very well that it justifies itself, and the ghosts of bygone voices are now replaced with very excellent music.

In the first place, the orchestra is an exceptionally good one, numbering forty-five men, and under the direction of Fred Quintrell it does its part in the entertainment in a thoroughly musicianly way. Mr. Quintrell is an Australian by birth and had his early musical education at the Adelaide College of Music. At the age of eighteen he was already wielding the conductor's bâton. The house has also a fine three-manual pipe organ formerly in a church and which has a mellowness that many a new instrument fails to possess.

Mr. Quintrell has a large music library at his command, installed in what was formerly Patti's dressing-room, and his accompaniments for the feature films cover a wide range. For "The Eternal Temptress," in which Lina Cavalieri is the star, Mr. Quintrell used such music as Richard Strauss's "Trau-merie," admirably arranged from the original piano version; Tschai-kowsky's "Song Without Words," and several numbers by Chaminade, including the "Pas des Amphores." The characteristic themes, mostly Mr. Quintrell's own work, are descriptive of the persons in the play and are musically interesting. Between films the "American Trio," consisting of a soprano, tenor and baritone, sang. These singers were not identified on the program, but their work was of a high order, as was that of Joseph Interranti, who sang solos. For "Du Barry," Mr. Quintrell's score, if it can be called that, is largely of music more often heard in the concert hall. For *Du Barry's* own

theme he has used Pierné's "Serenade Viennoise," and for that of *Cossé*, Flégier's "Love Song." Excerpts from Thomas's "Mignon" occur here and there, and the well-known gavotte "Amaryllis," said to be the work of Louis XIII himself. Also used are the *Drda* "Serenade," Massenet's "Scènes Pittoresques," and for the revolutionary mob scenes, Litolf's "Robespierre."

Eighty-First Street Theater

J. Walter Davidson is the musical director at the Eighty-first Street, with an orchestra of twenty. This theater does not attempt symphony concerts like those given by the Rialto and the Strand, but the accompaniments are in every case excellent both for the vaudeville acts and the film. In other words, it is a theater-orchestra as it should be, as it is in any first-class English theater, but seldom in any of the legitimate houses in the United States. The movie-house is an educational influence in more ways than one.

For "Nearly Married," with Madge

Kennedy, recently featured at this house, the film being of a high comedy character, heavy orchestral music was not drawn to any extent. Noticeable, however, were Victor Herbert's "Badinage" and the same composer's "Mlle. Modiste," a waltz by Waldteufel, the waltz from "Maytime," the popular "Beneath the Stars," the Wedding Marches from both "Midsummer Night's Dream" and "Lohengrin," the "Berceuse" from "Jocelyn," and for dramatic situations, the Overture to Rossini's "Barber of Seville."

Huge Répertoire at Loew's

At Loew's New York Theater, the bill, or rather, say, the film, is changed every day, and this naturally necessitates a change of music. It is well seen that this entails an enormous amount of work, a huge répertoire and a wide knowledge of music of every kind. The orchestra at this theater is under the direction of Jacob Ehm. Mr. Ehm has sixteen men under his bâton and a pipe organ with four manuals and upward of sixty speaking stops. Besides his duties at the playhouse, Mr. Ehm is organist and choir-master at St. Paul's Lutheran Church, Brooklyn.

Changing the film every day, it is not possible for one man to attend to the whole musical side of the performance. Mr. Ehm has, therefore, associated with him Ernst Luz, who has a library of over 8000 numbers to select from. The character of music played depends, of course, upon the character of the film, but compositions are used by Richard Strauss, Saint-Saëns, Liszt, Chopin, Grieg and even Beethoven and Wagner. Rehearsal being impossible on account of the constant attendance of the men in the orchestra pit, the two o'clock performance is almost in the nature of a rehearsal, as the orchestra sees its music for the first time, but so high a state of efficiency has been attained that the audience never suspects that they are playing at sight. J. A. H.

his return was delectable. The "Chimes of Normandy" is still in a class with "The Mikado" and others of the same ilk, and is pleasant to look at when well given. Joseph Sheehan as *Henri* found the score a little too low in pitch to suit his resonant voice, and Daniel Denton as *Jean Grenicieux* displayed his tenor to advantage. The singing of Arthur C. Burgess, the *Gaspard*, was not pleasant. The star of the evening was undoubtedly the irrepressible *Serpolette* of Elaine De Sellem. Francis J. Tyler as the *Bailly* was equally as enjoyable as *Serpolette*, although not having as good an opportunity. Florentine St. Clair sang *Germaine*, and while her voice showed fatigue, her artistry was apparent. The staging was up to the excellent standard set by those productions of the Boston English Opera Company, and the attendance was much better than was to have been expected for holiday week. "The Bohemian Girl" next week will end the Chicago season for this company.

The Oscar Deis Piano School has been incorporated in the State of Illinois with a capital of \$1,000. The incorporators are Oscar Deis, president of the company; Blanca Metz Deis, secretary and treasurer, and George A. McCorkle. Mr. Deis is a musician of note and organist at the Holy Name Cathedral of Chicago.

Summon Italian Men Singers

The Italian men singers in the Chicago Opera Association must appear before the Italian consul Jan. 31 for examination to determine their fitness for military service. It is expected that all who are physically fit, now citizens of Italy, and under forty-five years old, will be called into the Italian army in the spring.

Cleofonte Campanini, general director of the Chicago Opera Association, gave a luncheon to representatives of the press Friday afternoon to introduce Sylvio Lazzari, composer of "Le Sauteriot," which will be given its world première here Jan. 14. Mr. Lazzari said that he had taken the opera from Paris, where the Opéra Comique was to give it its world première, and brought it to this country, partly because he admired America and was grateful to it for throwing its military weight to the side of the Allies, partly because he admired Maestro Campanini, and partly because he had a splendid opportunity to have it given propitiously by the Chicago Opera Association. Henry Hadley, composer of "Azora," and Arthur Nevin, composer of "A Daughter of the Forest," which are also being given their world premières in Chicago this season, were present at the dinner.

Moses J. Brines sang this month as soloist in "The Creation" at Milton College, Wis.; as soloist in the "Messiah" in Mason City, Iowa; at Ravenswood in the "Messiah"; at a recital in Chicago, and as soloist in Chicago with the Apollo Musical Club Friday night.

FARNSWORTH WRIGHT.

Josephine Earl, the comic opera star and pupil of the New York vocal instructor, Robert Hosea, sailed last week for London, where she will sing the prima donna rôle in the English production of the "Lilac Domino."

HADLEY'S "SALOME" HAS CHICAGO PREMIÈRE UNDER COMPOSER'S BÂTON

Tone Poem Well Played by Stock Orchestra and Makes Good Impression—Marie Kryl, the Soloist, Scores in Liszt's E Flat Piano Concerto—Swedish Choral Club Gives Local Première of Massenet's "Mary Magdalen"—Apollo Musical Club in Annual "Messiah" Performances—"Chimes of Normandy" Sung by Sheehan Company—Campanini Gives Luncheon to Press Men to Introduce Composer of "Le Sauteriot"

Bureau of Musical America, Railway Exchange Building, Chicago, Dec. 30, 1917.

HENRY HADLEY conducted his tone poem, "Salome," at its first Chicago performance, at the regular weekly pair of concerts by the Chicago Symphony Orchestra. A virile conductor, he held the ensemble with a firm grip, impressing the Hadley interpretation upon every phrase. There are many superbly beautiful passages in the work, effectively scored, and the playing of it gave it its full meaning. Dvorak's Symphony, "From the New World," and the restful "Pastorale" from Bach's "Christmas Oratorio" were the other works on the purely orchestral part of the program.

Marie Kryl was soloist in Liszt's E Flat Piano Concerto. This attractive young woman, looking more like a school-girl than a seasoned musician, played with such confidence and maturity of musical understanding that the audience forgot she was still in her teens. Fine feeling for tonal values, impeccable technique, clarity of execution, a highly developed sense of color and contrast, with poise and ease of manner, made her work thoroughly enjoyable. The concerto,

when played as she played it, is a highly interesting piece of writing.

A popular concert was played by the Chicago Symphony Orchestra Thursday evening, a movement from Beethoven's "Pastoral" Symphony, and several lighter numbers being performed. Frederick Stock conducted.

The Swedish Choral Club, Edgar A. Nelson conducting, gave on the evening after Christmas the first performance in Chicago of Massenet's oratorio, "Mary Magdalen." The work lacks the inspiration of much of Massenet's operatic writing. The performance went well, Mr. Nelson holding his forces right to their work, and the soloists did some good singing. Mabel Corlew-Smith, Lillian Wright, Burton Thatcher and Edward Atchison were soloists. The Massenet work was preceded by Hugo Wolf's "Christmas Night."

Apollo Sing "Messiah"

The Apollo Musical Club turned to Chicago this year for all of the eight soloists for its annual two performances of Handel's oratorio the "Messiah." The first performance, in Orchestra Hall, Friday evening, showed that the club is doing as fine singing as at any time in its long career. Only a small audience braved the storm to attend the concert. Moses J. Brines, tenor, sang well, although obviously handicapped by a cold. His middle register was warm and rich, his high tones were sweet, and he used his voice intelligently. Herbert Gould, basso, was uneven, his tremolo at times marring his singing, and again disappearing entirely. Frederick Gerhardt-Downing's contralto voice was small but pleasing. Lucile Stevenson, soprano, showed some hard edges to her voice. Harrison M. Wild conducted.

Henri, Marquis de Corneville, returned to his own at the Strand Theater this week and the foolery that accompanied



Jacob Ehm, Musical Director at Loew's New York Theater



Fred Quintrell, Musical Director at Academy of Music

W. HENRI ZAY VOICE

Formerly of London

Specialty. Development of "Operatic Timbre" and Diction. Author of "The Practical Psychology of Voice and of Life." Studio, 50 West 67th St., N. Y. Tel. Columbus 1405

CHEVALIER ASTOLFO

PESCIA

24 WEST 75th ST., NEW YORK

LATE OF MILAN

Teacher of Artistic Singing

Telephone, Columbus 4266

NEAL-SIMMONS

American Soprano Personal Representative M. L. STORRS 830 N. La Salle St., Chicago, Ill.

HELEN WEILLER

AMERICAN CONTRALTO CONCERT, ORATORIO

O
L
KLINE
V
E



SOPRANO

Miss Kline's voice comes in the "lyric" category. While this classification would indicate a "light" quality, there can be no question of the carrying power of her voice. Even in the far reaches of the huge theater her lightest pianissimo was effective and never missed a syllable of the text.

Admirable diction and free, forward tone production did much to establish this condition.

In addition to the technical efficiency of her work, Miss Kline evidences a grasp on the musical content of a subject in hand.

—St. Louis Times.

Concert—Oratorio—Recital

Mgt. Wolfsohn Bureau
1 W. 34th St., N. Y.

Address:—147 Bainbridge St. BROOKLYN, N. Y. TEL BEDFORD 564