

HARMONY AS WELL AS MELODY IN LEHAR'S MUSIC

"Alone at Last" Brings Operatic Composition Almost Wagnerian in Type.

By GAETANO MEROLA Gaetano Merola, who was formerly conductor of the Manhattan Opera House under Oscar Hammerstein, is now conducting Franz Lehar's opera, "Alone at Last," now at the Lyric.

There is something about the music of "Alone at Last," Franz Lehar's light opera, that has attracted both the real music lover and the individual whose musical diet usually consists of mere tunes. However, the novelty of introducing music in a light opera that approaches that of grand opera has quite confounded many theatergoers, even though it has pleased them. The success of the opera speaks well for the open-mindedness of the American public, for they have not only accepted but supported a distinct innovation in the realm of light opera.

Many of those who have heard the wonderful music of the second act of "Alone at Last" have accused Lehar of plagiarizing the music of Richard Wagner. This is not true, for it is distinctly Lehar, though the influence of the modern romantic school of music in the harmonic treatment of the themes and the use of the progressive tonal scale are discernible. To the untrained ear, this, of course, sounds like cacophony, but as one becomes more acquainted with the music, or to the one who is accustomed to hearing more than one theme treated at a time, it will be found that Lehar never abandons a coherency of melody. It is the substratum on which he has worked an exquisite musical embroidery.

If Lehar, in this act, and especially in the third scene, in which he followed the two principal characters of the opera to the summit of the Jungfrau, has found it necessary to employ the orchestration and harmonic treatment that is usually associated with grand opera, he has done it logically. No matter how little one may care for highly developed music, one would be offended if when Franz and Dolly reached the summit of the Jungfrau Lehar should have presented music with the rhythm of a popular one-step or fox-trot. These two, with their hearts crying their repressed love, leaving the sordid, scandal-mongering crowd below them, ascend to the glorious heights of the majestic Jungfrau, where in the sublimity of the clouds they are free to speak their love, their hearts untrammelled by the base conventionalities and motives of the pigmy world beneath them. Could Lehar have expressed himself any differently than he has if he wished to interpret their emotions and the glorious scene about them by means of music?

As Franz and Dolly left the commonplace and ordinary, so did Lehar in his music. The music is symbolical of the isolation of the characters; merely one thread connects them with the world below, and that is the recurring phrase of the Alpine call sounded on the French horns. Musically this scene is the most ambitious that has ever been attempted in light opera. In this scene and in the harmonic treatment of the melodies throughout the entire opera, and also in the attention bestowed on the orchestration, Lehar becomes as much a revolutionist to light opera as Richard Wagner was to grand opera. Before Richard Wagner burst all musical traditions in grand opera, the voice and melody were pre-eminent, the orchestra merely a means to an end, which, especially in the Italian school of opera, was to display the singer. However, Wagner changed all that and gave the orchestra as important a place in the score as he did the voice, and in many instances permitted it to dominate

THE METAMORPHOSIS OF GRUMPY—THE STEPS BY WHICH CYRIL MAUDE ACHIEVES HIS EIGHTY-THIRD BIRTHDAY



I. Mr. Maude arrives in his dressing room and opens letters urging him to take every care of his health, as men of 83 are susceptible to the climatic changes of travel.



II. The first step in the make-up—Hair and forehead.



III. Painting in elderly eyes.



V. The withered hands.



VI. The finished Grumpy of the stage.

Another Pantomimic Artist of the Dance

During the past two or three years, since the dance craze has overwhelmed almost everything else on the stage, it was accepted that the limit of novelty and newness had been reached in the art, but it remained for Mildred Macomber, who is making her first appearance in this country this year, to introduce something entirely new and unusually novel in a combination of dancing and acrobatics. The nature of the music demanded principals with trained and tried voices. It is not an exaggeration when I say that nearly 100 candidates were examined for the roles now sung by Marguerite Namara and John Charles Thomas before these two splendid singers were chosen. The chorus requirements were also very high, and from the first there was constant elimination of voices.

I have no doubt that the example set by Lehar in devoting as much attention to the orchestra as to the voices, and the coordination of the music with the action of the story, will have a tremendous effect on American composers of light opera.

Will Deming Be Poet Laureate?

The following is the application made by Will Deming which secured for him his summer engagement with Manager Walter Baldwin, of the Baldwin-Merrill Company.

Mr. Baldwin, let me say, having nothing on today—Cold outside, can't take a tramp, Have to spare a two-cent steam, Just a line to let you know, Won't take up your busy time, Though I've hustled like a Turk, Still you find me out of work, Advertis'd Dramatic Mirror, Situation not much clearer, Got some wires, two of three, Manager sent them C. O. D., Had some after, wouldn't go, Could have joined a gang of fighters, Or Dancer's Dirty Dime Delights, Hope your plans have now matured, This summer I've long endured, If you'd keep me out of lock, Organize another stock, Put me on your comic staff, I long to make the people laugh, Won't take up your busy time, With this 4—bad doggerel rhyme, Remember, if you will, Will Deming, known as Bill, Who wants to join your little stock, The famous Baldwin-Merrill stock.

Philosophy of the Theatre

THEN. There are excellent comedians who, outside of their art, are very silly.—Coquelin.

NOW. There are silly comedians who, outside of their art, are very excellent.—George Jean Nathan, in Puck.

DANCING THE SCHOOL OF CLEAN DANCING THE CLAYTONS 67 N. AVE. 12TH & ONTARIO STS. THE ONLY ORIGINAL SCHOOL OF Old Dancing

CHAS. J. COLL 8TH AND MARKET STREETS Dances Monday and Saturday 12 o'Clock Dance

WAGNER DANCING 1730 N. Broad Phone Dia. 838. MATINEE DANCE EVENING DANCE

EDWARD A. COLL TEACHER LEADER THEATRE 41st and Lancaster ORIGINAL

POLICE WHISTLE DIRECTS WORK OF NEW PICTURES

Herbert Brenon, Fox Film Corporation's Director, Depends on Novel Method to Direct

Almost any good motion-picture director can handle a small cast of players in front of a camera and produce a pleasing and worthwhile short feature film. Almost any director of ability can take a man or woman of intelligence before a camera and make the player do a "big scene" well.

But in all the world there are scarcely more than two or three directors who can handle 10,000 persons at once before a camera and produce results that astonish the human eye and brain.

At the very front rank of these few men stands Herbert Brenon, the motion-picture genius to whom William Fox, the big American film producer, has entrusted the tremendous job of making the Annette Kellermann million-dollar picture at Kingston, Jamaica.

Many details about this picture and the incidents connected with its production have been told to the public. There have been descriptions of the rejuvenation and reconstruction of a large part of the Island of Jamaica under William Fox's own expert direction. There also have been stories of the gnome city, with its thousands of child actors in the roles of dwarfs.

Autobiographies of the Players KITT O'NEIL

My father, a native of Tipperary County, Ireland, was educated in London, England, and became well known as a newspaperman and lecturer.

My mother was an Australian, whom he met and married in San Francisco. The couple went to Honolulu, for their honeymoon, and liked the country so well that they remained there a number of years.

My father was a warm personal friend of King Kalakou, and a frequent visitor to the royal palace. He was one of the pallbearers at the King's funeral. He took a great interest in the "Toukaus" (natives) and wrote and produced the first Hawaiian play.

The Hawaiians are naturally musical, the Queen herself being a rare musician and composer. Few Americans know that she wrote the Hawaiian song, "Aloha Ohe," meaning "ill we meet again." She gave my father an autograph copy years ago.

When I was six years of age, we moved to Seattle, Wash., and a few years later located in a small mining town in British Columbia, Canada. The place was having a "boom" and the cost of living very high. There were only two pianos in the town, and when I expressed my desire to take up music, I learned that I had to pay 50 cents an hour for the privilege of practicing.

My lessons were very infrequent, having to depend on a strolling musician that visited the town occasionally, so I might say I was self-taught. I also learned to play the guitar. At the age of ten I was playing the piano in the local orchestra and the big pipe organ in the church. Two years later the choir-master died, and I was made choir director, a position I held until I was 16. In the meantime, I had developed what my friends called a fine voice, and I retired from the choir to join an opera company. Later I became identified with the Savage Opera Company, remaining with it several seasons. I then went to Boston and studied the piano at the New England Conservatory of Music.

Completing my musical education, I entered vaudeville, doing a singing and piano act. I was called "The King of Vaudeville" and "The King of the Street." "Lost in New York," saw me and offered me the part of "Peggy" in the play. I hesitated, as my experience had been mostly in the concert and operatic field, but Mr. Grever prevailed, and after I played the role, he declared I was a "find." I am very happy.

DANCING When in Atlantic City Call at Our Studio 935 BOARDWALK

CLARAL School of Dancing 1643 N. Broad St. Philadelphia Six-Step Taught EASY TO LEARN BY OUR METHOD

EDWARD A. COLL TEACHER LEADER THEATRE 41st and Lancaster ORIGINAL

THE TOWERS CAMDEN'S FINEST ACADEMY OPEN ALL YEAR MONDAY AND FRIDAY EVENING

POLICE WHISTLE DIRECTS WORK OF NEW PICTURES

Herbert Brenon, Fox Film Corporation's Director, Depends on Novel Method to Direct

Almost any good motion-picture director can handle a small cast of players in front of a camera and produce a pleasing and worthwhile short feature film. Almost any director of ability can take a man or woman of intelligence before a camera and make the player do a "big scene" well.

But in all the world there are scarcely more than two or three directors who can handle 10,000 persons at once before a camera and produce results that astonish the human eye and brain.

At the very front rank of these few men stands Herbert Brenon, the motion-picture genius to whom William Fox, the big American film producer, has entrusted the tremendous job of making the Annette Kellermann million-dollar picture at Kingston, Jamaica.

Many details about this picture and the incidents connected with its production have been told to the public. There have been descriptions of the rejuvenation and reconstruction of a large part of the Island of Jamaica under William Fox's own expert direction. There also have been stories of the gnome city, with its thousands of child actors in the roles of dwarfs.

Autobiographies of the Players KITT O'NEIL

My father, a native of Tipperary County, Ireland, was educated in London, England, and became well known as a newspaperman and lecturer.

My mother was an Australian, whom he met and married in San Francisco. The couple went to Honolulu, for their honeymoon, and liked the country so well that they remained there a number of years.

My father was a warm personal friend of King Kalakou, and a frequent visitor to the royal palace. He was one of the pallbearers at the King's funeral. He took a great interest in the "Toukaus" (natives) and wrote and produced the first Hawaiian play.

The Hawaiians are naturally musical, the Queen herself being a rare musician and composer. Few Americans know that she wrote the Hawaiian song, "Aloha Ohe," meaning "ill we meet again." She gave my father an autograph copy years ago.

When I was six years of age, we moved to Seattle, Wash., and a few years later located in a small mining town in British Columbia, Canada. The place was having a "boom" and the cost of living very high. There were only two pianos in the town, and when I expressed my desire to take up music, I learned that I had to pay 50 cents an hour for the privilege of practicing.

My lessons were very infrequent, having to depend on a strolling musician that visited the town occasionally, so I might say I was self-taught. I also learned to play the guitar. At the age of ten I was playing the piano in the local orchestra and the big pipe organ in the church. Two years later the choir-master died, and I was made choir director, a position I held until I was 16. In the meantime, I had developed what my friends called a fine voice, and I retired from the choir to join an opera company. Later I became identified with the Savage Opera Company, remaining with it several seasons. I then went to Boston and studied the piano at the New England Conservatory of Music.

Completing my musical education, I entered vaudeville, doing a singing and piano act. I was called "The King of Vaudeville" and "The King of the Street." "Lost in New York," saw me and offered me the part of "Peggy" in the play. I hesitated, as my experience had been mostly in the concert and operatic field, but Mr. Grever prevailed, and after I played the role, he declared I was a "find." I am very happy.

DAWSON FOR DANCING 1715 Chestnut Street

Martel's Academy 1710 N. Broad St. Prof. Figle and Miss Cope

Al White's S. E. Cor. 15th and Chestnut

WE ARE PREPARED! To Teach Step Night, Moderate Rates

YES, ALONE AT LAST!

THEATRE SALE FOR ONE LAST! Large advertisement for a theatre sale, featuring a woman's face and the text 'THEATRE SALE FOR ONE LAST!'.

Many of those who have heard the wonderful music of the second act of "Alone at Last" have accused Lehar of plagiarizing the music of Richard Wagner. This is not true, for it is distinctly Lehar, though the influence of the modern romantic school of music in the harmonic treatment of the themes and the use of the progressive tonal scale are discernible.