delphia Gives a Memorial

Program

The concert at the Art Alliance last night "brought out" compositions of the first days. There was a portion of Wil-liam Wallace Gilchrist's "Quintet for Filiam Wallace Gilchrist's "Quintet for Pi-ano and Strings," written about 1890, and "Variations in F on an original theme," by Henry Albert Lang. This was the first c position submitted to the society by an applicant for composer-membership. It was not until last night -twenty-five years later—that it was given its first performance before the society. Two songs by Massah M. War-ner, also written about 1890, were sung. Both Mr. Warner and Doctor Gilchrist, now dead, were charter mem-bers. Mr. Lang was early admitted to bers. Mr. Lang was early admitted to membership, Two violin solos written by Philip H. Geepp, also a charter nem-ber and with Doctor Gilchrist, one of the founders, complets the program. These last were new compositions.

The program follows: Adagto and Scherzo from a "Quintet for Plano and Stripps." Piano and Stripgs."
William Wallace (liberrist, Musical Doctor)
(Charter member)
Miss Agnes Clune Quinlan, plane,
Frederick Hahm, tirst violin,
Carleton Cooley, second violin,
Louis Ferrar, violincello,
Victor da Comes, violincello,
Varialiums in F, on an original thems,
op. 17.

Placed by Mr. Lang.

It seems almost futile at this late date to analyze a quarter-of-a-century-old composition by a recognized master but the adagio and scherza from the Gilchrist "Quintet" cannot be passed over without at least mention of their spontaneous, inspiring melodies and the passionate urge of the adagio in particular. The fervent development is almost entirely in the topmost register of the instruments; when the music does touch a lower key it is merely as a starting point for another rush onward and upward. The "scherze" is very much like the humor of an ardent wooer, who tries to smile and be pleasant while the "apple of his eye" is dancing and making merry with another, Miss Agnes Clune Quinlan was at the plane, Frederick Hahn, first violin; Carleton Cooley, second violin; Louis Ferrara, viola, and Victor de Gomez, violencello, were the other players

Mr. Lang, whose symphony was per-

Mr. Lang, whose symphony was performed by the Philadelphia Orchestra a few seasons ago, played his own highly interesting variations. He developed some dozen and a half skillful variations from a decidedly simple, almost hymnal theme, for the most part through rhythmic and temporal changes. There was little bandying of the theme from one voice to another. Marie Zimfron there, and he tailed quite a lot There was little bandying of the theme because I met a boy yesterday who came from one voice to another. Marie Zim- from there, and he talked quite a let merman sang the two delightful War-ner songs, and Mr. Cooley and Mr. Goepp played the latter's charming little bits.

About it. He was a very interesting boy."

Miss Braithwaite waived the matter

illustrated by the announcement that Richard Ordynski, recently engaged stage director of New York city's famous Met-ropolitan Opera House, plays opposite Theda Bara in "The Rose of Bicod," a

Hew, film production.

Mr. Ordynski, who has three new ceperas on his producing list at the Metropolitan this coming season, has the leading male role in the photoplay, and is also the author of the story, which is Russian in character.

Mr. Ordynski, was in Lea Appeles while

Mr. Ordynski was in Los Angeles whi Mr. Ordynski was in Los Angeles while "Cleopatra." which William Fox is presenting at the Lyric Theatre in Naw York, was in the making. Interested always in art and having heard of the elaborate settings used in the production, Mr. Ordynski paid a visit one day to the Fox studios in Hollywood, just outside Los Angeles. The result of that trip was his writing of a histrionic contribution. his writing of a histrionic contribution to "The Rose of Blood."



Here he yawned, but covered it with a polite hand, and Oskar, his valet, came to the doorway and stood waiting. He was a dignified person in a slum-colored livery, because the King considered black gloomy for a child.

The Crown Prince stipped to the floor, and stood with his feet rather wide apart, looking steadfastly at Miss Braith walte. "I would like very much to see that boy again." he observed. "He was a nice boy, and kind-hearted. If we could go to the Scenic Railway when we are out in the carriage, I—I'd enjoy it."

could go to the Scenic Railway when we are out in the carriage, I—I'd enjoy it." He saw refusal in her face, for he added hurriedly, "Not to ride. I just want to look at it."

Mins Braithwaite was touched, but firm. She explained that it would be better if the Crown Prince did not see the boy again; and to soften the refusal, she reminded him that the American child did not like royalties, and that even to wave from his carriage with the gold wheels would therefore be a factical er-"I'm not sure. It has New York in wheels would therefore be a tactical er-

ror. Prince Ferdinand William Otto lis tened, and Oskar waited. And some-thing that had been joyous and singing in a small boy's heart was suddenly still

in a small boy's heart was suddenly still.
"I had forgotten about that," he said.
Then Miss Braithwaite rose, and the
Prince put his heels together with a
click, and bowed, as he had been taught mer songs, and Mr. Cooley and Mr. Gosep played the latter's charming little bits. The "Lullaby" is an effective, simple melody; the "Song and Dance" is rollicking good humor. V. H. L.

RICHARD ORDYNSKI

ACTS IN FILM PIAY

Metropolitan Opera Company's

Stage Director Succumbs to Appeal of Motion Pictures

The allurement of moving pictures is illustrated by the announcement that

Miss Braithwaite waived the matter waived the matter of yesterday. "In a republic," she said. Then Miss Braithwaite rose, and the prince put his heels together with a click, and bowed, as he had been taught to do. "Good-night," he said. "Good-night, your Highness," replied Miss Braithwaite rose, and the selves. But they do it very badly. The mass is always rather low."

"He said," went on his Royal Highness, pursuing a line of thought, "that the greatest man in the world was a man maned Lincoln. But that he is went out, and the door closed behind him.

He washed himself, with Oskar standing by holding a great soft towel. Even the towels were too large. And he brished his teeth, and had two drinks of water, because a stiffish feeling in his throat persisted. And at last he crawled throat persisted. And at last he crawled

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By MARY ROBERTS RINEHART

stealthy circuit of the room, to see that all was well.

The Crown Prince got up. He neglected to but on his bedroom slippers of course, and in his bearefeet he padded across the room to the study door. It was not entirely dark. A night-light hurned there, it stood on a table directly under the two crossed swords. Beneath the swords, in a burnt-wood frame, were the pictures of his father and mother. Hedwig had given him a wood-burning outfit at Christmas, and he had done the work himself. It consisted of the royal arms, somewhat out of drawing and not exactly in the center of the frame, and a floral border of dashes, extremely geometrical, because he had drawn them in first with a comparis.

The bey, however, gave the pictures of the logs of the first with a comparison.

only a hasty stance and proceeded, in a as though all the money of the real dustinesslike manner, to carry a straight juigled in his trousers.

To accept the mevitable, to smile over

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The boy, however, gave the pictures back to his post twirling his mustace

EVENING PUBLIC LEDGER-PHILADELPHIA; THURSDAY, DECEMBER, 20, 191

Scenic Railway, but only because he oc. tute for it the Scandinavian program, Rhapsody of Svend

CONTINUED TOMORROW

ORCHESTRA TO GIVE SCANDINAVIAN BILL

obliged to postpone the performance of stemning" (Evening Solitude the English program which was sched-Lyrie Suite; the very populed for temorrow afternoon and Satur-ludium" of Jarnefeit and day evening of this week and to substi- "Triste" of Sibeliua and the

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