

STARS OF THE STAGE COMING HERE NEXT WEEK



EDA ANN LUKE, "KATHLEEN"; WALLACE WEDDCOMBE, "THE BIRD"; LILLIAN FITZGERALD, "CHESTNUT"; TRESA ADAMS, "CASINO"; TRESA ADAMS, "CASINO".



ANNA PAVLOVA, Academy of Music; GRACE LA RUE, "DEAR ME"; RAYMOND HITCHCOCK, "THE FOLLIES"; GENEVIEVE TOBIN, "LITTLE OLD NEW YORK".



ROBERT WARWICK, "IN THE NIGHT WATCH"; VICTOR HERBERT, "THE THREE MUSKETEERS"; DOUGLAS FAIRBANKS, "THE THREE MUSKETEERS".

THE CRITIC TALKS TO MUSIC LOVERS

THE appearance last week of Louis Bally, the viola player of the Philadelphia Quartet, in the disappointing suite of Ernest Bloch, for viola and orchestra, calls attention to the fact that the solo literature for this instrument is smaller than that of almost any other instrument of the orchestra, and this applies to the compositions for viola with piano accompaniment as well as with orchestra.

As a matter of fact, the compositions for viola and orchestra might almost be counted on the fingers of one hand. First of all on general familiarity, if not in merit, is the "Harold in Italy" of Berlioz, composed for Eugénie and Stradivarius viola and found no music adapted to show it off. But in this work the viola is more in the nature of an obbligato than a pure solo.

Only a few composers have written for the viola as a solo instrument, with the notable exception of Paganini, who has no outstanding work for the instrument with orchestra. Ferdinand David wrote a concerto, Huns Ritt, viola player of the Bruckey Quartet, composed a concerto and a "concert piece," and Mozart wrote a symphonic concertante for viola, viola and orchestra, probably the best work ever written in which the viola stands as a solo instrument. As the title indicates, the viola part is on an exact equality with that of the violin.

IN PURELY orchestral works the viola was not used in solo passages until comparatively recent date, a fact which is in a few of their choral works used occasionally with telling effect. It was Mozart who gave the viola its first real recognition, both as an orchestral and as a chamber-music instrument.

One of the earliest places in which the viola appears as an independent instrument is the slow movement of the "Fifth Symphony" of Beethoven, where it doubles the cellos in the announcement of the melodic first theme. From this time on the viola has steadily gained as an orchestral solo instrument. Schubert uses it beautifully with the bassoons in the first movement of his "Unfinished Symphony" and Wagner took full advantage of its tonal possibilities, but more frequently as an accompanying instrument than as a solo one.

Tchelikowsky gives the viola the opening theme in the first allegro (after the introduction) in the "Symphony Pathétique" and Gluck, Smetana and Paganini take the part of Sancho Panza in his tone poem "Don Quixote." The modern writers for orchestra in their use of the character of the viola for solo purposes have thus made up for the neglect of the instrument by the earlier composers.

THE literature for the viola solo with piano shows the same paucity as that for viola and orchestra. Some of the composers of the first rank wrote for the instrument except Schumann, who composed four little "Fairy Pictures."

for its tone is muffled, except in the extreme high register, where it becomes shrill-like in agood instrument and intolerably nasal in a bad one.

BUT these defects, or, rather, limitations, of tone have become the vehicle of peculiar beauties, but they are beauties which show to better advantage in ensemble work than in solos. The place where the viola shows at its best is in chamber music.

Since the days of Haydn there has been but little advance in the writing for the violas and since Beethoven none at all either for the violin or for the cello. There has been a tremendous change in style, of course, but the moderns make practically no demands upon these instruments which do not appear in the last Beethoven quartets. But the position of the viola has been one of constantly increasing importance. It was Mozart who first assigned to the viola a part in his chamber compositions, and he was so successful that the violas of the first movement of the D major quartet or the slow movement of the piano quintet.

IT is in these chamber-music compositions—quintets, sextets, etc.—in which the viola is "doubled" that is, where a first and a second viola are used that the instrument is shown to the finest advantage. The early quintets and sextets were composed for one viola and two cellos, notably those of Boccherini, himself a cellist, and it was not until Mozart began to use two violas and only one cello that the combination of the string quintet became common. The advantages of using two violas instead of two cellos were so manifest that the moderns have generally accepted form for the string quintet, although it is true that the greatest of all quintets for two cellos (that of Schubert) was written after Mozart's time. But this work is so great and the handling of the doubled cello parts so masterly that it has undoubtedly encouraged to later composers to use two violas in the string quintets and the two sextets of Brahms that the viola reaches

its highest point as a solo instrument in ensemble, for every resource of the instrument, both alone and in combination, is used in the most effective way. Nevertheless, the tone which is so beautiful in combination with the other strings for short solo passages is not adapted to a long solo either with orchestral or piano accompaniment.

COURBOIN GIVES FIRST WANAMAKER RECITAL

Armatrice Day Marks Opening of Four Great Organ Concerts

Charles Courboin, the Belgian organist, gave the first of a series of four great organ recitals at the Wanamaker store last evening before an audience which filled all the available seating capacity of the store.

THE Philadelphia Orchestra will resume its concert at the Academy of Music on Friday afternoon and Saturday evening. The program will be the largest in the history of the "Fast" concerts, the program to include "Fanny Bauer," two symphonies from "Fanny Bauer," two symphonies from "Fanny Bauer," and the premiere of "Fanny Bauer."

BEFORE THE CURTAIN GOES UP

Coming of Leo Ditrichstein to the Lyric Is Only Novelty for Next Week in Legitimate Houses—Gossip of Other Shows

THE theatrical toddler turns up at "Take one" next week. The one is Gilda Varesi's "Enter Madame," which will go away from the Lyric with no very pleasant box-office memories of its Philadelphia engagement. It didn't do very well. But, as a matter of fact, there are only a select number of shows that have done well so far this season. Theatre-goers seem to be getting mighty Ritz in their attitude toward plays and, unless the producers give them what they want, they simply ignore the offerings.

LEO DITRICHSTEIN will succeed L. Varesi at the Lyric. The present plans contemplate six or eight weeks' engagements. Leo Ditrichstein, the first three to be devoted to "Face Value," the rest of the time to "Enter Madame."

There are few actors who have a bigger following than Ditrichstein has won here. His work last year in "The Purple Mask" and before that his big hits in "The Great Lover" and his three-year success in the Belasco production of "The Sign of the Cross" established him with local theatregoers as an artist who can always be depended upon to bring out everything that there is in a play.

"Face Value" is a French comedy adapted by Achmed Abdullah from the original. Ditrichstein played it all last season in New York and opened last year in Chicago. He has since been presenting it through the Middle West.

His other play, "Face Value," is a comedy from the Italian which he presented last summer in Atlantic City, Long Branch, Asbury Park and way stations and put it on with "Face Value" in his Western tour.

Ditrichstein himself is one of the few business men who are good actors or one of the few good actors who are also business men, whichever way you want to put it. His day's work is confined to the three or four hours he spends on the other side of the footlights. That is only a part of it.

He has a financial interest in "Face Value" and he has been at the theatre every morning to go over the previous day's business reports and plan ahead. He also has considerable investments in American stocks and is a fairly wealthy man, and these require a certain amount of attention each day.

In addition to this, he is constantly reading manuscripts of new plays submitted to him with a view to future production, either with him as the star or with his name attached to the play which he is working day is really about fifteen hours long.

QUESTIONING a statement made a few weeks ago that "The Bat" expected to be a success, a correspondent wants to know what show hung this record up. It was William Hodge in "The Hat From Home," which he is touring with Harry Leon Wilson. It played at the Adelphi some ten or eleven years ago (I'm not sure of the year), running for eight weeks, then being replaced for two weeks by another show which had the house booked, and returning for three weeks.

This run was also made at the Adelphi, where "The Hat" is playing and that engagement, with "Experience" and the present run has earned for the Adelphi the title of "The House Where the Hat" in the profession. "Experience" played nineteen weeks. Next week will be the eighth for "The Hat," and it is still crowding 'em in.

THERE was a noticeable improvement in the theatrical business in Philadelphia this week. On Monday "The Hat" had the best day's sale since its first week. Monday night, however, with four openings against it, did the best night's business it has had and continued it through the week. "Dear Me" opened brightly, but is not so good as it was last week. "The Follies" has not stood 'em up in back yet, but business is good. "In the Night Watch" has drawn so well that it has been kept here an extra week. That's encouraging when you consider that four more shows closed in New York this week for lack of support.

THERE have been many shows like "Dear Me," which invariably open an engagement to very moderate business, but which, if they have been in "Dear Me" is a city long, reach a capacity. There is a "Dear Me" that can be bulldozed in advance. It is just quiet, clean, beautiful and satisfying comedy, built on the presidential theme, but it is mingled with the smoking room and lobby crowds between the acts and heard nothing from them except derisive chuckles. So, if you aren't a professional theatregoer, you'll like it; if you're a grouch, you won't.

Hale Hamilton, co-star and co-author, is justly proud of his production in another play called "Happy New Year." His co, in this case, is Viola Brothers Shute, the short-story writer. The play will be put in rehearsal next month by John Golden, the producer of "Dear Me."

STARS APPEARING ON LOCAL SCREENS NEXT WEEK



CLAIRE WINDSOR, "WHAT DO YOU WANT?"; CHARLES COLE, "AFTER THE SHOW"; ANNA G. NILSSON, "WHY GIRLS LEAVE HOME"; PAULINE STARKE, "SALVATION"; PAULINE STARKE, "SALVATION".



WILLIAM RUSSELL, "THE LADY FROM LONGACRE"; MARION DAVIES, "ENCHANTMENT"; MARY CARR, "OVER THE HILL".



DOUGLAS FAIRBANKS, "THE THREE MUSKETEERS"; VICTOR HERBERT, "THE THREE MUSKETEERS"; DOUGLAS FAIRBANKS, "THE THREE MUSKETEERS".

Spanish dancer, and the Marlina Band from South America.

Barbours

CASINO—"Hello, 1921." James Cooper's new show, with Scott Friedell and Barney Gorey as chief funmakers.

TROCADERO—"Some Babies" in the show this week with La Bella Helena as an added feature.

STUDENTS TO GIVE PLAY

DEMONS—"Entire change of bill, featuring a burlesque called 'The Peace Scrap at Washington,' which contains up-to-the-minute satire of current events.

OPHELIUS—"The Other Wife," by Carl Mason, will be presented by the Orpheum Players at their Germentown house next week.

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Advertisement for The Aldine Theatre, Chestnut at Nineteenth Street. Features 'The Three Musketeers' and 'Follies'.