

SCHUMANN-HEINK IN SPLENDID MOOD CHARMS HEARERS

Opens Program With Serious Numbers and Closes With Rollicking Songs

By JOHN W. PHILLIPS
When we think of the volumes—hundreds of volumes—written about voice and singing; and that each is published with the idea that it contains the last word about a great art, we shudder, because, while many of them are written honestly and sincerely, and are really helpful to the teacher, yet no two volumes agree. Yet they are all written as truth by so-called authorities. One has reason to be suspicious of the teacher who teaches any subject out of a book, and the voice student who takes singing books forth and back from lessons will not begin to study singing until the books are thrown away.

The vocal student will get more good from reading books on other subjects, and listening to lectures and sermons. In the study of sacred music, the imaginative powers are just as necessary as in secular music. For instance, a series of sermons delivered quite recently in this city on Elijah were remarkable for the vivid portrayal of the great prophet, his character his local surroundings and the interesting incidents in his relation and struggle with the Baalites.

Now, any student of singing, especially of oratorio, after hearing such addresses, could not fail to absorb much about the manners and customs of the people, and would surely gain a more definite idea of the great prophet himself, of his courage and faith, of his sturdiness and strength, and the student of Mendelssohn's "Elijah" would study it with a clearer vision and a more definite purpose. And let it be said right here that many church singers lose sight of the valuable material in not paying more attention to sermons. Singing is a bigger subject than most people imagine.

In Splendid Mood
A great audience assembled last evening at Chestnut Street Auditorium to hear the singing of Miss Schumann-Heink.

It was very encouraging, indeed, to know that so many people were interested in good singing and in good songs. Perhaps some went from curiosity—never mind, they were there; that's the point.

The great contralto was in splendid mood, and opened the program with three serious numbers—"My Heart Ever Faithful" by J. T. Bach; "Love Thine," by Beethoven, and "Ave Maria" by Meyerbeer. These three serious numbers were followed by "The Prophet," did any one ever hear a better sermon than the first number, full of sweetness, reverence and pathos. The contralto's voice was like a tender breeze, and at times so tender, so human, then sang "The Psalm" so dramatic, that it contained a liberal education in singing and dramatic art, an education not to be found in books.

Many Rare Qualities
The group of German songs revealed many other rare qualities of the great singer's art. "The Trout," by Schubert, was delivered with a freedom and elasticity, yet with a preservation of rhythm and musical proportions delightful to hear. "The Erl King," also by Schubert, as interpreted and sung by Schumann-Heink, is not equalled by any other singer today. Most of them make it too noisy. The madam's conception of the fear of the child, with the short, agitated crescendos, an imitation of the voice, the assuring voice of the father, the persuasive voice of the Erl King, the race with death, was delivered with a finesse of proportion and restraint.

"The Dream in the Twilight," by R. Strauss, is one of his best; written when he had the softest of voices. In this song the soft tones of the singer were remarkable for their purity and sustained character. "The Song" by Carl Loew, an old German folk song were both cleverly done—facial expression and voice combining to make these songs charming, humorous and interesting, and proving conclusively that stage and opera training is very valuable in giving style and freedom to the concert singer.

The singer ended the program with five songs in English, three by Americans, which held their own against an English and a French composer. Songs With Roguish Abandon
How many listeners noticed the accompaniment to "Dawn in the Desert"—the little figure that suggested the monotony and loneliness of the vast desert? The "Cry of Rachel" is a splendidly written song, but too depressing, especially at this time. "Down in the Forest" would be a commonplace song with most singers but it was made beautiful and interesting by Schumann-Heink. "Good Morning Sun" is a merry, flirtatious song, and was sung with a roguish abandon that captivated the audience. Encores were added. "At Parting" by Rogers, and the old beautiful chorale, "Silent Night."

Schumann-Heink is the type of singer that is not duplicated once in a hundred years. Surely the world is better because of her great voice, great art and heart. Edward McNamara, baritone, assisted in the vocal recital. He has plenty of voice, but is not so bountifully supplied with musical ideas. In many of the softer passages he displayed excellent tone quality, but in using full voice, in the middle and lower register, his tone is not focused or entirely forward, so that a muddiness, breathy effect is noticeable; nor does he always sustain where required, and the pitch was not always correct. He may have been at his best. The audience was enthusiastic, however, and he sang "Ould Dr. McGinn" by Lohr, as an encore. Mr. McNamara's appearance and in less brilliant company would make a better vocal impression. Miss Edith Evans, at the piano, did some marvelous work, sympathetic and sure always. In the German songs, especially "The Erl King," she did brilliant work and deserves a tremendous amount of credit for the success of the concert.

Fred C. Hand has inaugurated another successful musical season, further announcement of which will be made in a few days.

A CHORUS SCENE FROM "OH, BOY," THE CHARMING MUSICAL COMEDY AT THE ORPHEUM WEDNESDAY



"Oh, Boy," the fourth New York Theatre musical comedy success, is announced by F. Ray Comstock and William Elliott as the coming attraction at the Orpheum, Wednesday, matinee and night. The book and lyrics of "Oh, Boy," are by Guy Bolton and P. G. Wodehouse, and the music is by Jerome Kern. "Oh, Boy" is the fourth and the best of the New York Theatre musical comedies. It is described as snappy and bright, with the unmistakable quality of excellence so rare in musical comedies. In the special organization which will play here, will be: Leona Thompson, Gertrude Waixel, Edward Forbes, Charles Knowlden, T. D. Leary, W. Fredericks, Ellen Powers, Helen Du-Bois, James E. Rome, Bobby Hale, Marian Hibbing and Laura Wells.

The cast is headed by Herbert Ashton and Eva LaRue in "The Art Studio," "Let's Make a Night of It," "You Never Knew About Me," "A Package of Seeds," "An Old-fashioned Wife," "A Pal Like You," "Till the Clouds Roll By," "A Little Bit of Ribbon," "The First Day of May," "Koo-La-Loo," "Rolled Into One," "Oh, Daddy, Please!" "When It's Nesting Time in Flatbush," "Words Are Not Needed" and "Flubby Dub, the Cave man."

strong heart-interest story of the Wild West and enhances his role in the hearts of his admirers. The pirates are at the Orpheum tonight, in Stevenson's famous "Treasure Island," which has delighted New Yorkers for over 300 performances. The stage version is in four acts and six scenes and is said to be brimful of exciting adventures, laughs and thrills. There is a large and capable cast, headed by Herbert Ashton and Ruth Dettin, and the production is one that has excited praise from press and public alike. The ship scenes are patented, is one that no theatergoer in search of novelty should miss.

Probably no announcement of the early theatrical season has been received with more interest by the patrons of "Oh, Boy," of the higher class of musical comedy, which is being revived in the coming of November and Shannon's new musical revue to the Orpheum Theater, Monday evening.

The city has come to look with complacency at season's triumphs in New York and other big cities, or production that just appeared here, but the coming of the Norworth and Shannon Revue attracts more than usual interest from the fact that one of the four cities selected to assemble with view to making it one of the fixed theatrical institutions in New York. A theater, now in course of construction, the Norworth Theater, in West Forty-eighth street, New York is being made ready for the organization, where the "1917 Revue" expects to remain the entire season, or until the "1918 Revue" is ready to succeed it. Following the Syracuse engagement two other cities will play at the Norworth Theater in New York.

Playing an important comedy role will be the famous Harry Watson, Jr.—the original Watson of the team of Buckle and Watson's musical comedy production, it is declared, is the pretentious and spectacular ever sent out from New York. The book and lyrics are by Harold Atteridge and Edgar Smith; the musical comedies, Miss Margaret Kennedy and James Hanley. The modern dances and ensemble are the work of Allan K. Foster. J. C. Huffman is the general director, who put on the entire show.

There is much to attract local theatergoers to the Orpheum the last half of the current week. The headliner is a pleasuring bill at the majestic musical comedy, entitled "Mummy's Dream," in which eight good-looking girls take part. They not only dress beautifully, but introduce some song and dance specialties that are very entertaining. Comedy honors of the bill go to Manning Peenev and Knoll, who rank among the best of the vaudeville trios. They have a line of rapid-fire comedy that keeps the audience in uproarious laughter all the time, and their song numbers are put over in a lively manner. Other acts of merit are Morris and Campbell, in a bright comedy offering; Van Atta and Gerson, two girls presenting a pleasing song and dance novelty; and Mile, Emma and company, in a good balancing act.

The headliner for the first half of the coming week will be the popular Eva LaRue and a company of ten clever entertainers in a miniature musical comedy, entitled "The Art Studio." On the same bill are: Little Hip and Napoleon, the famous baby elephant and his pal, Chimpanzee; O'Neill and Waixel, eccentric comedians; Barnes and Robinson, in a comedy song and patter skit, and one other Keith act.

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Elizabeth Hines,	James E. Rome,	Elaine Powers,	Charles Knowlden,	Rose Fermoye, etc., etc.

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MAJESTIC
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COLONIAL
To-night—Madge Kennedy in "Baby Mine," Monday of next week—"20,000 Leagues Under the Sea."
REGENT
To-day—Charlie Chaplin in "The Adventurer," and "Right of Way Case." Monday, Tuesday and Wednesday—"The Narrow Trail," his latest release under Artcraft.
Thursday, Friday and Saturday—"Marguerite Clark in "Bab's Burglar."

To-night marks the close of the three-day engagement of Margaret May's pleasing comedy, "Baby Mine," at the Colonial Theater, the world-famed comedienne, who started in the story of a thoughtless young bride, who loves her husband, but forgets to show it and forever keep on showing it. It is a play of youth filled with the spirit of youth. Accordingly, the scenic settings and lighting effects were designed to convey to the audience the greatest of all releases, "The Adventurer," Needless to say, it is one series of funnies after another, and you will follow the poor, escaped convict through the water, onto land and into the palatial home of the judge with breathless interest. It doesn't seem possible that one small individual could get into so much trouble as Charlie does—but he gets out of it.

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TREASURE ISLAND IS WELL PLAYED

Stevenson's Story of a Hunt For Pirate's Gold Presented at Orpheum

Robert Louis Stevenson's famous story, "Treasure Island," as played at the Orpheum last night gives an audience a touch of the past when pirates plied the seas, hoarded vast sums of money, then died giving the chart to find the hidden gold to a first mate.

So many persons have read the book that it is not necessary to tell Stevenson's story in brief. Those who have not read it will find that the stage play is an exceptionally good presentation of the most important part of the account. To crowd into four acts and nine scenes the long story of a treasure hunt is a difficult task, but Jules Eckert Goodman, writer of the play, has succeeded well. As in the original plot interest in the climax is gradually increased by the rapid turn of events, nuttily of board the treasure ship, the fight on shore when part of the crew, formerly pirates, attempt to get the gold and leave behind those who organized the expedition. The scenic arrangements are exceptionally fine, and the ship scene is one of the best of its kind to be attempted on the stage. The ability of the players to present the difficult parts is a creditable achievement for the cast. Earl Dwire as Bill Bones, probably creates the most lasting impression on the audience. Bones was first mate under Captain Flint, one of the famous pirates of the time. To give the complete cast would only be confusing and it is enough to say that there is little which could be improved. MAX ROBERTSON

AMUSEMENTS

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