

MUSIC AND DRAMA

(By G. Major)

THE GREEN ROOM CLUB OF CALGARY

What It Stands for and What It Hopes to Accomplish

The Calgary Green Room Club, which came into existence several weeks ago, has experienced such a phenomenal growth in its membership and has awakened such enthusiasm among local devotees of drama and music that a brief sketch of the club's aims will prove of interest at this time.

The idea, in so far as its local application is concerned, originated with Mr. J. W. Davidson, who, ever since making his home in this city, has shown a great interest in the artistic development of civic life, his excellent work as chairman of the City Planning Commission being well known.

Mr. Davidson, from his earlier experiences as a theatrical manager, appreciated the fact that the large producing managers, as well as promoters of high class concert attractions, were trying out this territory and that unless the good attractions were accorded the practical support which is due them, Calgary would come to be regarded as a "dead town" from the manager's standpoint and would be passed over by the better class attractions. It was realized, therefore, that some local organization was needed to obtain good support for these productions, both in the way of personnel and the merits of the various attractions. About two months ago a committee was formed, of which Mr. Davidson is honorary chairman and F. T. Anderson honorary secretary-treasurer, and through the efforts of this committee the club now boasts of a membership of over 175 members, and new applications are being received daily.

Briefly stated, the object of the club is to build up audiences for meritorious theatrical productions and high class musical attractions, a welding together of all the forces who are interested in seeing Calgary become a centre for musical and dramatic art. The club realizes that the average person (even those interested in theatrical affairs) is not in a position to know which of the new attractions are worthy of support, and with a view of supplying reliable information as to the personnel of the companies and the plays to be presented, the committee of the club gather the information and furnish it in circular form to the club members.

The club does not act as a censor, and the mere fact that an attraction is not recommended to the members will not signify that the performance is not worthy of patronage. On the other hand, when the committee recommends a play or musical event, the club members are urged to support it. In this way a permanent taste for good drama and music is cultivated, and the vicious play and mediocre performances will be crowded out by non-support.

Sherman Grand

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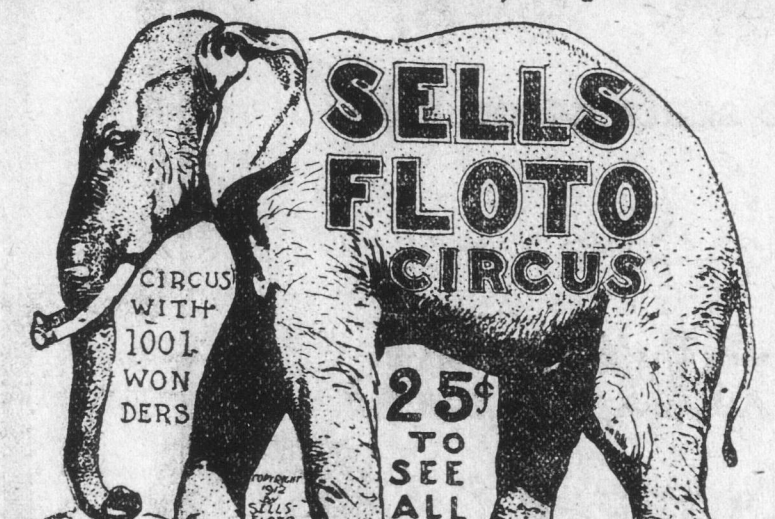
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THEATRE ATTRACTIONS NEXT WEEK

Sherman Grand

First three nights, Wednesday and Saturday matinee and Saturday night, Constance Crawley and her company, including Arthur Maude, in "A Florentine Tragedy," followed by "As You Like It."

Thursday and Friday nights, "The Broken Law."

Lyric

Two performances every night. Daily matinee. The Imperial Musical Comedy Co. in musical comedy repertoire.

Empire

Every night, including two performances Saturday night. Matinee daily. Refined vaudeville. Change of bill Thursday.

The Green Room Club will also endeavor to make pleasant the visit to Calgary of prominent theatrical stars by entertaining them at luncheon and in other ways making their Calgary visit a memorable one. This has already been done in the case of Miss Margaret Livingston, who was very enthusiastic about the work of the club. There is also possibility that a section of the club will devote some attention to study classes, reading circles, lectures, etc., making the organization educational in its scope. This branch forms an important feature of the Drama League of America and is said to have proven of great interest to the members.

NO MUSIC BETTER THAN BAD

BAD MUSIC

Under the above heading an editorial appears in the current number of The New York Dramatic Mirror containing some comment on the present situation in New York with respect to theatre orchestras.

The editorial is worth repeating here because it shows the tendency to discard old, worn-out customs in theatre management. The article reads: "The outcome of the trouble between the musicians and the managers may not be so much of a calamity after all, even if it shall result permanently in the discarding of orchestras in dramatic theatres."

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MASCAGNI AND HIS DOMESTIC TROUBLES

Pietro Mascagni has again gotten himself into the newspapers.

This time it is not because of a new law suit or a new opera, but all on account of a chorus girl (or a vaudeville dancer, according to some of the numerous versions of the episode), Irma Bernini by name. The composer of "Cavaleria" and "Isabella" is said to have come to the conclusion that life without Signorina Bernini was a thing not to be thought of, and so he promptly eloped with her. This particular elopement, however, has been well garnished with sensational side issues, though the various newspaper correspondents differ considerably as to the precise details.

Mascagni, it appears, first met the Bernini girl in London. He soon had her installed at the Costanzi theatre in Rome. On his return home from a visit to the theatre the other day his wife confronted him in an ugly mood, declaring that she knew everything and proposed to take her own revenge. Thereupon she made for her husband with a heavy key (according to some reports a knife) and wounded him in the arm. Mascagni's daughter Emmy sided with her father and a great uproar ensued. It is said that Mrs. Mascagni also attempted to attack her daughter. As a result both Mascagni and Emmy have left home, and inasmuch as the former subsequently let his wife know that the Bernini girl was absolutely essential to the continuance of his artistic life, it is generally surmised that she, too, is with him.

Just at present Mascagni is reported by some of his friends to be with his daughter visiting the post D'Annunzio at Arcachon, in Southern France. Other rumors have located him in Paris working on his new opera, "Parsifal," while a few others insist that there has been no domestic rupture whatsoever. Meanwhile all definite trace of the trio has for the time being been lost.

INTERESTING ITEMS OF CURRENT MUSICAL EVENTS AT HOME AND ABROAD

W. L. Hubbard, for many years musical editor of The Chicago Tribune, has been engaged to take charge of the publicity work for the Boston opera house. Mr. Hubbard met Director Russell and then D. Jordan in Paris, and there discussed with them the policies to be employed during the coming season. Mr. Russell and Mr. Jordan are both desirous of doing away with the "press agent" and sensational methods of the advertising. Their belief is that the art of the opera is of vastly more interest to the public than the eccentricities of the artists, and it will be along this line that Mr. Hubbard will work.

It has been announced by Frederick Townsend Martin of New York, that Mme. Lillian Nordica has consented to sing before the men of the Bowery mission in New York. The appearance of the famous opera star in this downtown place will take up the season last Sunday in next November. As already announced, Mary Garden will sing at the mission the first Sunday in November.

With engagements coming in rapidly, Rudolph Ganz, the eminent Swiss pianist, will remain in America until next May or even later. His tour, under the management of Charles L. Wagner, opening September 24 with a series of joint recitals with Riccardo Martin, will take him through many of the prominent Western cities, where he will play recitals of engagements in recital. Both as honorable man of the world and great artist Rudolph Ganz has made an enviable reputation for himself, and all are glad to welcome his return this second season under Mr. Wagner's management, since by returning thus he will be better reap the reward of his splendid success of last season.—Musical Courier.

The crisis between the theatre managers of New York and the Musicians' Union has reached a position where the managers have been compelled to resort to all manner of contrivances to supply the musical features of the performances.

The Wurlitzer unit orchestra, an invention of Robert Hope-Jones, is already installed in a dozen play houses and is rapidly becoming the standard for the magnificent Century theatre (formerly the New theatre) announced that in the fall the erstwhile orchestra of twenty-four musicians will be abolished and in its place would come the unit orchestra, which simulates an orchestra of fifty musicians, but is controlled by one player, who is well self invisible. This instrument costs the management \$20,000, but it is expected that this cost will be saved in two years through dispensing with the musicians.

And now comes that progressive theatrical firm of Cohen & Harris with the announcement that in all of their theatres throughout the country the "Phono Light" violins will replace their orchestra bodies. This is a device consisting solely of violins, but the volume and phrasing of the various stringed pieces is so substantial and in such artistic union that the firm hopes to see its action emulated by brother managers.

The Musical Union is, however, showing utter indifference to the threats of the old-time associates, and evidently depends on the aid of musicians for musical plays and operas. But here, too, science is already showing the way and it is predicted that grand opera might even be given in adequate fashion without orchestral musicians.

The following extract from The New York Musical Courier is well worth reading. It is a letter from an Englishman to his brother in New York describing the impressive occasion in Albert Hall at a recent benefit for the families of the Titanic musicians, when over seven orchestras, comprising almost 400 instrumentalists, participated.

The letter reads: "I have had such an unforgettable treat since I last wrote to you. I went to the Titanic concert at the Albert Hall on Friday and would not have missed it for anything. The union of seven orchestras of picked and splendid musicians made

the occasion an exceptional one, and the perfection with which they played had to be heard to be appreciated.

"The playing of Chopin's 'Funeral March,' with which the concert opened, was beyond all words to describe.

"Sir Henry Wood came in and took his place in silence; then the whole orchestra rose and there was a breathless pause—full of the deepest tension and emotion; then the first faint ripple of the distant drum—marked the beginning of a whisper in the air; then repeated a little louder, and the whole audience of 10,000 people rose simultaneously and with the orchestra remained standing until the close.

"I have never heard anything so moving, so thrilling, so tragic in my life. I know the melancholy occasion would have served in any case to touch one to the quick, but the unparalleled effect of that perfect union of voices and instruments, and through one's heart to one's very soul, which was stirred and moved with an agony almost too great to bear, I could not keep the tears from pouring down my cheeks.

"Wood had introduced some wonderful passages for the harp, which were electric; that exquisite second movement was played as it was never played before. No less beautiful were the opening and closing movements—the gradual dying away of the harp as the beginning of the drums was only a whisper in the air.

"It closed as it opened, in silence—the orchestra resumed their seats without a sound. It was the most marvelous tribute of homage and love that could be imagined, and I only hope that the spirits of those brave, heroic, unknown men were hovering near within the reach of those heavenly sounds, that they might know the music they made in those agonizing moments had found an echo in the hearts of their fellows. The whole thing was something more than beautiful music perfectly rendered. I cannot explain to you what I mean—but something happened then, something was created, something added to the world of art, something in its way as exquisite and sublime as the tragedy of the Titanic was awe-inspiring in nature. It did something to restore peace and give expression to beauty in life in place of such hideous ugliness."

Everybody knows the wonderful prelude which established the fame of Rachmaninoff on two continents. Popularity has its disadvantages, as this Russian composer soon discovered. Regarding the prelude in particular so many questions were asked him that he finally lost patience, and one day when a lady had just met questioned him as to whether he had had in his mind any particular incident or scene which he intended to prelude. He answered solemnly: "Yes, indeed, I had in mind a woman buried alive and knocking at the coffin frantically."

One wonders, remarks The New York Post, whether Busoni had this anecdote in mind when he wrote his "Berceuse Elegiaque" which he played in London the other day. Its subtitle is "A Man's Cradle Song at His Mother's Coffin." On the title page of the score is a picture depicting a woman in a white gown bowing herself over a cradle in which a spirit form holding a pair of scales.

Jean de Reszke, the celebrated Polish tenor, is to return to his native country next season.

This information comes through Alexander Lambert, who returned from New York last week. Mr. Lambert says that Reszke told him in Paris that he would return to the stage with credit, despite his twelve years' retirement. One of the roles which de Reszke will sing with the Chicago company is Siegmund in "Die Walkure," in which he has never before appeared.

M. de Reszke's last appearances in opera in this country were made in the season of 1906-07. Since then he has sung at the Paris opera, but has confined himself of late years exclusively to teaching.

Considering the fact that the great tenor celebrated his 50th birthday last January, it is doubtful if he would be able to undergo the strain attendant on a quartet season in America.

BRADY ANNOUNCES MANY ATTRACTIONS

Returning From Flying Trip Abroad Manager Plans for Season

William A. Brady, returning last week from Europe, announced his plans for the season, including four plays in abeyance for Grace George, "Charlemagne the Conqueror" for Robert Mantell, and a large number of other new plays. Many of these, when produced, will be given in conjunction with the Shuberts. Mr. Brady's own project, the establishment of a repertoire company in the Playhouse, with Grace George at its head, appears to be near fulfillment. Beginning in November she will appear at that theatre in a series of productions. The first of these will be "Turandot," Volmoller's Chinese play, produced by Reinhardt in Berlin last season. Mr. Brady having secured the American rights in partnership with the Shuberts.

"If the English adaptation is delayed," he said, "Miss George has a new play, 'The Woman of Ilk,' by a well-known English dramatist, and a fourth, 'The Polly of All,' by Horatio Jones. It has long been her aim—and mine also—to establish a regular alternating new modern plays with classic."

Mr. Brady said that he had perfected a long time ago a series of plays for Wynham for the New theatre in London to produce American successes. He has organized a company, with Alan Ayckworth as director, and has engaged his first play to be "Ready Money." If this comedy proves to be

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MONK NEVER FAVORED HELPING BORDEN IN THE NAVAL POLICY

Quebec, Aug. 2.—Hon. F. D. Monk, minister of public works, who is now in Quebec on departmental business, today had his attention called to despatches emanating from Ottawa, conveying the idea that he was urging the improvement of Canadian ports in order to offset the naval program of Hon. Mr. Borden. Mr. Monk denied that he had ever made a statement which would warrant such a conclusion.

SCANTY DRESS IS SCORED BY CARDINAL

Italian Prelate Says No Wearer of Immodest Clothes Can Visit His Home

Rome, August 2.—The church has from time to time raised its voice in no uncertain manner over the present day fashions with its must be confessed, little appreciable effect.

Now the great Cardinal Cavallari, patriarch of Venice, a personal friend of Pius X, has taken up the question, and in a discourse in the cathedral of the Queen of the Adriatic, he told the women of Venice, Italy, what the church thinks of those who dress in the present extreme style.

His scathing denunciation must have caused some searching of hearts in many of his congregation. It was noticeable that day that confessionalists were overcrowded with women, although they appeared in the objectionably cut garments, and have not yet discarded them.

Says Attire Disgusts Men The cardinal's discourse is interesting even outside Italy. He recalled what St. Peter said on the subject of woman's greatest adornment and asked the pertinent question whether such was the leading idea among the women of the present day. Then he went on:

"Today the immodesty of the mode of the dressing of many women has arrived at such a point that even men, who are naturally virtuous are disgusted and repelled. Where is the modesty of those who wear the present day costumes? What do the impudent audacity mean but lack of virtue? I declare now, publicly, that at the first Sunday communion at my house I shall not allow any one dressed in that way to appear with children. I am at home there and shall assert my authority."

Clash Over Question in Naples The cardinal's discourse recalls the situation in Naples last year in regard to the same subject. The clergy had been preaching against the immodesty of the fashions, and a campaign had been begun when the question was taken up by the anti-clerical elements, who declared in favor of tight skirts.

The controversy led to riots, for which the police had to be called out whenever a priest and a woman in tight skirt met on the street, the passers-by immediately taking sides according to their opinion.

Pius X. has not publicly supported

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