

HOME AGAIN.

MAUD ALLAN RETURNS SUPREME EXPONENT OF VISUAL HARMONY.

WHEN a poor music student from California can evolve a phase of art that will make the critics of the continent devote pages of valuable space to its discussion, when the crowned heads of England, Germany, Russia, France and Spain command this girl to perform before their households, and bestow honor upon her; when her home theaters are crowded to see her perform—well, there must be something more than luck in it all. There must be genius.

That's the story of Maud Allan, the San Francisco girl, who went abroad to study music some years ago, took a side turn into terpsichorean investigation, and won all England by her remarkable performances.

Miss Allan will dance at the Auditorium tomorrow night, Tuesday night and Wednesday afternoon. She will have the assistance of the principal section of the Symphony Orchestra, under the direction of Harley Hamilton.

"Country Wedding Symphony," and Beethoven's "Turkish March."

Her opening programme seems devoid of the famous "Salome," as it includes the Chopin Valse in A Minor, the Mazurka in G Sharp Major and the Mazurka in B Flat, the Mendelssohn "Spring Song," the "Peer Gynt" suite and the Rubinstein "Valse Caprice." But of the "Salome" there is no mention.

VISITORS WILL GET TREAT.

New York and Boston Hotel Men Are to Stop at Reclax's and Riverside.

The Boston and New York hotel men are expected to arrive at Redlands tomorrow morning. This will be the first stop made by the special trains on their way across the country, and will come as a veritable treat after the miles of mountains and desert. The stop was especially planned by the local hotel men who will be on hand to meet the visitors.



dances are performed with careful regard to rhythm, while the accompanying musicians have little or no thought of doing anything more than keeping the time. Rhythm and pitch are alike based on rigid mathematical laws, from which not even the slightest deviation can be made with success, but the underlying principle of music is in rhythm.

A strictly classical musical programme by a symphony orchestra will ordinarily appeal to only those who possess musical training, for the impressions can be received only through the ear. An operatic performance of whatever class the music may be, makes impressions through the senses of sight, as well as through the sense of hearing, and so will attract the greater number of devotees. The imagination is more readily aroused by means of the eyes than by means of the ears, and so when beautiful music is illustrated or interpreted by means of an appropriate dance, skillfully performed, the well-trained eyes of the public lend aid to the ears that are not so well trained, and it is almost as if the music were made partially visible in addition to being heard. The reasons suggested seem sufficient to explain from a musical standpoint, and without consideration of other arts, the popularity of the classical dances that have come into vogue and for which Miss Allan stands as a premiere exponent. Music is not a visual art, and that is why the Allan dancing has become a fashion.

Maud Allan's greatest success in this country seems to be in the Peer Gynt suite, which she is said to interpret in a manner that shows not only a thorough understanding of Grieg's beautiful music, but also of Ibsen's play. Miss Allan has danced and interpreted the music of Chopin, Rubinstein, Mendelssohn, Grieg and other standard compositions, and created the "Vision of Salome," in London, Berlin, Paris and St. Petersburg.

The Symphony Orchestra, under the direction of Harley Hamilton with several members brought down from the San Francisco orchestra, has been in daily rehearsal; the electrical effects have been installed, and everything is now complete for the California girl who has returned home to show why she has gained world renown as an artist of exceptional merit, and that, too, in an art that requires personal charm, abundant grace, and a knowledge of the best music.

Manager Behymer and Conductor Hamilton have arranged a musical setting to these dances that is of the utmost importance, and provided fifty of the best players who, in addition to assisting Miss Allan in her work, will give some splendid orchestral numbers and dramatic works, including Wagner's "Lohengrin" with Miss Allan's Scotch

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Maud Allan has undoubtedly proven that the relationship of music and dancing lies in rhythm. In music rhythm is the principal thing; it is essential, fundamental. In dancing it is everything. Rhythm is the measurement system of vibration; it is natural and universal; sound is the audible result of vibration, as light is the visible result. As the sounds grow higher in music, they become more and more refined to our ears until we lose them altogether. If it were possible to sufficiently increase the vibration we could see the notes, for they would appear as light. Our ears receive the impressions of certain limited sets of vibration, and our eyes receive the impressions of certain others, but all are alike in character. Rhythm is important to the eye, and motions performed in perfect time are always pleasing to the musical sense. That is the main reason why people everywhere take delight in watching good dances. Even among the most primitive nations the dances are performed with careful regard to rhythm, while the accompanying musicians have little or no thought of doing anything more than keeping the time. Rhythm and pitch are alike based on rigid mathematical laws, from which not even the slightest deviation can be made with success, but the underlying principle of music is in rhythm.

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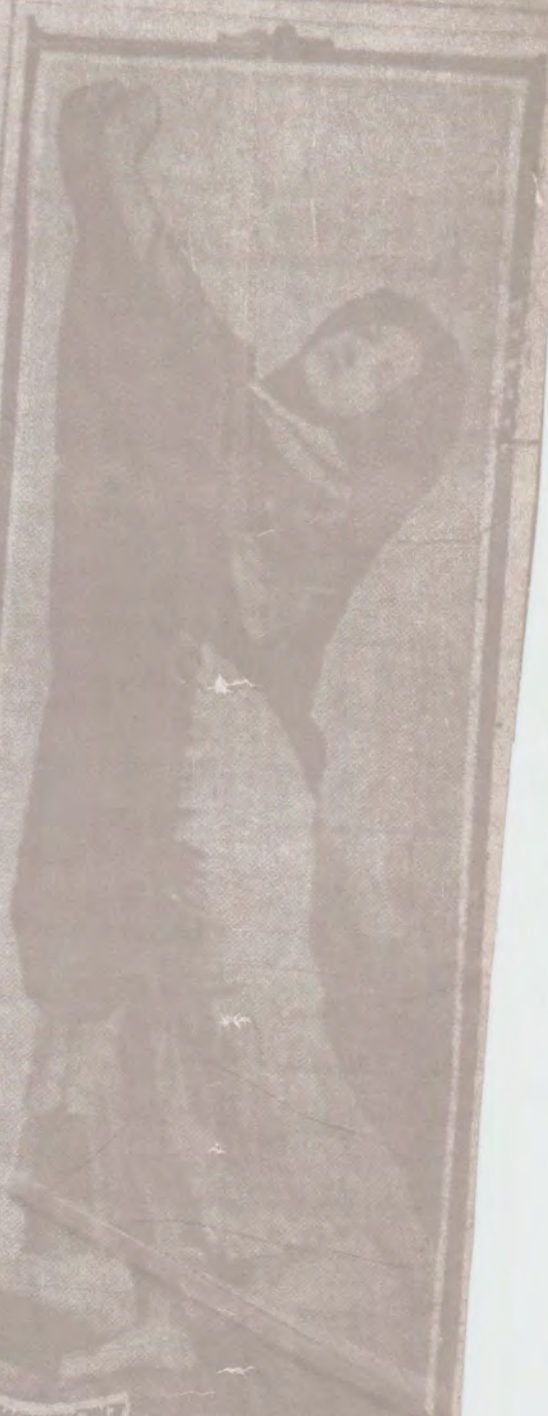
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Chopin Funeral March.



April 10/1920. LA Times

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MAY 6, 1910—[PART III]

Remarks by the Staff.

Kipling 'Wax Off.

"A RAG and a bone and a hank of hair"
Is a bum assay of woman fair,
It misses at least by half a mile
Describing the current amazing style.

It's "rags" today and a hedge of bones,
And she draws 'em in until she groans,
And as for the hank of hair, O heck!
Her hair's all hanks and comes by the neck.

Terrible, Ain't It?

WHAT more is there for President Taft to live for now that he is threatened with expulsion from the Steam Shovelers' Union? The blow is cruel just at this time when the Chief Executive is winning his way into popular acclaim against the insurgents. Why, the thing is equivalent to social oblivion.

A New Industry.

THE Norwalk (New York) hen that lays the anthracite coal eggs in grateful return for a delectable diet of fine coal dust should be tried out on iron filings. Talk about your foxy paper-weights.

Ears Too Long.

THE one ass who is more asinine than the originator of an endless prayer chain is the long-eared yap who pays any attention to the thing when it comes his way.

FRIDAY MORNING.

MUSIC AND THE STAGE.

On the two final performances which Maud Allan will present this afternoon and tomorrow night at the Auditorium the programme will be arranged entirely from request numbers that have been asked for at the box office.

In San Diego, where she danced last Wednesday evening, the demand was so great that in addition to selling out the house two days in advance of her coming, they are insisting on her return before her departure for the north.

During her stay in San Diego she joined the artistic colony which Mme. Schumann-Heink, Mme. Carreno, Carrie Jacobs-Bond and others have made famous, situated just outside of the city.

Here she intends to build a summer home, perhaps this season.

Manager Oliver Morosco has secured James Medill McCormick's drama of social contrasts, "A Little Brother of the Rich," for the Burbank, as well as for the theaters in which he is jointly interested with Frederick Belasco. This piece was done recently in the

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