

AMUSEMENTS.

The last week has been decidedly the duller of the present season for a local theatrical amusement is concerned.

Mrs. Leslie Carter will be at the Boyd the latter half of this week, when she will show her "Zaza" to local theater-goers.

There are doubtless few in any plays that have been more widely discussed than "Zaza" perhaps not the play so much,

Charles Dickson, the popular comedian who appeared at the Orpheum last week in an amusing little sketch and who is remembered for his clever work when as a co-star with Henrietta Crossman

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and the company, he would have been busy of the Shaftsbury theater in that city. If Miss Nielsen knew that her absence would cost him many thousands of dollars, he reasoned, she would refuse to sail, because at that time she was particularly bitter against him.

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The coming week at the Orpheum will bring back Francesca Redding, whose contributions to vaudeville are invariably worth while.

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of "Sapho," "Zaza" and plays of that class. Chauncey Olcott never acts during holy week.

Robert Tabor is to be Lily Langtry's leading man. President McKinley owns an opera house in Canton, O.

George W. Lederer is to employ Corinne in London pantomime. Henry E. Dreyer will be given Seabrooke's place in "The Rounders."

Report declares that "Uncle Tom's Cabin" is taking in something like \$1,200 a night at the Academy, New York.

Hilda Clark, recently the prima donna of the Bostonians, has an offer of \$500 per week to go to vaudeville.

Lois Drew of the Stanhope-Wheatcroft dramatic school in New York will be a member of the company next season.

Bianche Walsh's production of a dramatic play, "Joan of the Sword," will be one of the most important efforts to be staged next season.

While it is not in my province to give singing lessons in this column which said lessons are worth a certain market value, delivered viva voce, yet there has been so much said and written lately in regard to much said and against the habit, and inasmuch as I have been asked many times as to my opinion of this and that person's style of singing (confidentially, of course), I deem it but advisable to adopt the school role of critic and adopt the role of school master for a few minutes, so as to set before the discerning and inquiring reader a few thoughts which may be helpful in determining the status of the singing people.

Let it be understood that the flutter of the voice is a vice and it will soon be stepped. But I say, no, so-and-so sings beautifully and so-and-so sings like his or her voice. No, it is not a tremolo, or the person could not sing beautifully.

The great artists of the world are noted for their rich, vibrant voices and for their wealth of tone; this is due to the fact that the fundamental tone and its overtones have been so accurately blended as to bring forth beauty and not so far as to develop unsteadiness or fluttering. It signifies that the vocal machine has been so focused as to develop the overtones, r. echo tones, in correctness and fullness.

The lurch which we use today gives forth a certain light. But when it is placed in front of a brilliant reflector the light is greatly reinforced without any effort on the part of the lamp.

There is one thing that the Omaha teachers of singing have to contend with (it is not confined to Omaha teachers, either) and that is the itinerant vocal aspirant who secures about \$10 worth of opinions about his or her voice for nothing. I am of the opinion that the piano teachers are not obliged to hear the amateur play over some pieces, to describe the trouble with the fingers, etc., and to answer endless questions before the pupil is enrolled. It would like to see the best vocal teachers unite on this one idea and refuse to give an opinion on a voice at any length without a special fee. It is worth it. A vocal teacher has to go through a rigid examination of the voice and temperament of the person, is obliged to offer certain suggestions in regard to voice, so as to see the possibilities inherent therein. The aspirant thereby gains many valuable pointers and at the expense of the teacher. This thing has grown to be such an abuse that one or two of our local voice teachers have adopted the very practical scheme of charging \$2 for the opinion

and allowing the fee to be applied on the first term of lessons, in case the aspirant decides to study. In case he or she does not study the aspirant has received \$2 worth of information and advice, which will be well worth the investment.

What think ye, teachers of singing? Who will join in this protective scheme? Three organists of Omaha have been granted permission to use the title, M. R. A., after their signatures. So also has Mr. Walter Wilkins, the well known tenor. This is a very high honor in the old country and it is not to be despised here. No, gentle reader, it does not mean "Member of the Royal Academy," substitute "Organist of the Academy" for "Academy," and you will see the value of the title.

In connection with the absurd proclamations about free recitals which one hears from time to time from unreasonable persons, it is interesting to note that the rector of All Saints' church, who pays more for his music than any two churches in Omaha combined, is not in favor of the "free" recital. This is what he says in his church paper for last week and it is much more to the point than anything I have previously said and is expressed in few words. I reproduce herewith the exact text, which appears under the heading, "Things People Ought to Know."

"When you come to church and occupy seats and listen to a fine program of music with a sermon thrown in, you are not to be compared with the support of public worship. Even a tramp would say 'thank you.'"

The idea of inviting people to a "free" recital and then passing a plate for a collection is a contradiction in itself. The best way to be strictly honest in the matter is to let the people understand that while the recitals are given they are not to do the payment of an entrance fee, it is expected that an "exit" fee will be paid cheerfully.

At All Saints' church this afternoon the usual vespers service will be given, beginning promptly at 4 o'clock. The program will consist of a solo by the boy mezzo, Master Darwin Bradley, Mr. Simms' pupil; the celebrated aria from "The Messiah," "He Was Despised," which will be sung by Mrs. Myron Smith in harp solo with Miss Swanson and a soprano solo with chorus, "O, for a Closer Walk With God," by Myra Foster, sung by Mrs. Kelly and choir. The choir will also sing Parker's "Jerusalem," arranged for choir by Rees, and the beautiful Barby hymn, "Nearer My God I Feel," by Mr. Simms will play Calvin's "Homage to Mendelssohn" and a "Grand Chorus," by Dulbois. Mrs. Smith and Mr. Manchester will sing a duet.

An old folks' concert, announcements of which are designed with all the peculiarities and absurdities of the sixteenth century, will be given by the Woman's auxiliary of St. Matthias' church on April 9 at Creighton hall. Ye oldie folks will doubtless be pleased by the departure from beaten paths, as there will be no modern music; of interminable length and rigid clauseness to listen to. The idea, I understand, was promulgated by Mrs. Manlove, who is to be a promulgator and eye chief elsewhere in the evening. I am invited to come and bring yere candies. Curfew will not ring on that night.

At Kountze Memorial church this morning Mr. Tabor will sing "The Palms" and the choir will sing "The Palmers" and "Jerusalem." In the evening Mr. L. C. Hazleton and the choir will, under Mr. Cheney's direction, sing the new work by C. Whitney Coombs, entitled "The Sorrows of David." This will be the first presentation of the work in Omaha. I am indebted to the publishers for the courtesy of a copy, and on looking it over can vouch for the fact that it is most interesting work.

The music at the First Baptist church this morning will be decidedly adapted to Palm Sunday, the anthems being "Palm Branches" (Faure) and "Hail the King" (Dudley Buck). The solo "Jerusalem," by Parker, will be sung by Miss Ellsworth and "The Palms" by Mr. Luther Tate.

At the First Methodist church this morning Mr. John McCreary will sing "With Glory and Power" and the choir will sing "With Gladness" a splendid arrangement by Dudley Buck of the King's Prayer from "Mahabharata" (Wagner). In the evening Mr. Barton will sing the solo above mentioned and the choir will sing "On High the Stars Now Are Shining," by Rheinberger. On Friday night of this week there will be a "Pension Service," beginning at 7:45 o'clock, at which the choir will sing appropriate music. The Easter programs will be especially attractive.

On Good Friday evening the choir of St. Matthias will present Dudley Buck's beautiful cantata, "The Story of the Cross."

The Jewish fair which has just closed was responsible for giving much pleasure to Omaha music lovers who were so fortunate as to hear Mrs. Martin Cahn, who for many years was the leading soprano of the choir, Mrs. Cahn is now doing good work in Chicago. THOMAS J. KELLY.

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Advertisement for Boyd's Theatre, featuring Leslie Carter and Zaza, with performance dates and times.

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Advertisement for Hostetter's Stomach Bitters, describing its benefits for various ailments like dyspepsia and indigestion.

Advertisement for Freckles, claiming to be positively removed and listing a contact person in Chicago.