

# Spring Opening Display

## Week Beginning Monday, March 23

**TAKING** our cue from the foremost style creators of the world, we have chosen for our opening spring display such examples in Apparel, Millinery and Dress Accessories as seem to us most certain of enjoying the highest favor among the elect. To you who have already had a foretaste of the coming vogue, the showing will appeal in no uncertain way, because many of the new ideas are confined to us exclusively.

The interesting feature of individuality and originality lend a great attractiveness to each department, fresh with the breath of spring—novelties authentic and not found elsewhere are revealed on every hand. It will be well worth a woman's while to come on the first of the opening days if only for the instructive helpfulness she will gain from the striking object lessons in the new season's styles. All are cordially invited to attend; whether you wish to buy now or not, you'll be welcome

### Display of Modes That Will Enjoy High Favor in Suits, Coats, Millinery and Every Little Accessory of Dress

Though "Fashion" is the theme of the Opening, back of that you will find Hayden's resolute purpose to maintain a true standard of value so that quality and workmanship shall always be fully worthy of the prices.

**Beautiful Gowns and Street Dresses**  
Hundreds of exclusive designs, the very best assortments and values ever shown at \$25.00, \$35.00, \$45.00, \$50.00, \$65.00 and \$75.00.

**Distinctive New Tailored Suit Styles**  
The choicest materials and colorings in two and three-piece styles, immense variety for selection, \$25.00, \$29.75, \$35.00, \$45.00, \$50.00, \$65.00 to \$150.00.

**Charming Lingerie Frocks and Dresses**  
In imported crepes, corded cloth, elegant hand embroidered fabrics, etc.; many exquisite imported models in this showing, \$25.00, \$29.75, \$35.00, \$39.00 \$45.00 and up.

**New Spring Coats**  
In assortment almost unlimited. Special attention is called to the party and evening coats in brocaded charmeuse, silk tafetas, moires, etc., exquisite designs at from \$25.00, \$30.00, \$35.00 up to \$45.00.

**Beautiful New Waists and Blouses**  
In fine silk shadow laces, crepe de chines, flowered silk chiffons, lingerie, etc., the most beautiful collection we have ever shown at from \$5.00 \$6.95, \$7.95, \$8.50, \$10.00, \$12.50 up.

**Special Demonstration this Week**  
**The Latest Hair Goods Novelties**

New York's principal importer of real Hair Goods will be represented here by an expert demonstrator who will show the most becoming styles of hair dressing, and will show and offer for sale the most complete line of Switches, Puffs, Colored Wigs, etc., ever shown in any Omaha store. Make it a point to see the immense display and learn the latest styles.

**Our Daylight Dress Goods Section**

Offers this season assortments of weaves and colorings in Silks, Wool and Cotton Dress Fabrics that have never before been equaled—every weave and coloring that has received the approval of Dame Fashion is shown in splendid array. The natural north light makes this an ideal place for the perfect matching of colors.

### The New Millinery Nods You a Cheerful Welcome

A Remarkable Exposition of Correct Millinery Modes which is sure to delight every visitor awaits your critical inspection here during fashion week beginning Monday

**A NOTABLE COLLECTION OF NEWEST PARIS MODEL HATS**

will be presented for your inspection and approval Monday. Brilliant examples of the genius of Marie Rebouch, Mme. Pouyanne, Julia, Mme. Georgette, Evelyn Varon, Caroline Riboux and other distinguished modistes are here.

**A WONDERFUL ASSORTMENT OF CLEVER ADAPTATIONS** from our own workrooms. Hats in which you'll find reflected the maximum of style and quality at the minimum of cost. Styles range from the extreme shapes with daring lines to the ultra-small models for more conservative tastes.

**\$10.00 to \$25.00**  
Newest Untrimmed Shapes in the Season's Most Fashionable Shapes and Braids, all moderately priced.

**A wealth of New French Flowers, Feathers, Ribbons and Trimmings are here.**

Hats for children and misses. Hundreds of chic designs, each with a charm of its own—an authentic stylishness that will appeal to all. Prices surprisingly moderate! But style alone does not build up; style alone does not bring a customer back to this store, although it may induce the first call. It's "Value for Price" that adds new trade and holds the customer satisfied. Therefore, we try to round out a perfect whole by having each separate part as near perfection as energy and experience can make it.

# Hayden Bros.

Request Your Presence Monday.

**By HENRIETTA M. REES.**  
HERE have been some interesting developments in the musical situation in Omaha in the last few days. One of the nicest entertainments ever arranged for out-of-town visitors was given last week by Hayden Bros., who engaged Miss Mary Munchhoff and Max Landow to give a recital last Wednesday noon for the Royal Neighbors' convention. The fact that crowds thronged the fourth floor, where the recital was given, is ample proof that this kind of an entertainment is appreciated. A lecture recital and opera musicale of the entire score of "Trals" the opera to be given in Omaha by the Chicago Opera company with Mary Gardner, Huberdeau and others in the cast, has been arranged by the Burgess-Nagh company for two days of March 30 and 31, on the third floor of their store. The opera will be given in English by Anna Shaw Faulkner and Mrs. E. Obendorfer as accompanist. The affair is free to the public. A special room on the third floor of the store will be arranged to accommodate from 300 to 500 people at each recital, which will be given at 3:30 in the afternoon.

The Musical Courier comments thus editorially upon Omaha's new musical organization, the Claf club, consisting of musicians, the purpose of the organization being "to promote social fellowship among the musical fraternity and the advancement of musical culture and the arts." The idea originated with Thomas J. Kelly, Jean P. Duffield and August M. Hordrum, among the other Omaha musicians interested are: Sigmond Landberg, J. H. Simme, Henry Cox, Mrs. Kelle, Bortner, Mary Munchhoff, Henrietta Rees, Martin Bush, etc.

A club of that kind should be of inestimable benefit to the Omaha musical profession and should help also to stimulate the general musical culture of the city. The Claf members represent unusual talent. They should give several fine concerts, raise a fund in that way and make it the nucleus of a guarantee for a symphony orchestra. A woman's club started the Kansas City Symphony orchestra. Surely the mixed membership of Omaha's Claf club should be able to do as much for their city, which already has an excellent musical organization (under Thomas J. Kelly's direction) as is to be found anywhere in this country. Miss Bella Robinson entertained the club at her home Wednesday evening. In spite of the weather a goodly number of the members were present. A business meeting was held, which was followed by a social hour, during which many musical jokes were passed. Light refreshments were served.

The Panama-Pacific exposition is planning to have a comprehensive display of musical instruments in the Palace of Liberal Arts in B. C. Special emphasis will be laid upon the recent improvements in the character as well as the manufacture of instruments. In 1911 the United States imported \$1,022,100 worth of musical instruments, in 1912 \$1,014,434, according to the report of the department of commerce. In 1912 the United States exported \$2,067,013 worth of musical instruments. The United States buys more of these instruments from Germany than all other countries combined, and this nearly one-third of its total exportation to Germany. In 1909 the total capital invested in continental United States in these manufactures was \$13,423,203,794, with a value of products of \$50,672,001,879.

Eric Delamarter, in speaking of the popularity of the folk song recitals which have been so popular this season, says that it is not because people have a scientific interest in them, as some would have us believe, but because these songs are odd, because they are not complex, and because they have rhythm and melody, two most unfashionable traits. He concludes: "Scientific interest? Yes, in the sense that an empty stomach is a scientific interest to a born cook. The real reason for this winter's general interest in folk song is to be found elsewhere. It is an unappreciable gift to the public's viewpoint for the nonce of the modern 'art song'."

Last week we reprinted an article by John C. Freund, in which, while maintaining the advantages to be had on this side of the water, he spoke of the different countries in Europe and gave a brief discussion of the general conditions in each. This has brought the following reply from Grace Louise Ware of Nebraska City in defense of the capitals of Europe, Berlin especially:

I cannot let the article copied from Musical America, which appeared in the musical columns of The Sunday Bee, pass by without notice. The impression that Mr. Freund gives of music in the foreign capitals is absurdly erroneous. Having just returned from a year and a half spent in travel and study in Berlin and Venice, I feel that I can speak with some authority about music conditions there.

I confess that I do not care for opera in Paris, but that is largely the fault of the restless French audience, which is offensive to one accustomed to the reverent attention in the opera houses of Berlin, Munich and Vienna. It is necessary to hear that the charming Champs Elysees opera house is closed. The Russian ballet was dancing Debussy's music there to sold-out houses in June. French orchestras have long been famous for their technical perfection and finish. It was at a concert by the orchestra of the Conservatoire de Musique that Wagner's "Tristan" first heard the great Beethoven "Choral Symphony" played in such a masterly way that it was a revelation to him. The Lamoureux orchestra, conducted by M. Camille Chevillier, is also not to be spoken of lightly.

We think of Paris and Rome as being especially art centers, but Berlin is undoubtedly the musical capital of the world, and why not give honor where honor is due? And this is true, not alone because of the dazzling array of concert and opera given there, or because it is the home of so many composers and musicians or because it has the best orchestra, choruses and soloists in such rich abundance, but because its standard is so high. There chaste music is not tolerated for a moment. Such a standard we cannot aspire to, until our public is educated in music. In the crowded concert halls in Berlin, the enthusiasm of the audience is based upon knowledge. They know the Beethoven "Symphonies," the concertos, the overtures, program music, the Mozart and Wagner opera scores by heart. We have some fine orchestras, and they are doing splendid work, but are they educating the people? Do they play the Beethoven "Symphonies" sensately or are they paying too much attention to new things, before they know the old?

At Niede's concert in November, at St. Mary's Church, the orchestra, with the soloists, and after that a Bach's "Gloria" accompanied a dance orchestra. You could have heard a pin fall except for the resonant tones of the cello soloist, during the six movements that made up the suite. The storm of applause at the close of the number testified to the fact that it was not one note too long, for such an audi-

ence knows music of this kind and enjoys it especially on that account. I happened to be in New York the last of January, on my return from abroad. Carl Heach was playing there, and I was mortified to see a criticism in one of the prominent papers which regretted that "he played the worn-out Beethoven concerto, with its cheap last movement, which he built with monotonous repetition upon four notes."

It seems incredible that any one could say a thing about the beautiful (D. major) concerto. The only violin concerto that Beethoven wrote, and which is in one of the repertoires of every concert violinist, I heard it in concert six times while I was away, and hope to hear it many more. A friend of mine in Berlin, a brilliant violinist himself, said that she had heard all of the violinists play it several times and the great Tsayee play it live times! A contrast to the spirit of the New York paper!

But the trouble with us lies in the lack of two very essential things, reverence and knowledge of the music. The piano concertos that Mr. Freund refers to as "would not be tolerated in America at the present time" are not inferior at all, except that their standard is undoubtedly too high for our present taste. The great variety of phenomenal concertos, eight in number in as many weeks, beginning the first of November. In the course of them he played all of the well tempered clavier of Bach's; ten of the later sonatas of Beethoven besides those of Schumann, Chopin, Cesar Franck, Liszt, Debussy, etc. You tried to arrange your concert going and not to miss one of those splendid concertos. The pianists that flash across our musical horizon like shooting meteors, live a season there, but a series. A few of them are L. Albert, Lievinsky, de Mota, Rudolph Lang, Mme. Carreno, Kreutzer, Rachaus, Scharschal, (Gabirowitch). There is always enthusiasm about the concertos if you are a ticket you must arrange for it early or be disappointed about obtaining a seat.

It is the great life there. The shops are attractive, the university splendid. The cafes and cinematograph theaters. But Mr. Niede's program of the Schallert Strauss Symphony concertos, the series of concertos by Fletch, Gerardi, the wonderful choruses for which Germany is unsurpassed, trained by Sieffert, director of the Philharmonic chorus, and the opera Hans chorus under Hugo Rudei. Besides the number of brilliant concertos by soloists.

The New York Evening Post comments upon the fact that people are told that they should love the opera and not the singers. The argument brought forth in answer is that we do not hear the opera, or any recital music, nor would the composers recognize them unless they are sung by the great artists. When the great artist is performing we do not think of him as a great artist, but rather of the beauties of the music in which we have our souls. His personality disappears as completely as that of the great actor disappears when he impersonates a Shakespearean character. The sensitiveness of the great musicians is also commented upon and the following amusing story of Anton Rubenstein in England is told:

Rubenstein was playing Chopin's "Kuller's March" in St. James' hall when a post horn sounded in the distance and he was so disturbed that he took his hands off the piano and dashed the keys in a fit of rage and disgust. After a while he began the piece again but the spirit of the music seemed to be so far away that at least we were deprived of the beauty of his rendering. Ordinary musicians cannot comprehend such sensitiveness. That's why they are ordinary musicians. Mr. Joseph Galm, formerly of our city and now a resident of New York City, though far away does not forget his Omaha friends. A number of his recent compositions have just been received. There are nine in all, and many of them are dedicated to Omaha people, including Mrs. A. C. Smith, Jean P. Duffield, and Mrs. J. M. McCall. These are called "Four Solos in B-flat Major," "Four Solos in Lyric Mood" and "Barcarolle." The former contain "Tempo di Minuetto," "Tempo di Maourka," "Gavotte" and "Valse Sentimentale." In these the spirit of the dance is clearly brought out. The melodies are well defined and graceful. The "Tempo di Minuetto" and "Gavotte" impressed me as essentially attractive. In the latter group are a charming short "Moment Musical," a tender "Romance," "Idylle" and "At Eventide." A more graceful and beautiful than the "Barcarolle," which is dedicated to Miss Margaret Head, formerly of Omaha, but now a teacher in the New York schools and a fine pianist. In all of his compositions the same clearness of grace of lines are noticeable. They are none of them so technically difficult as to prevent many executants of modern ability from enjoying them. Mr. Galm is wished much success in the field of composition.

**Musical Notes.**  
Henry Cox announces the fourth concert by the Omaha Symphony Study orchestra at the Grand Opera House, Monday evening, April 13, at 8:15. The orchestra will play the beautiful Schubert overture, "Rosamunde," the "Unfinished Symphony," Mendelssohn's "Concerto in B Minor," with Mr. Cox as soloist and numbers from Massenet, Tschalkowsky, Grieg, and Fritschman. A more graceful has done excellent work at his previous concerts and the coming one is awaited with interest.

The Trinity Cathedral Festival choir will repeat the service given in the cathedral March 8 at St. Paul's church, Council Bluffs, Sunday afternoon at 4 o'clock.

Detroit has a Symphony orchestra of its own. Mr. Weston Gale is the director, and its first concert was a decided success.

Giulio Gatti-Casazza, the director of the Metropolitan opera house, has been engaged for three years.

The trustees of the Chicago Symphony orchestra are considering making a non-union rule at the symphony concerts.

Jean P. Duffield announces a recital to be given by members of his piano class on the evening of Wednesday, April 1, at the Young Women's Christian Association auditorium. Those appearing on the program will be Misses Helen Bennett, Margaret Bouche, Elizabeth Johnson, Irma Poddak, Mr. Leslie Diek, pupil of Thomas J. Kelly, will assist.

Miss Alice Davis will give a piano recital at the First Baptist church, Tuesday evening, April 7, assisted by Mr. Carl Berryman, who will play the orchestral parts to the Last E. Flat concerto on a second piano. Miss Davis has recently returned from New York, where she played a great deal, and where she expects to give a public recital next season. Walter B. Graham will close a busy season with a series of three musical evenings, presenting over forty of his pupils including some exceptional talent. The first will be given at the Central United Presbyterian church, Thursday evening, April 2. The following will take part: Misses Gertrude Albin, Marie French, Helga Gordon, Hilda Jabschick, Jessie McDonald, Avilla Moore, Ruth Zittle, Amy Zachut, and Mesdames Edwina Booth, Paul Munson, Marjorie Nielsen, Charles Olsen, Arthur Rouser and Lynn Sackett. The last program will be given the fore part of June and will be a departure from the usual form, consisting entirely of scenes from opera.

