

MUSIC

WILL SING IN OMAHA ON EVENING OF APRIL 14.



Mary Garden

WILL SING FOR BENEFIT OF DUNDEE CHURCH.



Miss A. E. Klipp

BY HENRIETTA M. REES.
WHEN we read and hear so much about musical atmosphere, of its presence in certain places, and the lack of it in other localities, one is inclined to look into the matter and find out exactly what is meant by it. Often our ideas of it are rather "hazy". In the definitions of atmosphere in the New Century Dictionary, this is given: "Figuratively, intellectual or moral environment. Prevailing influence." Therefore, a place which has musical atmosphere is any place where one is surrounded with a musical environment, or where music is the prevailing influence. But man is the maker of his own environment. Well, then, all one has to do to live in a musical atmosphere is to devote one's time and energy to the study of music, and to surround one's self with books and friends of similar interests. A prevailing influence is one which goes through everything, and when you find yourself where you can study music, think about music, read about music and talk about music, you have created a musical atmosphere, in which you can breathe as much as you choose.

Simple, isn't it? It can be created by anyone in whom music is the prevailing influence, and it does not depend upon climatic conditions, nor geographical situation, for development.

Why do we not have more of it here? We often hear people deplore our lack of it, and talking of its density in other cities, especially abroad. Is it not possible to read about music, to think about music and to talk about music here, as well as to study it, hear it and practice it in all its forms, and upon the various instruments. It cannot be because people do not study it, for there are innumerable students in our city. One can scarcely walk along the street or ride upon the street car without meeting some young lady or little girl with a music roll, or some young man or sturdy youngster carrying a violin or other musical instrument. I do not think it is because we do not have the influence of music and good music, but that rather, the influence does not sufficiently pervade. It is too much like some people's religion, it doesn't permeate, and is not diffused throughout their everyday life. It is only used at the time of worship. Many of our students study music, practice a certain amount of time each day, and then do not think about music again until the next time for practice.

When they read, they do not read upon musical subjects, but take up the latest novel. When they have some money to spend, they do not go to hear the next concert by our best talent, or some visiting star where students' seats are generally offered, but rather, they go to the vaudeville. When they meet socially, they do not have little informal musicals, but they go to a card party or a luncheon or dinner, and the thought of music never obtrudes itself. Many of them, if they are asked to sing, say, "Oh, no, I'd be scared to death to play for anybody," but if they had only a smattering knowledge of bridge, they would probably be perfectly willing to play in order to improve their game or to fill out a table. The playing for others would improve one's musical game, and if people are rash enough to ask you when you do not know how to play well, they deserve to be punished. A mistake or two in a solo is no worse than the trumping of your partner's ace.

And yet a musical atmosphere can be made anywhere, even at home, where the telephone rings and outside pleasures beckon. When one is away from home studying, one meets principally other students, and even in a different city in America, one is apt to say there is much more musical atmosphere than here. At home one has many friends who are not musical, of whom one sees much more than of the others who are, or one may even have musical friends, with whom they never have time to talk music. We could do much more to create a musical atmosphere at home by making our environment more musical, especially for the students from 10 to 19 years of age.

What the writer would like to see would be the formation of a number of small affiliated musical clubs for students of this age, each club with not more than sixteen members. These could meet once a month, each member could perform each time, and after the program which might be had with scale games, games of famous composers, ear tests, and sight reading. Short anecdotes might be told of the great composers, and perhaps a little history of music told from time to time by different members. I know of but one musical club among the younger students in Omaha, and think of the number of students! The members should be chosen, not because they all studied from the same teacher or used the same instrument, but rather because of age and congeniality, and make it rather hard to get in, requiring not only that the applicant be agreeable to the other members, but also that he present a recommendation from his teacher that he is a good student.

If these clubs were affiliated, once a year they could have a good student meeting, when a member from each club might furnish a public program, or they might have a little talk by some eminent teacher and a short program of solos, especially suited to their age, by the finest talent obtainable. If some well educated musician not engaged in the teaching of music would undertake the organization of clubs of this sort, it would not only create musical atmosphere for the younger generation, but it would stimulate interest in the study of music in a way in which pupils' recitals do not succeed, for it would pervade further into the social life of the students.

A general plan for the year might be worked out which could be used by all the affiliated clubs, and scale games and musical guessing games originated, and that could be used for relaxation, and yet require musical knowledge to win, and it would be safe to predict higher efficiency and greater enthusiasm for music than is found at the present time. Of course, as a teacher could not run a club of this kind, for other teachers might not wish their students to come unprepared, the influence of a rival, whether they would be perfectly willing to have their pupils cooperate in an organization outside of professional management. Every teacher can not be fairly judged by every student who may be under his care, nor every student be judged by every teacher. The often succeeds where another fails.

and everybody is not equally talented. I do not think clubs of this sort would hurt any teacher, but would rather be of benefit to them as well as to the students.

More small musical clubs might also be formed to advantage among others of us, older people, who are out of school, and who would like some incentive for keeping up the music upon which many of our forefathers have spent. Concerted numbers are delightful, and there are many of good music which are not extremely difficult.

Interest in the coming engagement of the Chicago Grand Opera company for a single performance at the Auditorium on the evening of April 14, when Mary Garden will sing the name part in "Thais," is growing as the date draws near. Requests for seats are being registered daily, and the promoters look forward to a very successful outcome. The company finished its stay on the Pacific coast with a performance at San Francisco last night, and now turns back after a week divided between Portland and Seattle.

Miss Mary Garden, the famous soprano of the Chicago Grand Opera company, who will sing the main role in "Thais" at the Auditorium in Omaha on April 14, whose triumphs in the modern operas surpass any other artist's, was born at Aberdeen, Scotland. But she is almost an American, for when she was 4 years old her parents came to America and settled in Brooklyn, afterwards going to Chicopee, Mass.

Miss Garden's father and mother were anxious for her to become a violinist, and she began studying the violin. But she instinctively took to singing the beautiful songs of Scotland, and in time abandoned her instrumental studies for vocal work. When she was 14 years old her parents moved to Chicago, and in the western metropolis Miss Garden's desire to go on the lyric stage was realized. She studied first under a well known teacher and then went to Paris. For two years she was a pupil of Trabaldello, and then she studied under the masters, Chevalier and Pugere.

It was through a meeting with Mrs. Sibyl Henderson, the famous singer, that she got an opportunity to sing at the Opera Comique. This was in 1901. In this same year Miss Garden suddenly came face to face with the opportunity of her life and she grasped it. She studied the title part in Charpentier's "Louise," the operatic success of the season. One night Mrs. Riouan, who was singing the only singer in the house who knew the part, and M. Carre, the manager, begged her to go on and finish the performance. She did so and completely won her audience. Charpentier, the composer, was so impressed with her singing that he declared that Miss Riouan should sing the part no longer, but that Miss Garden should have it. So for 100 nights the young American was Louise and she captured Paris. Then she went to London, and later came back to America.

Her debut in this country was made on November 25, 1907, in Massenet's beautiful work, "Thais," and New York opera-goers were as enthusiastic as those in Paris. Melisande in Debussy's "Pelleas and Melisande" followed, but even these triumphs were eclipsed by Miss Garden's performance of Salome in the tragic Stravinsky opera of that name.

Within the last four years Miss Garden has made much operatic history. She created the title role of "Natale" in the Victor Herbert-Joseph Redding opera, which has been such a great success in the east, and also sang the role of Prince Charming in Massenet's "Cendrillon" (Cinderella) when that work was given by the Chicago organization. Two years ago she added "Carmen" to her repertoire, and the last summer she sang for the first time in her career the role of Tosca at the Opera Comique in Paris. While in the latter city recently she effected the unprecedented feat of appearing at the Opera Comique and the Grand opera on alternate nights, an achievement which had never before been accomplished.

Her greatest successes of this and last season have been in Moana Vanna and in Don Quichotte.

The Flonsaley quartet, which comes to the Brandeis theater for a concert on Monday afternoon, April 13, is a great

favorite among local music lovers because of the unrestricted success achieved on its two former visits, three and five years ago. This organization was founded in 1893 by E. J. de Coppet and named after his Swiss villa, "Flonsaley," on Lake Geneva. The fame of the soirees given there soon spread, and a series of European tours made reputation secure. One of the first American critics to recognize the exceptional merits of the Flonsaley quartet was Philip Hale of Boston, who characterized its initial performance as "one of the most brilliant in the history of chamber music within the last twenty years." In a recent issue of the Boston Herald Mr. Hale again said: "It is not now necessary to praise at great length. It is enough to say that in addition to a perfect ensemble in attack, phrasing, exquisite sense of proportion and common relationship, the performances of the Flonsaley quartet are distinguished by unusual tonal beauty, infinite variety of nuances, inimitable rhythm, fire and passion."

The members of the quartet are: Adolfo Betti, first violin; Alfred Pachow, second violin; Ugo Ara, viola, and Ivan d'Archiambau, cello. This will be the last concert in Miss Hopper's matinee series.

Mme. Eduard Grieg, between the emperor and empress in their box in the Royal theater at Berlin, was the spectacle witnessed the other evening by the audience which attended the performance of "Peer Gynt" with Grieg's music. The Kaiser was always a great admirer of Grieg and invited his widow to be present upon this occasion.

Moscow recently held a Debussy festival at which the celebrated French composer was present. Debussy is considered conservative in Moscow, for Scriabine, "The restless searcher after the new," is a conspicuous figure there. His tenth sonata is said to show new paths, as yet hardly explored.

Arthur Middleton, who has been heard in Omaha in concert and oratorio, has recently been engaged by the Metropolitan Opera company.

Mr. Henderson, commenting upon the success of the tragic opera and the general public for opera bouffe, no matter how excellent the type, has this to say with a reference to it, that "this is a day of heavy strokes, broad washes of sweeping lines. Conventions surround and cramp us on every hand, and the lightning flashes of elemental passion, as shown in the tragic opera, lift us out of ourselves and place us beside the heroes."

The Omaha Music Directory is now out. It is an attractive thirty-two-page booklet containing about seventy-five portraits of Omaha musicians in the souvenir part, and has eight pages of classified names of musicians, making at least 500 names. The circulation is 10,000 and to wish so much concern.

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the books may be had free of charge on Monday at any of the music stores.

Musical Notes.
 The voice department of Bellevue college, which is under the direction of Miss Evelyn Hopper, gave the third of a series of recitals at Lewis hall last Monday afternoon. Those taking part were: Edith Haehneider, Gertrude Daniel, Jeanette Goodwill, Helen Hamblin, Margaret Jack, Lucille Fleming, Susie Klonner, Helen Heyden, Beate Shark, William Findley, Velman Rice and Raymond Jones. The program was followed by tea.

Miss Adah Eulalie Klipp, lyric soprano, has been engaged by the Ladies' society of the Dundee Presbyterian church, to appear in costume song recital the evening of April 2 at the Dundee Presbyterian church. An entertaining and instructive program of French, German, Irish, Scotch and South American songs will be the feature of the evening. Miss Klipp appearing in the folk costumes of the country of which each group is characteristic.

Mart Obendorfer opens musicales March 30 and 31 at Burgess-Nash company.

The musical public is cordially invited to attend a recital to be given by four pupils of Dan P. Duffin's studio on Monday evening, April 1, at the Young Women's Christian association auditorium. Mrs. Frances Johnson will play Mendelssohn's B Minor Capriccio and a group of Chopin numbers. Another Chopin group will be contributed by Miss Irma Podolak, who will also be heard in a Bach prelude and fugue and a Schubert impromptu. Miss Helen Bennett will play a group of modern French pieces and Liszt's Hungarian Fantasy. Miss Margaret Bourke, a small maiden of 8 years, will perform two at-

tractive pieces by Jensen. Two vocal solos will be sung by A. Leslie Dick, pupil of Thomas J. Kelly. There will be no charge for admission.

Walter B. Graham will present several of his pupils in voice recital at the Central Presbyterian church, Twenty-fourth and Dodge streets, on Thursday evening, April 2. The program will be made up principally of songs by modern writers, some of them being favorite songs from well-known operas. Those taking part will be Miss Amy Zachau, Charles Olsen, Miss Ruth Zittle, Miss Jessie McDonald, Arthur Rousen, Miss Leona Gordon, Miss Marie French, Miss Beate Jablonski, Lynn Sackett, Miss Gertrude Aiken, Marcus Nielsen and Miss Ailida Moore. Miss Esther Ericke and Mrs. Clark Denton, accompanists. The public is cordially invited to attend. Admission free.

Miss Alice Davis announces that the date of her forthcoming recital at the First Baptist church will be April 30 instead of April 28, as announced last Sunday evening, April 5. Henry G. Cox and the Omaha Symphony Study orchestra will give their fourth annual orchestra concert at the Brandeis theater.

A musical program was presented at Pearl Memorial church Thursday evening to an audience which taxed the seating capacity of the church. The first part of the program consisted of piano solos by June McCartney and Jean Jones, violin solos by Will Heatterington and a vocal solo by Floyd N. High. Miss Fay Robertson gave several songs, and the readings. The second part of the program was given by James E. Carnal of the Omaha School of Music, assisted by the Schubert Ladies' quartet. The pro-

gram closed with two vocal solos by Mr. Carnal. In response to encores he sang "A Life Lesson," words by James Whitcomb Riley.

Ad Club Plans to Import Speakers

"Home talent" is getting too tame for the Omaha Ad club as a regular diet. The club is on the trail of a string of big men from all over the country seeking to get them to come to Omaha to address the club at various meetings. Already they have scheduled Julius Snyder of Chicago to give a talk to the club some time within a few weeks or a month perhaps. They are after other talent from New York and other places also. "Nothing too good for the Ad club" is their slogan.

HOTEL VISITORS INVITED TO ATTEND CHURCH TODAY

Invitations to attend church Sunday have been sent personally to hundreds of guests at the hotel. A committee of the central "Go-to-Church" organization spent the morning in addressing the invitations. "The churches stand ready to greet the throngs that will come," the invitation says, "and the messages in sermon and song are sure to be inspiring."

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