

MUSIC

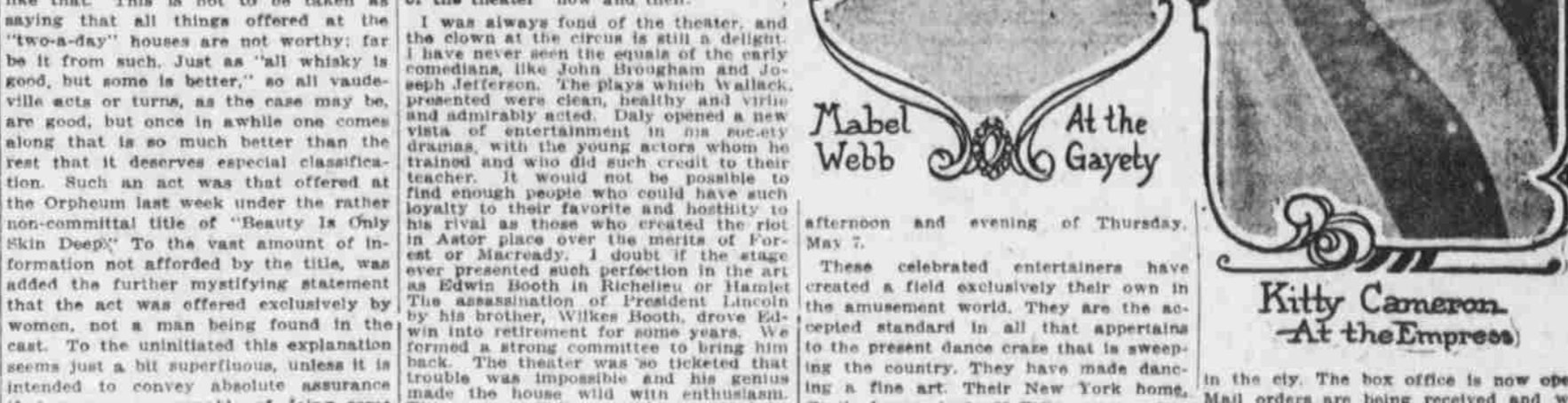
At the Theater



Shirl Rives
At the Orpheum

Nat. C. Goodwin
in "Never Say Die"
Coming to the Brandeis

Sophye Snowden
At the Orpheum



Mabel Webb
At the Gayety

Kitty Cameron
At the Empress

Mr. and Mrs. Vernon Castle - At the Auditorium

Auditorium Mat. & Evening
Thurs., May 7
"THE CASTLES ARE COMING"
Only Appearances in Omaha on Their Special Whirlwind Tour
of the World's Greatest Dancers

MR. and MRS.
Vernon Castle
MANAGEMENT OF SHEA AND SELWYN
And Their Own Company From Castle House, New York, With
EUROPE'S FAMOUS TANGO ORCHESTRA

PRICES: 75c, \$1.00, \$1.50, \$2.00.
Seat Sale now on at Auditorium.

Note—A Feature of the Program will be a Dancing Tournament of Omaha Amateur Dancers for the Castle Trophy Cup to be Presented by Them to the Best Local Couple. For Information Concerning This Contest, Apply to Miss Irene Ratchford, 520 So. 26th Ave.

Mr. and Mrs. Vernon Castle
The World's Greatest Dancers
Feature the
Following Popular Dance Hits

"The Castle House Rag"
"The Castle Walk"
"Castle in Europe"
"Castle Innovation Waltz"
"Castle Half and Half"
"Castle Classic Waltz"
"Castle Perfect Trot"
"Castle Innovation Tango"
"Castle Maxixe"

Don't fail to get the new book on dancing and study the step before they come to Omaha.

"THE MODERN DANCES"
easily learned

Complete instructions for the Tango, Castle Walk, Hesitation Waltz and many others, offered for sale here.

Hayden Bros.
Sheet Music Department.

By HENRIETTA M. REESE.
ELIX WEINGARTNER, one of the leading orchestral conductors of the day, often stops his activity in the musical field long enough to write books and leaflets upon musical aesthetics, and kindred subjects. The writer experienced great pleasure in reading his essay on "Originality" which recently appeared in the Musical Leader, taken from his latest book of Essays entitled "Chords." Space prevents a reprint of the entire article which is so lucid in expression and so clear in its definition of what originality really is that it could be read with profit by students of every branch of art. He says in part:

"The word itself comes from the Latin origo 'origin' and attests, therefore, that it has to do with our own origin and with the essential characteristics with which nature has endowed us; in other words, that the artist must draw his inspiration from the same soil, in which all the roots and fibres of his being have their origin."

"Does this mean, necessarily, that every imitation of another art-work signifies a lack of originality? I think not, for history teaches us that the greatest masters in every art have taken the earlier masterpieces as their models, and have not only studied them, but at times frankly copied them."

"It all depends upon when, what and how they copied."

Wagner once said, very beautifully and truthfully, that in youth a model, in maturity, life itself furnishes us with the inspiration for creating work."

Just as the young bird, when stirred by the first impulse to fly, imitates the motions of the parent bird, and takes the same path through the ether, so will the young artist, while endeavoring as far as possible to give expression to his own emotions and ideas, keep ever before his eyes as a shining ideal, the particular master who has gained his confidence and inspired his enthusiasm."

The more frankly and honestly he does this, the more firmly he plants his feet upon the shoulders of his chosen prototype, the greater his prospects, so it seems to me, of bringing his native gifts, eventually to real and genuine independence of expression."

But he who makes compromise, who searches here and there for something which he appropriates for his own purpose, who does not own his colors, but who coquettes with every possible style in order to create the impression that he is in reality in possession of a model whatever—in other words, he who wishes to be considered original, can never hope to achieve his purpose. First of all, he loses his native, one of the chief essentials of creative activity, and which finds its best expression in this unobtrusive imitation, and, moreover, his work can never become an organic whole, but will ever remain a thing of bits, which is a failure in itself. As soon as this happens, it forfeits all right to be seriously considered as an art work."

No, you gentlemen who are always searching for reminiscences, to write something new is no art—any dabbling can do as much. But to create a sincere and beautiful work, that is the test of originality and greatness. To be "modern" means to represent the taste of the moment and has no positive value, for as soon as the taste of the public changes, such a work forfeits its value, is no longer in vogue, and reality it exists no longer and is outlived by the art work which is in vogue in the spirit of the age. This accounts for the slow recognition given to the genuinely original musical products as compared with work achieved by imitation, and explains the long period of waiting before justice is done the former."

Mr. Henderson recently gave a description of the summer festivals at Beirut, the home of Wagner operas. If you attend, the "Wohngemeinschaft," or committee to attend opera, is necessary to engage rooms sometimes treats Americans with slight courtesies. You will probably engage the highest priced rooms and in return you may get a good room or you may get a bad one. Accept what you get in silence, for if you try to make an exchange you will discover that your application amounts to a contest, and you must pay for the room allotted to you by the wise and puissant "Wohngemeinschaft."

The performance begins at 4 or 5 o'clock in the afternoon, according to the length of the opera, with long intermissions when you can walk in the pleasant grounds about the theater or take refreshment in the good restaurants. It is worth while to attend opera in Beirut in spite of the fact that the operas are better presented in New York. There is much of interest in the surroundings, in the attitude of the audience and in the disclosure of German art ideals. Extraordinary demonstrations are often made at the restaurant which is a gathering place for distinguished musicians and virtuosi and visitors of some consequence and the musical editor of the Sun was present. Mr. Siegfried Wagner entered, still warm from his conducting and carrying a bouquet, which had been presented by some admirer. As he passed slowly down the center aisle, the whole assemblage rose, clapped hands and the more enthusiastic Germans shouted "hoch!" The theater itself is closed and darkened while each act is going on. No one may leave or enter the auditorium then. Perfect silence prevails. Woe be to him who dares even to whisper to his neighbor.

Since everyone has gone there solely for the purpose of hearing the drama, there is a tense atmosphere which communicates itself to all in the auditorium in such a way that uniformity of mood and mental attitude is attained. This is the famous "atmosphere" of which one hears so much. It is possible to find it elsewhere, but not often. It is found sometimes at the Metropolitan and the Metropolitan and its influence leaves one with the impression that he has assisted at a historical ceremonial.

The possibility of establishing a permanent symphony orchestra in Omaha always becomes a very mooted issue, when the topic is stimulated by the visit of some outside orchestra, as instanced by the coming of the Chicago Symphony orchestra to collaborate with the Mendelssohn choir of Omaha in concerts on May 18 and 19. There is much to be said on both sides of such a question, and one of the foremost phases which comes in for consideration is the very vital item of expense. If one is to adhere to the tried theory that what is worth doing at all is worth doing well, it means that nothing but the best kind of an orchestra would be tolerated, and this entails money in very large letters and with a great many figures before you arrive at the decimal mark, which shades the two ciphers. One of the largest cities of the middle west undertook to prove whether it could support a symphony orchestra by testing what support had been given to another strictly local organization, namely a large choral body; and according to the theory there employed, felt that would be useless to talk symphony orchestra, until it had been shown conclusively that the musical organization which had already been formed, and which could of necessity be conducted at a great deal less expense was actually receiving the patronage necessary to its being a permanent body. Aside from

this a great deal larger city in the east which could easily have supported a symphony orchestra, found that under the salutary effect of competition, which was occasioned by the visits of several different outside orchestras during the year the people were really given an opportunity to hear a greater variety of music and become broadened in this direction than would have been possible if they had depended entirely on the efforts of a local orchestra.

This afternoon at the Brandeis theater Omaha people will have their last chance to get under the spell of that poet-player, Max Landow, in farewell recital. The other day the writer was looking over some of the criticisms which were given him after his recent recital, and was much gratified to see that his playing had impressed them in much the same way as it does the reviewer for the Bee. All spoke not only of his great skill, but of his artistic interpretations. There is a certain indefinable charm about it which tricks the mind away from critical analysis, and the first thing you know you are not thinking about the playing at all, but about something which the music has suggested to you, a city gleaming with soft lights and revelry, or a beautiful landscape or gay dancing. Your mental pictures arise, sometimes clear and at other times indistinct, impressions and certain moods are developed, and when the number is finished and your neighbor asks you how you like that for piano playing, you have almost forgotten that it was piano playing. And because Mr. Landow is so much more poet than pianist, yet at the same time such a pianist, that neither he nor his hearers need devote their attention to the means of expression.

Emil Oberhoffer, conductor of the Minneapolis Symphony orchestra, which gives one matinee concert at the Brandeis theater on Sunday, May 24, has a unique talent for building superbly reliable programs and in addition to his contributions of the orchestra Leonard Allen, soprano, will sing "Mon Coeur," from Mireille, by Gounod; Theodore Harrison, baritone, will sing "Vision Fugitive," from "Herodiade," by Massenet, and Richard Czernowky, violinist and concertmaster of the orchestra, will play "Romana," by Swenden, and "Butterfly," by Huboy. A ballet suite by Max Reyer, which will be played by the orchestra, gives an opportunity for a "cello solo" by Alfred Doucet. This will be Miss Hopper's last concert for this season.

Mr. Simms went to Fremont last week to give an organ recital at the Congregational church. A former pupil of his wife of a banker, sent her husband to meet him and bring him back for dinner. When the train pulled in Mr. Simms got off, went up to his hotel, and after awhile thought he would telephone the lady. Upon doing so, he discovered that the banker had gone home from the station and reported that Mr. Simms had not come, that there was nobody who got off the train that looked anything like a musician.

All organists and many other know the beautiful solo stop called the "Von Humana." While this joke may be old, it was a new one on the writer when a friend said "I hear you are going to play an organ recital soon. Shall you play anything where you may use the 'Nux Vomica'?"

Musical Notes.
Mr. Max Landow farewell plans recital, Sunday afternoon May 3, Brandeis theater, 4 p. m.
Tuesday, May 6th, Miss Henrietta M. Reese, an organ recital, assisted by Mrs. A. L. Root, at the First Baptist church, 815 P. m.
Henry Cox announces an informal musical to be given in the recital hall of the Omaha School of Orchestral Instruments at Seventeenth and Carleton streets on Tuesday evening next at 8 o'clock. Mr. Max Martin will play a program of violin novelties by Nardini, Handel, Moscati, Couperin, Grieg, and Mendelssohn, and will be assisted by Mr. Oscar Weinstein, cellist, who will play solos by Alcester and T. S.owell. Mr. Cox will act as accompanist. The public is welcome.
May 12th—Benefit concert St. Mary's Avenue Catholic church, Mrs. Mabelle Crawford Welpton, assisted by Eloise Wood Milliken, Miss Adelyn Wood and the Misses West.
Mr. James E. Carnal announces a recital to be given by Vesta Pupilla, consisting of Duets, Trios and choruses. In the Hanscom Park Methodist church, Tuesday evening, May 12th at 8:15 P. m. All who are interested are invited to be present.
May 13th and 14th, Mendelssohn choir concerts with the Chicago Symphony orchestra, Auditorium.
May 24th, Minneapolis Symphony orchestra, Brandeis Theater, 4 p. m.
May 26th, organ and violin recital, at the First Baptist church, Mrs. E. R. Zabriskie and Mr. Louis Schaubert.
Mr. James S. Colvin presents three young pupils in individual recitals during the month of May. Wednesday evening, May 6th, Miss Evelyn Vore, aged 12 years will play a program of selections from classical and modern writers and closing with the Second Hungarian Rhapsody by Liszt, Monday evening, May 11th, Miss Sara Egan will give a recital including Beethoven's sonata opus 10, No. 1, numbers by Liszt, Schubert, Chopin and others on Friday evening, May 15th, Buisa Kulakovsky, aged 11, will be presented in a well-arranged program of serious well-written music. All of the recitals will be given at the Omaha Conservatory of Music and Arts, in the Metropolitan building, Twenty-fifth and Harry streets. Friends are cordially invited.
Ida M. Morse gave a pupil's recital Saturday at Schmolzer and Murray buildings. Those taking part were Mrs. C. T. Walker, Leta Gillman, Lesh Ann May, Miss Peter, Margaret Huber, Francis Walker, Lorie Newton, Harold Peterson, Fremont Talbert, Katherine Brown, Warren Best, Alice Peterson, Florence Jones, Gladys Peterson, Clara Triler, Ruth Wiecek, Enod Fodke, Elsie Zorner and Katherine Jensen.
Mr. Albar Tornakar, assisted by Mrs. J. H. Price, Hugo Dieckmann and Mrs. E. W. Grier, will give a concert recital at the Eagle's hall, Florence, Thursday evening.
Too Precipitate.
He noticed a brick fire blazing on the hearth. His wife pointed to it.
"Do you see something lying across the log there?"
"Yes."
"Well, that's the magazine you brought home yesterday. Did you suppose I'd let that thing burn?"
She said she had given it to her daughter. "Where could she see that?"
"Where they as lead as that?"
"Where?"
"He was silent for a moment."
"Well," he presently said, "I'll give all right for you to condemn the stuff, but you might have let me read it first."
—leveland Plain Dealer.

AMUSEMENTS.

Orpheum
FRANK DOUG. 494.
Advanced Vaudeville
Week Starting Sunday Matinee, May 3.

ELPHY SNOWDEN
In "Special" Songs
Assisted in the Latest Society Dance
by WALTER ROSS
At the Piano, Jack Richmond.

YVETTE
"The Whirlwind Violinet"
in a Futuristic Setting.

JOHN & MAE BURKE
"A Rattling Soldier."

SHIRLI RIVES & COMPANY
in "The Song of the Heart."
A Story of Grand Opera Life by
Edgar Allen Woolf.
Music by Anatol Friedland.

Smith, Cook & Marie Brandon
"The Millionaire."

RELOW
The Mentaphone Artist.

WELCOME & WELCOME
The Physical Culture Girl and the Man on His Hands.

THE HEARST-SELIG
Historical News Review.

Prices—Matinee, Gallery, 10c; Best Seats (except Saturday and Sunday), 25c; Nights, 10c, 25c, 50c and 75c.

BRANDEIS THEATER
Crawford, Pholley & Selwyn, Mgrs.

TONIGHT AND ALL WEEK
Richard Harding Davis Powerful Story of Adventure and Revolution

SOLDIERS OF FORTUNE
WITH
DUSTIN FARNUM

IN THE LEADING ROLE
of BIG BROTHER
2 to 8 P. M.
Highest Class Motion Picture Production.

MAY 10—FOR FOUR DAYS
WM. HODGE

IN THE ROAD TO HAPPINESS.
Directed from 25th performance of Richard Harding Davis' powerful story of adventure and revolution. "Soldiers of Fortune," with Dustin Farnum in the leading role of William Hodge, a young American mining engineer and soldier of fortune. This photo drama was produced under the personal direction of Mr. Augustus Thomas with the aid and co-operation of the United States Army and Cuban Army, and consists of six big parts and 28 thrilling scenes which abound in love, intrigue, smuggling and fighting.

MR. NAT. C. GOODWIN
Supported by Margaret Moreland in the Whirlwind Musical Comedy
NEVER SAY DIE

Empress

WEEK OF SUNDAY, MAY 3, 1914

JACK ELLIS & CO.
In a Powerful Dramatic Sketch
Entitled "The Power of Office"

THE GREYS
Pharmaceutical Vocalists
CAMERON & CAMERON
Just a Funny Fair
ZARA CARMEN TRIO
Sustained by Light and Brilliant
LATEST PHOTOPLAYS
From the Best Producers.
Four Complete Shows Daily
At 2:30, 7:00 and 9:30 P. M.
Omaha's Popular Theater
10c, 25c, 50c, Comfortable 10c
Reserved Seats 10c Extra

EMPRESS GARDEN

Sunday, April 19, 1914.
50c-Table d'Hote-50c
WITH TURKEY, 60c.
Chicken Gumbo Creole
Young Ladies' Bill Pickles.
Famously of Sole, Aurora Sauce.
Roast Young Turkey Stuffed, Current Jelly.

Roast Prime Ribs of Native Steer.
Whipped Potatoes au Jus Wax Beans.
German Cream Saus.
Pineapple Bisquit. Assorted Cake.
Tea, Coffee or Milk.

ATTRACTION EXTRAORDINARY
KAWAIIAN HARMONISTS.

6 A. M. Till Midnight

MAX LANDOW
Farewell Recital
BRANDEIS THEATER
Sunday Afternoon, May 3—4 P. M.
Seats Now on Sale at Box Office—
\$1.00 and 75c.

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AUDITORIUM MAT. & EVENING
THURS., MAY 7
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Gayety Daily Mat. 15-25-50c
Evening, 15-25-50-75c

Beauty, Youth & Folly
with TOM MCGRAE as "SMOKE" in the two-act travesty, "The Blue Rose."
Great cast. Base Ball Carnival and Beauty Contest.
No performance Saturday night.
Ladies' Dime Mat. Week Days.

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Photo Drama of Creation.
Two Shows Daily, 3 and 8 P. M. Show in 4 Parts.
RELIGIOUS SCIENTIFIC REASONABLE
Free — Admission — Free

THE OMAHA BEE—
THE HOME PAPER.