

Gossip of Music and Musicians

By HENRIETTA M. REES. TOMORROW night! Just one day more and the curious stranger who happens in the neighborhood of Fifteenth and Howard streets after his evening meal will see bright light smiling from every window of our big Auditorium, answered here and there by gleaming flashes from the headlights of many taxicabs and automobiles as they turn the corner and slow down in front of the door.

The symphony "Pathétique" by Tchaikowski, played by the orchestra on Monday evening, was written in 1892 and was performed for the first time at St. Petersburg, October 16, 1893, just three weeks before the composer's death. Some think that a premonition of his approaching death may have influenced this work, but it is maintained by close friends that the third movement and the deep sorrow of the finale should be interpreted in the broader light of a national or historical significance.

In regard to MacDowell's "Woodland Suite," played Tuesday afternoon, Mrs. MacDowell wrote as follows: "The suite was begun in Wiesbaden the year we returned to America, though it was hardly more than sketched. \* \* \* Edward had no more program in mind than the words imply; but he was undoubtedly led toward the subject by the close proximity in which he lived to the big Wiesbaden forest. He had a tiny cottage there, just on the edge of the woods; and he spent hours wandering in them. His Scotch blood had filled his mind with mysticism. Deep in his heart he half believed the old tales of spirits and fairies—not, of course, in his ordinary moods, but his imagination carried him very far, even though he might laugh at himself. He hated cutting down a big tree; it seemed possible that something more than the tree suffered. Strange as all this was in Germany, it was much stranger in America. It was extraordinary the joy he took that first summer in Peterboro, N. H., in the woods, in the streams, in the sky, and the fact that it was all so new gave it a singular charm, which the American more often finds in Europe."

Miss Florence Hinkle is perhaps the most popular soprano upon the oratorio stage of today, and is without doubt one of the finest woman singers that America has ever produced. This year she has engagements with the New York Symphony orchestra, the New York Oratorio society, the Theodore Thomas orchestra, the Chicago Apollo club, the Handel and Haydn society of Boston, with all of which she has been re-engaged. She was the soloist at the Toronto festival last fall, she has engagements for seven appearances with the Philadelphia Symphony orchestra, is one of the principal singers at the famous festival of Worcester, England, and has two engagements with the Boston Symphony orchestra. The latter are the Thomas orchestra engagements considered to be America's leading orchestras.

Doart Murphy honors Omaha by singing for us a solo that costs him 25 francs of French money every time he sings it. In other words, for the privilege of singing the "Voi Griseida," he has to cash in 1/2 the French society of composers 1/2 good hard round American dollars as royalty, but rather than sing something else that might do him no enthusiastic about the beauty of this number that it does it, that others may hear it. (Don't let's tell him that some of our townpeople are so indifferent to music that they would not pay \$2 for the three whole concerts so that they and many others might have opportunities like this man's more times—if the Mendelssohn choir can make a success of this kind of a feat.)

Last week the Chicago Inter-Ocean had a most entertaining story of the "Old Guard" of the Thomas orchestra. There are five that played with Thomas before the formation of the Chicago orchestra, and nine that have played in the orchestra since its beginning in the early '80s. Bruno Steindel is one of those that have been with them since this time. Many interesting anecdotes are told of "hefty" trips only one of which we will repeat: "One of the southern lads who were playing in Nashville in a sort of amphitheater with the seats slanting down to the stage. The head usher felt his importance magnified by a gold and blue official badge two feet long. During the first number he tramped up

THE FUTURE OF THE CHILDREN

Once-a-week Talks

The agitation which prevails just now in regard to the fortune and welfare of the homeless girl is of much greater importance to the average family than perhaps is generally realized. The fact is, that no parental couple can take such precautions that their daughters—or sons, too, for that matter—may not at some future time be in the ranks of the big mass of wage earners struggling with the most elementary problems of life. There is no disgrace in this, but the all important question is: are the young shoots from the family tree equipped in a manner to brave the storms of later life?

The home is where the molding process is performed, that will assert itself for good or bad. The things then,

that surround and interest children while they are growing up, are the things that will shape their souls and the morals of the coming men and women in this country. It is no idle assertion to state that music is chief among the earlier influences for good in frail humanity. The sweetness of childhood memories has ever centered around some endearing and unforgettable melody, some fanciful strain. Happy indeed is the home where the taste for music, latent in every being, has been nursed along and developed to a true understanding of real sentimental values in a hard world, seemingly devoid of feeling.

Industrial evolution has made it possible to place the most brilliant musical gems in any and every home. It is well enough to educate the children in technical exe-

dition, whenever talent is evident. But the other children, who have the music in their hearts without the desire for learning the technique, should not be forgotten. They ought to have a chance to profit by the elevating and educating influence that emanates from every home, where a Player Piano or a Victrola is found.

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Soloists Who Will Be Heard With Mendelssohn Choir in Concert



Rosalie Wirthlin Contralto



Florence Hinkle Soprano

and down the aisles, bowing to everybody and feeling quite necessary to the success of the evening as the conductor. Thomas was much annoyed. He stopped the music, turned around, stared at the offender and thundered, 'Sit down, and the poor usher collapsed promptly, not to rise again.'

It was rather interesting to see that the first tour of the orchestra, from New York to San Francisco in 1883, included Omaha's name on the list of cities in which they played.

Superintendent Graff, in conjunction with assistant Superintendent Ryan and Miss McHugh, principle of the high school, consider the educational value of the visit of the orchestra of such worth that they have made arrangements with the management whereby high school students may gain admittance to the afternoon concert at a special reduced rate, provided that they get their tickets through the high school.

John Philip Sousa some time ago, in "Newspaper-Hit," wrote an article entitled, "When a Man's Out of Tune." Some of this gives such a clear idea of the use and peculiarities of orchestral instruments that a few clippings from it will not be inappropos. In view of the approaching visit of the Theodore Thomas orchestra:

The peculiarities of instruments are duplicated by the characteristics of human kind, the wide range affording interesting study. The queen of the musical family is the violin, sensitive, responsive, capable of the most minute gradations of sound and pitch now sentimental, now brilliant, now coquettish, now breaking notes of passionate love. Look about you and you will find the violin's double among some you know; high strung, defiant, capable of all the emotions, beautiful in the crystallized harmonies of affection and sympathy.

Another affinity is the heavy going, slow thinking, one idea man whose life is taken up with punctuating time with breakfast, luncheon, dinner, sleep and it is always "thump, thump, thump, thump." Then again we have the man in life like the instrument in the orchestra, destined never to rise above second position. A third also horn man may envy a solo alto man, but he remains a third alto man forever. A second trombone man may envy the first chair, but it avails him not. Fourth cornets and second fiddles, eighth clarinets and sixth trumpets may deride the captains of industry of the instrumental group, but they ever remain in obscurity. If instruments were born equal, male and female, sovereigns and men were born equal all would be soloists. Dispositions in instruments and people go hand in hand. The shrieking, fierce and hysterical woman are twins and both can become nuns; the golden thread of the other's tone and the beautiful voice of shy 16 walk arm in arm. The pomp and circumstance of the emperor are exemplified in the boldness of the trombone; the languorous lip of the summer girl is echoed in the rhythm of Andalusian guitar. The love proposal is pictured in the impassioned melody enunciated in the tenor cello, while the flirty giggling of the shallow coquette finds its mate in the flippant flights of piccolo. The man who never deviates, a sort of animated law of the Medes and Persians, needs his rival in the positive "umph" of bass horn, while the undecided never-can-make-up-his-mind individual is pictured by the hesitating "pah" of the second alto.

The last few rehearsals of the Mendelssohn choir took place behind closed doors, even the occasional enthusiastic visitor being shut out. It must have been encouraging to the management and especially so to Mr. Kelly, the conductor, that in spite of much rain and inclement weather, out of the 120 voices the absentees could be counted upon the fingers of one hand at these rehearsals, although many members come from South Omaha, Council Bluffs and Florence. This is one

reason why our Omaha choir has such a high standing among the choral organizations of the country. Another reason is that Mr. Kelly knows several things about the gentle art of singing, and he is not afraid that he will be giving away some secret of the profession, something that he saves for his pupils only, if he tells the choir how to take certain tones easily, and to get the desired effect. It is perhaps the fact that the members feel that they learn something more than the mere notes that they sing that keeps them enthusiastic. They have not been rehearsing for just this season upon the works to be sung, but they have been growing and broadening, and studying out the fine points of the music for the three years past, working one evening every week, carefully and faithfully throughout each season. Sometimes when I listen to some especially fine work it reminds me of the motto of the United States, "E Pluribus Unum." The test of a splendid choir is not the fineness of some of the voices, but the solo ability of each one singing to be able to stay with the beat of the conductor's baton, that from the many soloists emerges the one beautiful instrument of music played upon by the conductor—the choir. The same is true of a good orchestra. Each must be an able enough performer to permit the leader to bring out the desired effect.

A great American daily the other day published this editorial: "One culture inevitably leads to another, and an improvement in popular musical taste should influence for the better popular leanings, longings, and aspirations in general." We hear constantly of the awful influence of poor music, why not get on the affirmative side of the question and argue about the excellent influence of good music, since good music has a

stronger influence in its way than the poor has, for deep down in almost everyone's innermost recesses of soul there is always the longing to do good and to be good, and the music that can strike this responsive chord makes a much deeper impression than any other. You who attend the concerts cannot help but be uplifted by what you hear, but those that have gained the most from them are those that have lived with these works all these months, and can appreciate their good qualities the better by knowing them, whether lively and gay, or serious, the compositions presented are honest, the harmonies are logical and the words are adapted to the music appropriately. It is earnestly hoped that when the choir sings at the very last, "Hail, Sachs! Hans Sachs! Nuremberg's Own Hans Sachs!" that the triumphant burst of melody will be echoed with words of rejoicing in the hearts of everyone present because he has had the good fortune to attend, and because the choir belongs with us, and is composed of our own people.

August M. Borglum will present Miss Florence Peterson in a piano recital Thursday evening, May 1, at 861 Douglas street. The program will include the Beethoven C Minor concerto, and selected numbers by Schumann, Chopin, Rubenstein, Lischitzky and Saint-Saens.

The National Federation of Musical clubs held its eighth regular biennial festival in Chicago this week.

Louise Jansen Wylie has just finished her concert work for this season with three engagements in Kansas last week, closing with a song recital in Hutchinson, Kan., Thursday. During the last season Mrs. Wylie has sung in all the principal cities of Kansas and has also

filled engagements in Illinois, Iowa and Nebraska. The newspaper critics have been very generous in their praise of Mrs. Wylie's work and the fact that she is already booked for return engagements in many of the cities where she has appeared, and in many points elsewhere for the season 1913-14, is evidence of her rapid progress in the concert field.

Miss Nancy Cunningham will give an organ recital on Sunday evening, May 4, at the First Congregational church. She will be assisted by Dr. Fremontell, who will sing two songs. The program will be practically a request program.

At the Theaters

"Whose Little Girl Are You?" which will begin a week's engagement at the Hippodrome, commencing Sunday matinee, April 28. Mr. Woolfolk is a writer of catchy songs. His "Eve," "Different Ways of Making Love" and others in "A Winning Miss" were excellent, but this show offers some that are even better. The title song, "Whose Little Girl Are You?" will be whistled on the streets, while "Queenie," "The Sewanee Shore," "The End of the World" and "Take Me Back to that Cabaret" are big hits.

There is a comedian in this show who has justly given himself some bright lines and good situations. He is William Morris, author of the book and manager of the company. A close second to Mr. Morris is Pat Barret, an eccentric comedian. Miss Grace Thurston is a graceful and talented woman, who is Mr. Morris' principal support. The rest of the cast is excellent, and a challenge beauty chorus adds to the production.

To bring to a fitting climax the regular season of extravaganza and vaudeville at the popular Gayety there has been held in reserve an attraction entirely new to the "wheel" this season—the "Merry-Go-Rounders." It contains many scenic, mechanical and electrical novelties and, above all, the lines and fun are clean and wholesome, points on which the Gayety management has insisted on all seasons and with a degree of success so prominent that starting next season the Gayety will be the only theater in Omaha offering entertainment of this particular kind. George P. Murphy is the principal fundmaker. As Patricia O'Brien would say, "Murphy is the whole giggle." The music is beautiful and catchy. It is a big company of more than fifty. The piece is not burdened with a plot that is too deep for the comfort of the average theatergoer unless he attempts to discover it. As usual, there will be a ladies' time matinee daily, starting Monday.

The summer season will be utilized at the Gayety by the presentation of just movies every day from noon to 11 p. m. It is announced that the programs will be changed daily and of most careful selection. Each summer for the last five years the Gayety has offered the most satisfactory moving pictures in Omaha and will have no difficulty in maintaining its reputation along that line. Pictures will start Sunday, May 4. Admission will be but 5 cents.

"The New Jersey Lilies," checkoff of bright and sparkling music, original and funny librettos, brilliant scenic and light effects, pretty girls with real voices, and, last but not least, real comedians, is the next attraction at the Krug theater, for the week commencing with the usual Sunday matinee. The bulk of the comedy rests with Clara Berg, Anna Clark, Tom Crowley, Ed Smalley, Victor Fay, Clara Day and Steve Greene. The first part is a musical farce, entitled "Dolly's Debut." Following is the olio, in which "The Strike," a sensational

success of the year in New York, will be presented. The second part of the entertainment is entitled "Duffy Shop, or Fun in a Lunatic Asylum." Interpolated in the two burlettas are twenty-one musical numbers. Friday night, as usual, will be country store night.

A real musical treat is promised by the management of the Empress theater in their offering for next week, beginning Monday. A special booking has been made of Signor Siriano and his Hand Roma. Signor Siriano's present company consists of sixteen talented Italian musicians, who were picked from his large New York band for a vaudeville tour of the west. Signor Siriano was at one time the leader of the Royal Italian band at Rome. Hager and Sullivan will offer their bit of variety called "A Whirlwind of Mirth." "A Tompet and Sunshine" act by the "Nifty Girls" and a comedy musical act by Moneta and Wilber, with the regular offering of photo plays, complete the bill and will constitute the most sensational program that has been offered by the Empress since its opening.

NEW MOVING AND STORAGE CONCERN ENTERS FIELD Strongly backed by local capital the Fidelity Storage & Van Co. entered the local storage and moving field a short time ago. They occupy the upper floors of the Union Outfitting company building, corner Sixteenth and Jackson streets (the latter concern on account of their rapidly growing business having secured an outside warehouse for their surplus stock), and do a general household and piano storage business, also moving, packing and shipping. The Fidelity Storage & Van Co. offer many advantages. They are centrally located, have every facility for careful storage of furniture, pianos, etc. The building during cold weather is steam heated throughout, has sprinkler system which gives the lowest insurance rates, large, well lighted floors for storage, also separate locked rooms and wide aisles. Only expert furniture men handle goods. They have a large packing room, well lighted and located in the same building, electric passenger elevator and large vans and open wagons to move your goods.

YOUNG WOMEN ENTERTAIN AT FIRST CHRISTIAN CHURCH The C. Sentz society, composed of the young women of the First Christian church, gave an entertainment Friday night at the church before a large audience. All the members of the class took part in the entertainment, which consisted of a varied selection of musical numbers, monologues and a short comedy sketch. Lawrence Payne and Miss Marie Yard presented the "Lunatic" and Miss Oned Moran gave a short monologue. Misses Ethel Klinger, Ida Anderson, Lydia Rainier, Myrtle Walker, Hazel Fowler and Gladys Glenn rendered several musical selections. "An American Harem" was presented by Misses Ruth Morris, Florence Anderson, Helen Morris, Marie Yard, Gene Maters, Joseph Burger and Lawrence Payne. To Dissolve the Union of stomach, liver and kidney troubles and cure biliousness and malaria, take Electric Bitters. Guaranteed. Only 50c. For sale by Beaton Drug Co.—Advertiser. Key to the Situation—See Advertising