



By HENRIETTA M. REES.

THE great event of the year in pianistic circles has taken place and hardly yet have the piano teachers, the local pianists of repute, the many accomplished amateurs and the aspiring students settled down to their wonted calm. The great Paderewski has come and gone. Many have Polish dolls, a number have autographed photographs, and all have musical memories of the slight gold-aurore gentleman who sat in the dim light at the Auditorium last Monday evening and played for them.

The memories of some are troubled, for they say, "I heard a number of wrong notes, I did not like his fortissimo; I didn't care for his interpretation of this, or that" and so on. Others were greatly pleased at the recital, one business man even remarking that he never hoped to enjoy himself so much at a piano recital, that the music just carried him along, and held his attention to the very last. Still others said: "I didn't like everything he did, but the greatness of his playing completely overbore anything else about it."

music, in his mental grasp and artistic expression, which govern the technical means unthinkingly. It is much harder in a large hall for an artist and his audience to feel in rapport with each other than it is in a smaller building. In spite of this and the great size of the Auditorium which makes one feel further not only in distance, but in sympathy from the artist, the recital of Mr. Paderewski was notable for its many salient points last Monday evening.

In regard to that one of the writer's pet pianistic aversions, very few others seem to mind it, for Paderewski played that way; Bauer also, and practically every pianist in Omaha, but about two are guilty of it, some of them not only occasionally but constantly. It is the reprehensible habit of not playing together chords that were so written and intended by the composer. Either they are rolled on the left hand always played a little ahead of the right, almost any way but together, although there is really nothing finer in music than clean simultaneous chords as themselves or as accompaniments and melody. The writer has heard many pianists who ought to know better, play pieces like Chopin's "Gareuseuse," or the "E flat Nocturne" with the left hand always just ahead of the right, so that when it was finished one had the feeling of being absolutely disjointed. This in spite of beautiful tone and musical ability. Sometimes one is disappointed by having forsaken chords, which are written to crash out suddenly in contrast to brilliant runs, rolled and broken. Sometimes one hears fine swinging passages of chords shattered by this habit. Often chords, or even octaves in accompaniment are wrung uncerebrally, and through it all one feels that much of the backbone of the music has been eliminated by a surgical operation. Perhaps some do it unconsciously, some may feel that it is effective, but it is rarely as artistic as the simultaneous effect would be.

The greatest means of interpretation for polyphonic music are to be found in the great pipe organs and fine Symphony orchestras of the present day. No one ever heard an organist of any standing who for one moment indulged in this habit, and the conductors of the Symphony orchestras in various cities manage to give highly artistic performances without resorting to it.

This brings up another point which would be of advantage to pianists if they could only see it that way. That is to spend some time studying Bach's music upon the pipe organ. There is no danger of ruining piano technique by the amount of work they would do, and it would not be necessary to study the pedals, or to go into the study of this kind of instruments thoroughly. There is nothing so good for clean playing and which gives such a clear insight into

fugues and counterpoint as to study it upon this instrument. There is nothing which takes quite such a fall out of one's pride in piano work as when it is shown up to the light in this manner. Careless habits of legato playing, careless habits of hanging on or letting go, and little tricks of phrasing which nobody could ever tell them that they did, they would discover for themselves, and find that the results of such a course would be more than salutary.

It is an imposing array of artists to be brought with the San Carlo Grand Opera company this week—three celebrated sopranos, four mezzos, four eminent tenors, three distinguished baritones and two famous basses. The roster of leading artists comprises three different casts of principals, and the repertoire arranged for the local engagement has been so planned that every one of the big artists of the company will be heard. They are as follows:

Soprano—Meadames Ewige Vaccari, coloratura, favorite of last season's tour, whose splendid voice and acting made the artist many friends here; Mary Koestner, the German soprano; Sophie Charlebois, lyric soprano, an American artist of extensive foreign successes. Mezzo—Soprano-Meodames Stilla De-Rossi, French artist; Carolina Zawner, Russian; Annette Chabot and Anita Haase. Tenor—Messrs. Manuel Salazar, premier tenor of Spain, now upon his first American tour; Giuseppe Agostini, the favorite dramatic artist of last season's San Carlo forces; Alfredo Grazianni, former star of the National Opera, Montreal; Luciano Rossi, former star of the Grand Opera, Paris; Baritone—Messrs. Angelo Antola, world famous as "Tonio" in Pagliacci, Alessandro Montali, the rich full-voiced singing actor and former star of the Leoncavallo Opera company; Luigi Dellomello, from the San Carlo, Naples. Bass—Messrs. Pietro Dibiasi, former star of the San Carlo, Naples, and Boston Opera company; Margherita Perzini, basso buffo, heard here upon a former occasion with the organization.

Prima Ballerina—Signora Margherita Perzini. Musical Director—Chev. Giuseppe Agostini. Added to this list of artists are many splendid singers in the choral section of the company. The orchestral section, embracing some thirty players, has among its members soloists of distinction. The operas are: Thursday, January 27, "Aida," Friday, "Rigoletto," Saturday matinee, "Lucia Di Lammermoor," and "Pagliacci." "Cavalleria Rusticana" and "Pagliacci." The regular seat sale opens at the Auditorium box office Monday, January 24.

Frances Nash, pianist, and George Hamlin, tenor, have best proof of their popularity in Omaha by the large advance sale that is reported for their concert to be given at the Boyd theater on next Sunday, January 30, at 8 o'clock. A long list of advance orders and the sale of nearly all of the boxes is confronting the ticket man before the regular sale opens at the Boyd on Monday morning. Mr. Hamlin will have the assistance of Mr. Sidney Arno Dietz as accompanist. Miss Nash left early in the week for concert engagements in the north and today she will be soloist with the Minneapolis orchestra in its home city. Those who have been privileged to hear Miss Nash play this season say she has risen head and shoulders above the high standard she was able to set for herself last winter.

Miss Nash and Mr. Hamlin have arranged this program of numbers, in

which they have not been previously heard here: "If With All Your Heart" (Elijah)... Mendelssohn "In's Freie"..... Schumann "The Wolf"..... Schubert "Sigmund's Liebeslied" (Walkure)... Wagner Overture..... Bach-Joseffy "Aida"..... Schumann "Aurora"..... Schumann "Aurora"..... Schumann "Aurora"..... Schumann "It Is Not Always May"..... Gounod "Les Silhouettes"..... Carpentier "To a Hidden Violet"..... Mary Helen Brown "The Gray Wolf"..... Barleish Miss Nash: "If You Would Love Me"..... MacDermid "Four Eyes"..... Schneider "Kitty"..... Touris "June"..... Mrs. Beach Mr. Hamlin:

Musical Notes. J. E. Brill has severed his connection with the Omaha Conservatory of Music. He will devote his time to concert work and teaching violin.

A student concert will be given at Miller Park Social center, January 23, at 8 p. m. This concert will consist of vocal and piano numbers and a piano duo. Those taking part will be Martha Murphy, Nina Garrett, Dorothy Balbach, Edna Bartlett and Gertrude Miller. Adah Klipp is the accompanist.

Under the direction of E. L. Graff, superintendent of schools, and C. B. English, superintendent of recreation, a student concert will be given at Kellom School center, January 23, at 8 p. m. This concert is given by Mildred Mabey, Gertrude Miller, Madeline Collins, Lester Meyers, Edwin Katske, Charles Fish and Marie Adler.

Walter R. Graham will give a song recital in the Young Men's Christian association's auditorium, Hastings, Neb., this afternoon. The program will include folk songs, sacred numbers and songs from Bohemian, French, English and American composers.

Under the direction of Miss Eunice Pomeroy of the School Extension department, a musical will be given Thursday evening, January 27, at the Edward Rosewater school by the pupils of Miss Helen Mackin. The program will consist of selections from operas played by Miriam Mosher, Gertrude Sanford, Clara McKenna, Helen Young and Helen Schellberg. The descriptions and stories of the operas will be presented by Miss Helen Mackin.

Marguerite Melville-Leszniowska, an American pianist who has attained considerable distinction in European musical circles, and is now making a tour of this country, will be presented in recital Tuesday evening, February 29, at Brownell Hall. Mme. Leszniowska, who is the wife of Dr. Kraci Leszniowska, a government official of the ministry of public works in Vienna, herself a distinguished musician and composer, comes with flattering press notices from foreign critics. She was for some years a personal friend and pupil of Lischitzky and later had the unusual honor of becoming one of his assistants.

"Kitty Cheatham, Her Book," a collection of songs from the repertoire of Miss Kitty Cheatham, written for her and hereafter in manuscript form, has been published by Schirmer.

A piano recital was given by pupils of Miss Eleanor Renta at the Schmolzer & Mueller auditorium Saturday evening, January 2. Those taking part were: Pater Forcade, Ann Young, Rollin Dunn, Kathleen Herdman, Gordon Smith, Ruth Grimmel, Richard Young, Eiva, Marvyn, Louis Kets, Whitford, Fotes, Marvin Bridges, Gertrude Peycke, Gertrude Keenig, Zoe Carol Schaefer, Helen Jacobs and Gertrude Weeth.

Songbirds to Be Heard with the San Carlo Grand Opera Company



Mme. Edwige Vaccari Mme. Mary Kaestner

Mme. Vaccari, the little coloratura whose sensational singing and acting featured the engagement of the San Carlo Opera company in Omaha last season, is to appear again in her two most successful roles, Vaccari, while a matured artist vocally, and a finished actress, has but just turned 23, and the discriminating critics of the east unite in the opinion that she is hard to equal when it comes to the flute-notes in the top register, as well as from the standpoint of dramatic talent. Vaccari has been cast for the role of Gilda, in Verdi's "Rigoletto," on Friday evening at the Auditorium. It was in the Gilda role Vaccari stirred a great audience to its feet when she appeared in Boston recently. When they later heard upon the grand opera stages of Europe, the artist as Lucia, in the Donisetti masterpiece, they acclaimed the Florentine artist as something exceptional when it came to the florid work demanded by the difficult part. She will sing the role of Lucia on Saturday afternoon, January 23. Vaccari sang the leading coloratura roles with the National opera of Mexico City, before the revolution made impossible the giving of opera in the southern republic, appearing as co-star with Signor Bonci, the noted tenor.

One of the new artists to be heard with the San Carlo Grand Opera company this season is Mme. Sophie Charlebois, lyric soprano, the American girl who has secured so successfully in the foreign operatic capitals. Mme. Charlebois, before entering upon a grand opera career, was a member of San Francisco's smart set. Her father was one of the original 49rs of the Golden state, and upon his death a few years ago, among the other legacies bequeathed upon the singer was the fishing ground in San Francisco bay known as Belvidere island. This the artist leaves from year to year to the Japanese fishing interests of the bay, and the property is a source of splendid income to the singer. Mme. Charlebois has spent the last five years upon the grand opera stages of Europe, and returned to the country owing to the cancellations abroad of extensive foreign contracts, which called for her appearance in Germany, France, Russia, England and Italy. At the coming engagement of the San Carlo company Mme. Charlebois will sing the dainty role of Nedda, in "Pagliacci," the opera to be given in connection with Mascagni's one-act masterpiece, "Cavalleria Rusticana." This will be her only appearance in this city.

WANTS DAMAGES FOR BLOCKING WEDDING

Anna Homan Sues Mrs. Richard Hall and Son for \$200,000 for Opposing Marriage.

SAYS WAS TO WED S. D. BANGS

Suit for \$200,000 alleged damages has been filed in district court against Mrs. Florence W. Hall and her son, Richard Ware Hall, by Mrs. Anna Homan. The latter states in her petition that she and the late Stephen D. Bangs, wealthy Omaha pioneer, were engaged to be married, but that the two defendants in this suit "jointly and severally, maliciously, wrongfully and unlawfully" objected to and opposed the marriage.

The petition of Miss Homan further alleges that by threats of placing Mr. Bangs in a sanitarium and by making allegations against the character of Miss Homan, the two defendants succeeded in getting Mr. Bangs to postpone his wedding to Miss Homan, which she alleges was set for November 4, 1914. Then, the petition goes on to allege, Mrs. Hall and her son removed Mr. Bangs to their residence and prevented his marriage to Miss Homan by detaining him in the Hall home until his death, December 11, 1914.

H. N. Robertson is attorney for Miss Homan in her suit against the Halls. The latter inherited a large fortune by the will of Mr. Bangs.

Suit of Armor is Given to Library

A complete suit of ancient Japanese armor has been donated to the public library's museum by James I. Ishii, who brought the armor with him from Japan when he came to America to live. Miss Edith Tobitt, the librarian, and the library board were delighted to receive the gift, as the museum had nothing like it. Mr. Ishii will himself set up the armor for display. He lives at 406 Dodge street.

SECOND "POP" PROGRAM TODAY AT AUDITORIUM

A program made up of the lighter class in music by such composers as Strauss, Dornisette, Dvorak, Rossini, and Victor Herbert has been selected for the second municipal "Pop" concert this afternoon. Al Fairbrother will be the conductor, and he has arranged the program so that there will be three soloists. Fred Phelps will render a cornet solo, Charles Gardner will sing two popular hits, and a xylophone solo by Maurice Castleman. The encore numbers will all be popular song hits. The program will begin at 3 o'clock, and the admission is cents. There will be sixty pieces in the band. Phone your Want-Ads to The Bee.

HIGHEST CLASS GRAND OPERA AT MOVIE PRICES

Next Thursday 8:15 P. M.

"AIDA" CAST

MESSES. KAESTNER ZAWNER MESSRS. SALAZAR MODESTI DIBIASI CERVU

AUDITORIUM

NEXT THURSDAY, FRIDAY AND SATURDAY EVENINGS AND SAT. MATINEE

Auspices "Tangler Temple"—Direction of "Arab Patrol" THE MUSICAL, SOCIETY and MUNICIPAL EVENT OF THE SEASON

Not a Money-Making Scheme, But a Movement in Musical and Civic Uplift

Next Friday 8:15 P. M.

"RIGOLETTO" CAST

MESSES. VACCARI DEMETTE MESSRS. AGOSTINI ANTOLA DIBIASI CERVU, ROSSINI

Return Engagement of the SAN CARLO GRAND OPERA COMPANY

FORTUNE GALLO---IMPRESSARIO

ONE HUNDRED MEMBERS---LARGE AND BRILLIANT CHORUS--- ELABORATE AND COSTLY SCENIC AND COSTUMING EFFECTS

COMPLETE SYMPHONY ORCHESTRA 20---FAMOUS STARS---20

Absolutely the only Opera organization IN THE WORLD today traveling and presenting the famous grand operas—one of the only two grand opera companies in the United States, and the only Grand Opera company that weathered the operatic storms of 1914-15 without assistance other than actual box office receipts.

The Haddorff concert grand piano has been selected as the official piano to be used by the company. Brandeis Piano Dept., exclusive agents.

SEASON TICKETS, \$1.00

Of any member of the Patrol or from any of the big stores.

Extra charge for reserving "season tickets," 10c to 75c each opera according to location of seats—Reservations may be made on and after Monday at the Auditorium box office.

SINGLE ADMISSION TICKETS, 75c TO \$2.00

Reserved without extra charge at the Auditorium box office.

For further information phone, write or see Lucius Pryor, Local Mgr., Picture Dept., Brandeis Stores.

Next Saturday 2:15 P. M.

"LUCIA" CAST

MESSES. VACCARI HOMER MESSRS. AGOSTINI MODESTI CERVU ROSSINI

Next Saturday 8:15 P. M.

Cavalleria Rusticana and Pagliacci CAST

MESSRS. SALAZAR MODESTI ANTOLA MESSRS. FAUNER KAESTNER HOMER