

### David Bispham to Sing Under City Auspices at Auditorium

The career of David Bispham, who will appear at the Auditorium on Monday night, November 23, as Beethoven in the one-act play, "Adelaide," in conjunction with which Mr. Bispham and his company will offer a miscellaneous concert called "The Rehearsal" shows what indefatigable work and faith in self can accomplish. Several well known masters sought to dissuade the singer from entering a professional career, but nevertheless he went doggedly ahead, working, practicing, until the sought-for end was accomplished. Today no American singer has scored greater artistic success.



David Bispham AT THE AUDITORIUM

For ten successive seasons Mr. Bispham was a member of the Royal Opera company, singing each summer at Covent Garden, London, while for several years he was a member of the Metropolitan Opera company, New York. His repertoire includes nearly fifty operatic roles in English, French, German and Italian. He was the first to sing the role of Falstaff in England, where he appeared with Verdi's original cast from La Scala, Milan.

And Mr. Bispham is an actor no less than a singer. As Beethoven in Hugo Muller's powerful little play he is said to offer a characterization that is both a mental and a physical visualization of the great composer.

Supporting Mr. Bispham, whose tour is under the management of R. E. Johnston, are Mrs. Marie Naretta, mezzo; Miss Kathleen Conroy, piano; Miss Idella Patterson, soprano; Mr. Henri Barron, tenor, and Mr. Graham Harris, violin.

Mr. Bispham's concert will be the second at the Auditorium under municipal auspices and at popular prices.

### DEMAND FOR FARRAR SEATS

First Come, First Served, Says Mr. Louis C. Nash of the Concert Committee.

### TO BE NO REDUCED RATES

"I thought we had encountered all the possible difficulties when we were preparing for the Boston Symphony Orchestra," said Mr. Louis Nash of the Charity Concert course committee a few days ago, "but it seems that many of them did not develop until after this concert had taken place.

"The first unpleasantness we had to reckon with was the late arrival of a large portion of the audience, who were kept out in the entrance to the Auditorium, as these famous performers will not tolerate the disturbance of seating people during a concert number. I believe, however, that it was a lesson to a lot of people, and I only hope that every one will take warning for the Geraldine Farrar concert Tuesday evening, November 23, as the concert will commence promptly at 8:30, and not a person will be admitted inside the Auditorium proper from 8:25 till after the first number is finished.

appear in a city but seldom, and never before in Omaha in any one series, not in any city in the country, at such ridiculously cheap prices. This explains the size of the audiences.

### No Reduced Seats.

"A member of one of the large musical clubs applied the other day for a reduced price to permit the club to attend in a body. Much as we regret being unable to favor musical clubs, we have no seats to offer at a reduced price. Farrar, through her magnificent talent, her charming personality and her present fame as a moving picture star, is today the most interesting operatic prima donna in the world, and we will without doubt oversell the Auditorium again for her appearance, as the demand for sittings has been in accordance with her deserved fame.

"Only today a teacher in one of the South Side schools called me up to know if she could get twenty-one dollar seats in a row for the teachers in her school who wanted to make up a party. I told

her she could by sending in her order at once, but not if she delayed more than a day or so.

"And so it goes every day. But one thing is certain. Those wanting to enjoy this supreme concert singer and her talented assisting artists should get their seats at once. Some will have to be disappointed, but I always say: 'Let it be the other fellow.'"

### PROGRAM ANNOUNCED FOR CLIFTON HILL CHURCH

- The following program has been announced for an entertainment to be held at Clifton Hill church Tuesday evening:
- "When You Come Home".....Squires Lynn Sackett.
  - Flute Solo—Selected.....Earl Gibson.
  - Serenade from "Jocelyn".....Godard Miss Helene Rahn.
  - Assisted by Miss Gertrude Rahn, Miss Mary Horn, Lynn Sackett and Arthur A. Rouser.
  - Reading—"The Man in the Shadow".....Rudolph Bremer.
  - Solo—Selected.....Mr. Coill.
  - "The Passage Bird's Farewell".....Mrs. Elsie Gamble and Lynn Sackett.
  - "The Swallows".....Cowan Miss Marie French.
  - Piano Solo—Selected.....Miss Esther Fricke.
  - "Blow, Blow, Ye Winter Winds".....Sergeant Arthur A. Rouser.
  - "The Moon Drops Low".....Cadman Miss Gertrude Aikin.
  - "High Jinks".....Fring Miss Helen Rahn, Miss Mary Horn, Lynn Sackett and Arthur A. Rouser.

### Present Opera Selections.

One of the interesting musical events of the week was the presentation of selections from the opera "Rigoletto," by pupils of Florence Basler Palmer before the music department of the Omaha Woman's club at the Young Women's Christian association Thursday afternoon.

### TO TALK TWICE TO SOCIETY OF FINE ARTS.



WALTER SCOTT PERRY.

### AFTER VACATION ELMAN RETURNS TO CONCERT WORK

The distinguished young Russian violinist, Miacha Elman, will return to his concert work this year and has been booked to appear at the Brandeis theater. The last year's rest was Elman's first respite from the trying concert tours of ten consecutive seasons, and he gave himself up to the pleasure of feasting upon all the musical farce of the metropolis.

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# MUSIC

By HENRIETTA M. REES.

J. HENDERSON wrote an article recently in the New York Sun very much to the point in regard to the vast number of mediocrities to be found in the musical world. He speaks of the critics who, ever hopeful, faithfully go to concerts given by people unknown, always on the lookout for what is good, and for new artists who are able to make good upon the concert platform. He said in part:

"What they all too often discover is another misguided young woman or man who has about the same degree of talent for music as some ninety or a hundred persons in the audience have and who very often cannot play a piano as well as pupils in the advanced classes of local conservatories or sing as well as some accomplished amateurs. In a single season a music critic may hear something like ninety concert singers and sixty pianists, and setting aside the established stars the remainder will not furnish more than two or three aspirants of whom it can confidently be said that they will be heard in public three years hence. Most of them fade away into silence and bitter disappointment. Hundreds roll through the dull years at the profitless business of teaching others what they could not do themselves.

"Whence come all these strange apparitions of the local concert stage? Why do they come? Who tells them the cruel falsehood that they have the gifts and the accomplishments necessary to success in a profession which has only a top and a bottom and no middle? In music there is no place for mediocrity. You are a success or a failure. That is the end of it. You need not perhaps be Paderewski, Bauer, Hofmann, Sembrich or Kreisler, but you must be fit to walk just behind their shoulders."

Part of which seems to show that it is not enough just to be good in a musical way. In our haste in music study we are too prone to say it is good enough and leave the composition we are studying when it is not nearly the best that we can do. If students would get the best habit in their earliest studies they would progress so much more rapidly later. And if, instead of asking themselves if their work is the best they can do, they would ask instead if it is the best that it can possibly be done, they may meet more rocks in the early part of the game, more discouragements and seemingly insurmountable obstacles, but if they overcome them and always stand for the best there is, they will have smoother sailing in the later stages.

If this kind of work is done under the guidance of a good teacher and built upon a genuine musical talent, which under proper guidance is developed to its utmost through years of patient diligence, then and then only will there be no cause for complaint among the severest of critics. But it requires besides musical talent, and careful teaching an indomitable spirit.

Those among music lovers who are interested in the highest class of sacred music will find their way this afternoon at 4 o'clock to the sacred service at All Saints church when the choir of All Saints church, J. H. Simms, director, and the choir of the St. Mary's Avenue Congregational church, Thomas J. Kelly, director, will unite to give such a service as might be heard if one should drop into Westminster Abbey or other large English cathedral on a Sunday afternoon. The program will include among the numbers "The Adagio" from the Sixth Organ Symphony by Widor, Faucit 10, Humphries; Magnificat and Nunc Dimittis in B flat, Standard, and the motet for soprano solo and chorus "Hear My Prayer" by Mendelssohn, in which Mrs. Kelly will sing the solo part. Other numbers by Sullivan, Harby, Smart and Loret will also be given. The organ work will be shared by Mr. Simms and Martin W. Bush.

Following is the program of Harold Bauer, pianist, who will be heard in recital Tuesday evening, November 16, at Boyd's theater under the auspices of the Tuesday Morning Musical club. Mr. Bauer is one of the most celebrated pianists of the present day, and one who has been received with favor in all of the big cities of the world:

Chopin—Sonata in F flat minor. Grave-Allegro. Scherzo, Funeral March. Finale. Schumann—Fantasie in C major. Des Abend. Aufschwung. Warum. Crillon. In der Bacht. Fabel. Trauermusik. Klade vom Lied.

Mozart—Adagio Favori.

Mendelssohn—Scherzo in E minor.

Debussy—La Source dans Grenade.

Schubert—March in C minor.

Gluck—Brahms—Gavotte.

Wagner—Ride of the Valkyries.

An interesting announcement of the week is that the executive board of the Tuesday Morning Musical club has accepted for the club the offer of an affiliated membership in the Musicians' club of New York, located at 21 West Forty-fifth street. This entitles members to the use of the club rooms during a stay in New York City. The club is very good and during the season there are numerous receptions and concerts. In order to receive the privileges of the club members must present their membership cards in the Tuesday Morning Musical club.

"Folk-Song of Nebraska and the Middle West," a syllabus, by Louise Pound, Ph. D., associate professor of the English language, University of Nebraska, has recently been received. This is from reports given before the annual meeting of the Academy of Sciences. More than ten years ago at the suggestion of Prof. H. M. Deffen of the University Folk-Lore Society, Miss Pound began the collection of Nebraska folk-songs as a contribution to the literary history of Nebraska. This is a syllabus only, giving with brief comment, the first stanzas, or most familiar lines, of the songs sung by the people of Nebraska, being classed as folk songs through passing by word of mouth from singer to hearer and thus perpetuated. The ultimate aim is to publish a complete edition with words and music. The collection is interesting as a sidelight upon the musical tastes of the early settlers, as a class, and the complete edition, including music, should be of value to Nebraska's history.

Frances Nash received the following tributes from the Milwaukee press when she appeared as soloist with the Milwaukee Symphony orchestra last Sunday before an audience of over 4,000 persons. The following are plainly put as the original carry heavy headlines, "Pianist Captivated"; "Frances Nash Wins Pronounced Success," etc.

News: With Frances Nash, brilliant and captivating young American pianist,

the Auditorium Symphony orchestra season opened with a full house. Miss Nash completely captivated the audience with her brilliant reading of the Liszt "Hungarian Fantasia." This young pianist plays like a veteran, merging in her art an extraordinary combination of delicate grace and strength. At the conclusion of her number there was a storm of applause and the young soloist came back and played a Liszt etude.

Free Press: Miss Frances Nash was the piano soloist of the afternoon and scored a pronounced success in her playing of the Liszt "Hungarian Fantasia." Miss Nash has many sterling qualities to command attention as an artist of splendid ability. She produced a tone of great volume, yet never permitting herself to overstep the mark where her playing might become pounding. Her technique is brilliant and easily met the demands which Liszt's grateful number makes upon the performer. Her pianissimo scale passages are limpid and there is a refined style about her work, to which is added not a little individuality. Miss Nash was stormily applauded after her number and as an encore gave a fine performance of the Liszt D flat etude.

Journal: Miss Frances Nash, in Liszt's "Hungarian Fantasia," showed herself an artist of extraordinary skill and vigor, altogether a pianist of rare attainment. She has distinctness of execution and clarity of phrasing that makes a work she is playing stand out clear in its fullness, thereby adding understanding to its enjoyment. Miss Nash has set a high standard for the soloists of the concert.

The Evening Wisconsin and Leader had similar complimentary notices.

**Musical Notes.**  
Today—Sacred service by the choir of All Saints church and St. Mary's Avenue Congregational church at All Saints church, Twenty-sixth and Dewey avenue at 4 p. m.

November 15—Harold Bauer in piano recital at Boyd theater at 8:15 p. m., presented by Tuesday Morning Musical club.

An informal recital was given at Brownell Hall Sunday evening, November 7, by Miss Luella Anderson, violinist, and Miss Sophie Nostris, pianist. Numbers were played from Tartini, Chopin, Ffihsh, Schubert, Couperin and Melville.

This evening the first pupils' recital of the year will be held at Boyd theater. Piano pupils of Mrs. Emily Weeks Dromgoole and Miss Sophie Nostris, violin pupils of Miss Luella Anderson, will take part.

November 22—Geraldine Farrar and assisting artists, in song recital, Omaha Auditorium, presented by the Omaha Retailers' association.

November 23—David Bispham and company, in two small plays, "Adelaide" and "The Rehearsal."

A violin recital was given by Clara Schneider, a young Bohemian pupil of Frank Mach, November 11, at the Clifton Hill church. She was assisted by the selected ensemble class of twenty violinists.

The Colvin Piano School presents in piano recital, Audrey Maxwell, aged 10 years, pupil of James S. Colvin, Thursday evening, November 11, at 8:30 o'clock, at the Young Women's Christian association auditorium. The program will include numbers from five groups, the first three devoted to classic writers.

Miss Marjella Maxwell, soprano, a voice teacher of Fremont, will sing a solo in this evening's service of the Manscum Park Methodist church. A violin obligato will be played by Edward Smalle.

Miss Alice Mackenzie goes to Chicago Monday evening, where she will sing in the Masonic temple, Wednesday. She will be assisted by a violinist and male chorus under the direction of Dr. Charles Kirk.

The Omaha Conservatory of Music will hold a pupils' recital today at the conservatory building, 201 Harney street. Numbers of the program will be given by the following students: Piano solos by Miss Dorothy Parsons, pupil of Mrs. Baetens; Miss Ophelia Reid, pupil of Mrs. Baetens; Miss Myrtle Field, pupil of Mrs. Baetens; Edith Merriman, pupil of Mrs. Wagoner; and Miss Martha Schumann, pupil of Mr. Lanenberg; Reading, Myrtle Wyatt, Margery Shackelford, Vera Fowler and Walter Jenkins. Miss Helen Sturgess, accompanist.

A pupils' recital will be given under the direction of Miss Helen Mackin Thursday evening at 8:15 o'clock in the Arlington block, 1314 Dodge street. The piano numbers will consist mainly of compositions from the composer Mendelssohn. Miss Mackin will give a talk on the story of Mendelssohn's life. Miss Helen Fresson and Charles Olson, pupils of Walter B. Graham, will sing the "Spring Song" and "Be Thou Faithful Unto Death," from St. Paul.

A recital was given Thursday evening, November 11, by the pupils of the James Edward Carrol School of Voice Culture for the South Side Woman's club. Among those taking part were Louise Breton, Sadie Holland, Georgina Davis, Forest Dennis, Jeanne Lee, Marguerite Carnal, Myrtle Wyatt, Margery Shackelford, Vera Fowler and Walter Jenkins. Miss Helen Sturgess, accompanist.

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