



By HENRIETTA M. REES.

WONDER what keeps the study of music so continually on the rise?

Why is it that every year people are anxious to start their children in the study of some instrument or in voice culture, or that other people give themselves lessons and work and practice for years on some branch of the subject. Several reasons might be given, the spread of interest in music generally, the commercial prosperity which always goes hand in hand with art development, its value as an educational force, and its importance as a social accomplishment. All of these reasons are sound. As an educational force music demands a keenness of intellect, a quickness of perception, and a concentration greater than any other art or science with which the writer is familiar. Music, of all arts has its uses socially, and one versatile in the art is accepted usually as a person worth knowing.

HEAD OF VOICE DEPARTMENT, OMAHA CONSERVATORY.



Alexander Emalle, director of the voice department of the Omaha Conservatory of Music and Art, is a former president of the Iowa State Music Teachers' association, and was director of the voice department at the Simpson conservatory. For the last seven years he has been director of the Colorado conservatory at Fort Collins. Mr. Emalle has given much of his time to opera, and was once well known as a singer. While at Simpson he discovered and trained the voice of Arthur D. Middleton, the well known American basso. Mr. Emalle is himself possessor of a bass voice of sweetness and cultivation.

However, the real thing which urges the new student to master the difficulties which beset him, and which causes the older worker to go on year after year practicing, working and studying, is the underlying ideal in the mind of each one. These ideals naturally differ with individuals, and are the standards of desire, the ultimate object or aim for which each one is striving. Immanuel Kant, speaking of them, says: "While the idea rules, the ideal serves as the archetype for the permanent determination of the copy; and we have no other rule for our actions but the conduct of that divine man within us, with which we compare ourselves, though we never can reach it. These ideals, though they cannot claim objective reality, are not, therefore, to be considered as chimeras, but simply reason with an indispensable standard, because it requires the concept of that which is perfect of its kind, in order to estimate and measure by it the degree and number of the defects in the imperfect."

When one begins the study of music as a rule a general ideal is held, the ideal of being a fine singer or player or composer. As soon as one is fairly launched, more minute ideals are formed. The ideal of perfect technique for the selections to be performed, and the ideal of perfect interpretation for them also. Usually these are not so difficult but that with work the student can soon attain to them, but what has happened in the meantime? The ideal has changed, gone forward, and the student now loses that sense of satisfaction he knew he should feel when he had mastered the work in question. It is just as though he had tried to reach a mountain peak. Right before you is a high mountain. Your ideal is to reach its summit, so you climb and climb, often looking up to its peak and seeing only the deep blue sky above it.

The climbing is hard, you are out of breath, and you pause, wondering if you will ever reach the top. You feel if you do that you will be at the top of the world in very truth. Finally you push yourself up the last steep incline and there you are right on the summit. But what do you discover? Why your mountain was not a mountain at all, but only a foothill. There, beyond, is a real mountain, vastly higher, but which was obscured from your view when you were in the valley. Doesn't it look beautiful on the top, almost as if it were peaked that way? Wouldn't it be great to climb it and see what you could see? Will you proceed or turn backward? But before you go on, pause and see what a nice view you can get behind you, of fertile fields, pretty farm houses, and the village where you are staying. It is worth while even to climb a foothill. When you reach the top you have a broader point of view and the ideal you had had changed for another more difficult to gain. And when you had reached the summit of the mountain beyond, what would you see? Perhaps a still higher one snowcapped just a little farther over. But look back again and see what a different view you have of the valley. The houses which looked large then are mere specks now, and there is an outlook so much broader than before.

So the student finds that, as he goes on, his point of view is larger, he has a bigger mental conception and his ideals change.

What seemed to him like large obstacles are now but mere specks in the distance. Many a mountain climber constantly looking up will become disheartened, but if he looks back occasionally he will see how far beyond many others he has come and the outlook which gets broader as his progress goes on will give him new courage. It is well to not always feel how much more about music others may know than you, one in a while it is a good thing to look about you and see how much more you may know than some others. However, the ideals of all music students are not always ideal. With many the ideal does not mean recognized perfection, but merely the ultimate aim or desire, which, interpreted, would mean "the knowledge of how to play or sing certain numbers after a sort of a fashion." Many will modestly underestimate their own powers by saying "I could never do that way I feel it ought to be" when perhaps they could if they would go to work with the determination of working it out. The hopeless ones are those who do not even feel the way it ought to go.

With many the ideal is low, not because the ideal of accomplishment is poor, but because they do not know what music really is. Music is an art, and art deals with the expression of elevated thought. An art work is said to possess value in portion to the importance of the thought involved and the degree of success with which this thought is presented. The trouble with these students is that they consider certain compositions music which under that definition would not classify, and they cannot progress because they are in the wrong pasture.

The difference in ideals has a marked effect upon the work of students. Some revise their ideals upward after doing considerable work, some revise the ideal downward. Some who when they begin wish to know music solely as an accomplishment, later become so interested in it that they continue, and are able to use it professionally if they choose. Some who in the beginning desire to become celebrated artists when they get an idea of the work ahead of them, decide they will use what knowledge they have for an accomplishment, and go into some other line of activity. But every student has an ideal of music for himself, an

ideal by which he measures every number he performs, and an ideal toward which he strives for knowledge.

An embryo organ student, after hearing Handel's "Largo" beautifully interpreted held that composition in mind as an ideal to be attained, and when he could play it, found it was not the height of desire at all, but that he would give much more to be able to play a Tocatta and Fugue by Bach.

Back of all high ideals is a love for the truth and beauty which is expressed through art. It is this love which forms the ideals and to which they are in proportion. The people who go the farthest in this world are those who place their ideals at the highest point, raising them constantly as they their vision widens, and who have the ambition to try to live up to them.

The time of the annual Ak-Sar-Ben festivities is approaching. All the merchants are decking their stores in gala attire, and promising many attractive bargains for this special season. The Board of Governors are causing vast street decorations to be prepared to make our city beautiful both by day and night. Farmers are selecting their finest pumpkins and tallest stalks of corn to send to the fair, and stock producers are carefully judging the points of their pigs and cattle, and making them ready for their start parts. The street car company is planning to do its share in taking care of the people. Concessionaires are busy making their shows as attractive as possible. The theaters are planning special entertainments for the week. The newspapers will get out Ak-Sar-Ben editions. Everywhere there are unworked scenes of activity on the part of the people getting ready for the immense crowds which flock to our city at this time. Some special features are planned for the guests every day but what happens on the Sunday?

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President E. F. Gallup welcomed the guests, assuring them that the institution stood for the very best in music and art. Mr. Alexander Emalle, head of the vocal department, opened the program with "March Song," followed by the extremely difficult "Down Deep Within the Cellar." Mr. Emalle displayed a bass voice of wide range and sympathetic timbre. Mrs. Edith L. Wagner played "March Wind," by McDowell and "In the Woods," by Debussy, on the piano and graciously responded to an enthusiastic encore with a Chopin Polonaise. Mr. Edwin Puls of the expression department gave a selection from David Copperfield, by Charles Dickens, and for an encore read a short sketch entitled "The Gorilla." Mr. William Hetherington was warmly welcomed by the following faculty members: "The Friend," by Fritz Kreisler; "Andantino," by Le Mare; "Scherzo Rosmarin," by Fritz Kreisler.

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At the Theater



Etta Pillard At the Gayety

Hazel Kelley in Annie Laurie At the Brandeis

Marga de la Rose At the Orpheum

Liane Carrera At the Orpheum

With Paden and Reed At the Empress

Robert Warwick in The Dollar Mark At the Empress

Vincent Sternoy, Arthur Eldred, Henry Carvel, and Dudley Digges.

Oliver Morosco's production of Richard Walton Tully's play, "The Bird of Paradise," will again be seen at the Brandeis theater for four days beginning Sunday, October 4.

A rapid fire succession of clever musical-comedy and vaudeville specialties will be offered in the season's fun and song show hit, "The Candy Shop," which comes to the Brandeis on Thursday, October 8, for an engagement of four performances.

Daughter of Anna Held, the well known comedienne, comes Liane Carrera to head the bill this week at the Orpheum. She is to offer a tabloid musical melange, especially designed for her by Irving Berlin, author of some of the best known of popular melodies. She is supported by Tyler Brooke and a chorus of six show girls, chosen not only for their good looks, but also for their ability to sing and dance. New to vaudeville this season is the act to be offered by Charles Howard and Dorothy Hayden. They offer a singing and dancing melange, with a variety of comedy. One of the offerings is to be the hilarious act contributed by Lancton, Lucier and company, assisted by Eddie Allen. Billed as the European feminine Caruso, Marga de la Rose will exhibit her exceptional range of vocalization. She is a double-voiced singer, possessing both a tenor and soprano register. Eighteen distinctly different characterizations are done by Lee Bath, the dialect comedian. The vaudeville program is to be rounded out by a novelty act of diverting quality to be offered by Ower and Ower. The world's champion jumper, John Higgins, will exhibit unusual ability. To maintain his title of champion he is willing to meet all comers. His record of forty-eight feet six inches for hop, skip and jump was not equalled at the Olympic games in Stockholm. Concluding the entertainment will be the exclusive feature, the Orpheum Travel Weekly, showing the world at work and play. The audience is shown curious and picturesque places of the globe by the Orpheum circuit moving picture photographers.

At the Gayety theater this week Joe Hurlig, master producer of brilliant burlesque, will present "The Social Maids." Headline his cast are George Stone and Etta Pillard, who range among the highest dancers and mirth-producers of the modern stage. Mr. Hurlig has provided a

musical burlesque called "Busy Little Cupid," the joint work of Leon Berg and Will H. Vodery. Comedy which delights is found in the efforts of two comedians to exploit a new device for the manufacture of noodles. Mr. Hurlig has provided an entirely new and costly production, all of the scenery, costumes and mechanical and electrical devices being original and extravagant. He has engaged to support his stars, Billy Foster, Billy Baker, Jack Pillard, Marty Seamon, Jesse Hlatt and the four talented Hella sisters and a chorus composed of thirty handsome girls. Starting tomorrow there will be a ladies' matinee daily.

The bill at the Empress theater will be headed by Woodford's performing animals, with "Oscar," the man monkey. This is a wonderful educated crew of animal actors and has been the headline act for two seasons. Mr. and Mrs. Robyns present "Mr. Berg, or 100 Cents on the Dollar." This little play comes highly recommended as a true portrayal of the Jew. Paden and Reed, black and white funsters, do some comedy singing and dancing, while Brown and Barrows sing and talk side splitting comedy. "Dope" is vividly handled by Herman Lieb in the photo-play this week. The production is in six parts and Mr. Lieb is ably assisted by an especially selected group of stars. This photo-play shown during the regular photo-play hours, 11 a. m. to 2 p. m.; 4:30 to 7:30 p. m., and 10 to 11 p. m.

Among the photo-dramas of conspicuous merit to be offered this week at the Hipp theater, Fifteenth and Harney streets, is the Daniel Frohman production, "The Lost Paradise." The play is a powerful pictorial argument in behalf of oppressed laborers. It was adapted from the German by Henry C. De Mille. The chief role is portrayed by the dramatic favorite, H. B. Warner. On Tuesday and Wednesday this play will be offered.

Equally interesting will be the bill for today and tomorrow. It is "The Dollar Mark," a film feature devised from George Broadhurst's melodrama of finance. Vigorous in action, with an alluring love story, the picture drama is one that absorbs the attention of spectators.

For Thursday and Friday, September 24 and 25, the offering is to be a feature that has caused a stir in the motion picture world. It is Jack London's "An Odyssey of the North," a play of unique situations with the leading role faithfully done by Hobart Bosworth. His role is that of Naass, an Esquimaux chief of powerful influence and heroic attributes. No less forcefully dramatic is the offering for Saturday, September 26.—On that day "Classmates" is to be the bill. Swift in action, it is a romance with a strong human appeal.

An Investigator.

The young man in the bureau of information laid the railroad guide down and looked reproachfully at the woman who had turned in a volley of questions. "Madam," he said, "you can't possibly take all those trains you are asking about."

"I know it," she replied, serenely, "but as long as I didn't have anything else to do I thought I'd just see for myself how much you railroad men really know about your business."—Washington Star.

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The SEA WOLF
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Monday for those who do not dance.
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NOTE—Only new dances talk Tuesday evening.
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