

Experienced and Well Qualified Teachers Make Up Omaha's Musicians

Omaha Musicians Who Have Made Good as Teachers and Performers

Mrs. Millie Ryan. Mrs. Millie Ryan, one of Omaha's most successful teachers, has returned from her New York summer studio. Mrs. Ryan claims that Omaha has produced more musicians than any city of its size in this country. One hundred and sixty-eight pupils from Mrs. Ryan's studio alone have "made good," some in grand opera and in musical comedy under the well known managements of Aborn, Frazer, Whitney, Hammerstein, Larky, Schubert and Savage. Solists in some of the leading churches of New York City, Buffalo, St. Louis and Kansas City are Omaha people and from Mrs. Ryan's studios. Nineteen teachers of voice culture who are making a success are Omaha products and from Mrs. Ryan's studios. The field is unlimited for the pupil with talent. This summer one of Mrs. Ryan's pupils managed the concert on the steamship America, one of the beautiful steamers on the Great Lakes. Mrs. Ryan looks with pride and pleasure at the love for grand opera in the west, has made during the past five years. The first Omaha grand opera study club organized six years ago by Mrs. Ryan has done much to create an interest in grand opera. A good opera company now has no difficulty in drawing capacity houses in Omaha for an entire week's run. This was an utter impossibility five years ago. It will not be long before Omaha, like the east and the foreign countries, will look at the grand opera performance as a necessity. The old opera should be taught to the young generation just as their A. B. C's. It is gratifying to see them take up this study. The high school this year in oratorio has been on the wane for the last five years and there are fewer oratorio societies formed. In order to hold an audience, the directors have found it necessary to cut and snip to such an extent that you seldom hear more than the oratorio, and it is a significant fact that the soloists with these organizations invariably perform a grand opera selection in their concert programs, and the orchestra soloists also give an opera selection.

The music department of the Woman's club will take up the study of the grand opera and admission tickets will be within the reach of all lovers. A number of the studios in the city are also taking up the opera work.

Mrs. Ryan has just finished building a handsome residence studio. The auditorium will seat the grand opera study club of eighty voices. The weekly pupil recital will also be held here.

Mrs. Ryan will be pleased to meet her pupils and friends afternoons between 2 and 5 o'clock.

Turpin's Dancing Academy. Mr. Turpin's dancing academy is located at Twenty-eighth and Park. This is one of the newer dancing institutions in Omaha, and since its completion last January, has been the pride of Omaha's most exclusive clubs. It is Mr. Turpin's aim at all times to keep the high standard of dancing before the people and to lead them to realize the morals of dancing in the future.

The Dickerman School. Acting and Expression is an institution which has furnished large numbers of recruits to the various branches of professional life. Goodwill Dickerman, director, has had a wide experience as an entertainer, actor and teacher, and in addition to the hosts of professional vocal and dramatic students, he has numbered among his pupils doctors, lawyers, ministers and priests, together with many students who prefer to cultivate the speaking voice for conversational purposes only.

The advanced and progressive methods of the school bring speedy results, which are so very necessary in this day and age when time is one of our most valuable possessions. The school has its own little theater productions by the dramatic department and recitals by the expression and vocal departments. Twenty-nine were given last year. These are a part of the school work, and are given without cost to the participants. Good students who desire to attend the series of public recitals the coming season are requested to send name and address in order to receive invitations.

Cecil W. Berryman. Cecil W. Berryman is one of Omaha's well-known pianists. His studies for a professional career were begun under Mr. August M. Borglum, with whom he continued his work for six years, appearing in several individual recitals in the city and state and many joint recitals with the pianists, Miss Alice V. Davis and Miss Marie Mikova. Three years were spent in the study of the violin with Dr. Charles Baetens. From the age of 17 years he gave considerable time in teaching. At the end of four years, just before leaving for study abroad, he presented his twelve best pupils in a public recital, in which all showed unusual assurance and definite purpose as a result of careful and serious effort on the teacher's as well as pupils' part.

One year was spent in study of piano in Paris with Wager Swayne, who is justly famed as a great teacher. He continued his work in harmony, counterpoint and composition with Emilie Schwartz of the French National Conservatoire, with

whom Edward MacDowell studied. Since his return he has been heard in a piano recital each season with success. His programs include some of his own work in composition which has received favorable mention. This season his pupils will be heard in monthly recitals. In the spring Miss Alice Davis and Mr. Berryman will give a two piano recital, a novelty for Omaha. In his teaching he aims to give his pupils a knowledge of the structure of music a technical facility, an understanding of the piano's artistic possibilities and to show how the above helps in the interpretation of a piece and to show that the above is indispensable to intelligent understanding of music.

Miss Luella Anderson. Miss Luella Anderson comes to Omaha from Brussels where she has been for the last three years. After a number of years of study in this country, as a pupil of Herbert Duter and Adolph Widig of the American Conservatory of Music in Chicago, and as a private teacher in Sioux City, Ia., and for two years at the head of the Conservatory of the Morning-side Conservatory of Morningside college, Sioux City, Ia., Miss Anderson went to Brussels to continue her artistic study of the violin. The Brussels violin school is universally conceded to be the leading violin school of the world, having brought forth the majority of the famous violinists of the last century. Here for three years she was one of the successful pupils of Oskar Back of the Brussels Royal conservatory, who is fast gaining recognition in Europe as the greatest of all teachers of the violin. One of the honors accorded Miss Anderson in Brussels was that of playing before Madame Joseph Wieniawski, wife of the famous composer and musician who died last year. In addition to her violin studies Miss Anderson held the position of musical correspondent in Belgium for the New York Musical Courier, which gave her exceptional advantages of meeting celebrated artists and getting in close touch with musical affairs. Miss Anderson will appear in concert and recitals during the number of the studios in the city receive a limited number of advanced pupils.

Miss Minna E. Meyer. Another young Omaha woman who has succeeded in winning high honors in musical circles abroad and made Omaha proud to welcome her back is Miss Minna Meyer, daughter of Mr. and Mrs. Morris Meyer of this city.

Two years ago she finished her musical education in Berlin, where she studied voice at the famous school of Madame Emma Raabe-Burg, and dramatic art and coaching with the renowned Felix Dahn, and had the distinction of having been told that her rating was the highest of the entire class.

Miss Meyer was born in Omaha and educated in the public schools of this city. She comes of a musical family, her uncle, Mr. Max Meyer, for years being recognized as one of the leading musical pro-

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motors of the country, having brought west many fine musical productions. From her infancy Miss Meyer took great interest in all things musical and, as she grew up, it was found that she had a voice worth paying attention to. It being an exceptionally finely balanced soprano, sweet and full of feeling.

She was given the best training obtainable in Omaha, and when she had graduated from the high school she was sent to New York where she took voice culture from the best teachers there and had the good fortune to awaken the interest of Madame Johanna Gadski, the famous concert and opera singer, whose influence and advice was instrumental in sending Miss Meyer to Berlin to study under the guidance of Madame Raabe-Burg.

In April, 1911, she sailed for Europe, after having been made the recipient of a benefit that will long be remembered in Omaha as one of the most pleasant musical events in its history, and where she was accorded a warm reception, having her voice highly complimented by musical critics and the public in general. After having finished her studies in Berlin she entered upon her professional career as a singer. Just before she had completed her studies the critic of a prominent Berlin opera company heard her sing and was so well pleased that he returned and again listened to her. The result of his visit was that Miss Meyer was engaged as soon as she left her teacher as leading lady at one of Berlin's oldest and best opera houses.

And now, after having gained experience and won laurels both in New York and abroad, Miss Meyer has come back to her home city to sing and teach. The Meyer family is one of the oldest in Omaha, having come here in early days and has done much to build up this beautiful city.

Effie Steen Kittelson. Mrs. Kittelson, one of Omaha's well known teachers of dramatic art, is an exponent of Mrs. Millard Adams' method, having completed her four years of technique, a pupil of Mme. Schoen Henne, (now of Berlin), a pupil of Edward Hill, Boston School of Oratory, and she completed a two years' course at the Northwestern Conservatory of Music, Art and Expression at Minneapolis. During

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ten years of experience Mrs. Kittelson has acquired exceptional ability in adapting her work to both general culture and professional training. The aim of the studio is to cultivate an appreciation of the best classic and modern literature. The plan of the work is as follows: Physical training and pantomime; exercises for developing poise, grace and endurance, bringing the spirit to the surface of the body; voice culture, instruction in breathing, speech technique, a special benefit to teachers, speakers, singers and dramatic impersonators, placing the speaking voice by the same method as that employed for the singing voice; Shakespearean and modern drama, memorized and acted for practice in the complex forms of dramatic expression. Studio recitals give opportunity for frequent public appearances. All pupils completing the three years' course are required to present an interpretative recital of classic and modern drama. Lectures recitals on the principles of expression and dramatic art will be given during the season.

Mrs. Kittelson is frequently asked: "Do you prepare students for the stage?" To which she answers: "Yes, should that be their aspiration. I am teaching my pupils for performance and for the drawing room, helping them to find the truest expression of themselves, what they will decide to do when proficient, must rest with them."

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