

Musical Education as a Feature of Omaha's Public School System



THE WAGNER CHORUS WITH MISS FANNIE ARNOLD, SUPERVISOR OF MUSIC IN PUBLIC SCHOOLS SEATED IN THE CENTER.



HIGH SCHOOL CADETS' BRASS BAND.



HUGO ENHOLM, ETHEL SULLIVAN, (MRS. A. MORRIS, CHAPERON, ALFRED MORRIS, INSTRUCTOR), PAULINE TROUT, VERA SMITH, WILLIE MORRIS, MARIAN GLOVER, MILDRED MORRIS, PAULINE ESTLIN, FRANK MUNCH, VICTOR MORRIS, MAY GLOVER, DONALD SMITH, HELEN REYNOLDS, MONT WEAVER. ORCHESTRA AT THE FRANKLIN SCHOOL.



THE GERMAN SOCIETY OF THE HIGH SCHOOL, WHICH IS ALSO A GESSANGVEREIN.

FOR twenty-five years or more music has been one of the important features of the public school course of Omaha. Previous to that time "singing" in the schools had been part of the opening exercises, but no attempt had been made to instruct children in the use of music books or in the cultivation of their voices. The first musical instructor in the Omaha public schools was Lucia Rogers, but to the majority of the graduates Miss Fannie Arnold will always be considered as the real founder of the system of teaching music in Omaha. She came to the work in the fall of 1887 as instructor of music in the high school. Two years later she became assistant to Miss Rogers in the grades and high school and a short time after that became supervisor of music, a position she has held continuously for more than fifteen years.

While her prime object is to teach the children the theory and practice of music, incidentally her work goes far toward maintaining the physical condition of the pupils, for the foundation of a good musical voice is deep and regular breathing, and deep and regular breathing is also the foundation of good health.

The musical course in the Omaha public schools begins with the kindergarten, but Miss Arnold takes the child only after it has entered the grades. Previous to that time it is supposed to have learned something of singing by the rote songs of the kindergarten, and the first year's work starts with an examination to discover just how much it has learned, for the first six months of the school year is practically given over by the supervisor to studying the children who come to her for the first time.

It is a theory of Miss Arnold that practically every person can be taught to sing if taken early enough, but after her long experience she is willing to admit that a few children cannot distinguish sounds, and to them the term "monotone" is applied. So far not more than two or three true "monotones" have been found in the schools. These are boys, no girl so far being found who is unable to distinguish some difference in musical notes. There are, however, a large number of children whose ears are unacquainted and they must be taught to distinguish the various notes. This is the main work of the early part of the first year. That the children take kindly to this course of study is shown by the large number who carry the work into the homes; and here, Miss Arnold says, lies one of her greatest difficulties, as well as one of her strongest aids, in the development of the pupil. Many parents who do not sing think the time wasted which is spent in teaching their children

this branch and the supervisor frequently bears complaints like this: "It is no use wasting time on Johnny's voice. He will never be able to sing, for I can't sing and neither can his father. He has no voice and never will have."

When such a complaint is received the usual response is: "Well, do not tell that to Johnny. Music is part of the school course and he will be required to study it. If you discourage him he will certainly make no progress, and if he is encouraged he will make the best of it."

This response is usually sufficient and while John may never become a singer he will generally learn enough about the theory to understand the meaning of musical terms. As a rule children learn to sing, and each year shows a larger proportion who seem to show the effect of the training.

With deep breathing the foundation of the system, the work begins with the teaching of scales and intervals. That the work may not be without interest to the little ones rote songs are used for the first two years. In the second year sight reading begins and before the year is ended the pupil is taught something of the transportation of keys. Phrasing is taught in the third year and more difficult

were choruses in which practically all pupils took part. At present there is no room large enough to accommodate a chorus, and therefore none is being trained. All musical instruction, received by high school pupils is distinct from regular school work. This year there is but one organization of pupils which has anything to do with song and that is the girls' German class. To acquire familiarity with German songs the girls have organized a German chorus, which is drilled occasionally by Miss Arnold. Meetings are held twice a month, when a musical program of German songs is carried out.

The teachers of the schools have a musical society known as the Wagner chorus. It is the outgrowth of a series of lectures held in 1903. After the lectures Miss Anna Fos, then principal of Kellogg school suggested that the organization be continued. The society meets once a month for practice and sociability. The officers of the chorus at this time are: Mrs. Cora Anderson, president; Miss Minnie P. Baker, vice president; Miss Helen Thompson, treasurer; Miss Mary Austin, president courtesy fund; Miss Helen Rogers, librarian; Miss Jessie Pyrie, chairman refreshment committee; Miss Ida Blackmore, pianist; Miss Fannie Arnold, director. There are about eighty-five members of the chorus, with seventy-five taking active part in the work of the society.

Aside from the vocal work in the school Omaha has reason to be proud of some of the prospective artists in instrumental music, which it has graduated from the high school. Until this year there were two strong organizations at the school, but this year there is but one, the cadet band. Formerly there was a glee club and an orchestra, but they have not been reorganized. A large number of both the boys and girls are carrying on music studies outside of school hours and they are in demand for school entertainments, it being an easy thing to arrange an acceptable musical program at short notice.

The graduating class of 1907 was remarkable for four young musicians of more than ordinary ability—two boys and two girls. The boys were pianists and the girls violinists. Stanley Letovsky, one of the boys, is in Prague, completing his musical studies, while Cecil Berryman is at home. He is doing some teaching. Of the girls, Miss Helen Sommer is carrying

on study at the state university, while Miss Grace Conklin is at home.

Miss Jessie Towne, one of the teachers at the high school and a graduate of that school, is considered one of the best pianists in the city, but she does little public work at this time. Miss Louise Shadlock, who with Miss Emily Cleve and Miss Elsie Wood, formed a girl's quartet with violins and piano, is now studying in Germany. Miss Wood preceded her to that company to complete her musical education. Miss Corinne Paulsen, who is teaching in Omaha, is another graduate of the school, as is her brother, Carl Paulsen, a violinist of more than ordinary ability. Miss Olive Carpenter now at Cornell, was another of the high school's artistic musicians, but she was also devoted to the piano and is more often thought of as an artist. Miss Helen Soddick is another musician who showed her ability while in school.

A few vocalists of more than passing merit have been graduated from the high school and one or two of them have found appreciative audiences before the footlights. Miss May Naudin has been the soprano in several musical comedies. Addison Mould has been at Lincoln and with the Uni-

versity Glee club has received plaudits for his bass voice of fine timbre and great power. Miss Augusta Lehman added to her local instruction by study abroad and has established a local reputation for her voice. Miss Mildred Lomas, another graduate, is studying and training her voice in Germany.

Reconstruction of Rome

(Continued from Page Two.)

world were swayed. Here every stone, so to speak, is carefully reproduced, triumphal arches and columns, temples and shrines and rostra and all the other buildings.

The Heroon Rocellus, or Temple of Arcelsus, was, of Maxentius, the Forum of Peace with its temple; the Forum Nervae enclosed within marble coated walls supporting a richly carved entablature; the Forum Augustum, with its wall raised to a great height to screen the view of the mean houses clustered on the slopes of the Quirinal Hill, some typical specimens of which have also been reconstructed in order to give an idea of what a common Roman dwelling house looked like; the Forum Julium, around the temple dedicated by Julius Caesar to Venus Genetrix, where the masterpiece of Arcelsus was, and finally the Forum Trajan, the most magnificent of them all, a masterpiece of architecture and a wonderful feat of engineering, with its column "to show posterity how high rose the mountain levelled to make room for the forum," the propylaea with the triumphal arch of the founder, the square with the equestrian statue in the middle, the Basilica Ulpia, the Bibliotheca Ulpia, two hemicycles, and the Temple of Trajan, may all be seen side by side, a noble mass of buildings the like of which has never been attempted elsewhere.

The Clivus Capitolinus, as the end of the Esura Via which ascended the eastern slope of the Capitoline Hill was called, forms one extremity of Prof. Marcelliani's model. Just as the Colosseum forms the other. Here are to be seen the Arx or Citadel of Rome, surrounded by fortifications which were supposed to be the work of Etruscan masons; the Temple of Concord, entirely built of white marble profusely enriched with masterpieces of the Greek school, which served as a meeting place for the Senate on extraordinary occasions; the Temple of Vespasian, that of Saturn, the Portico of the Twelve Gods with its twelve gold images, six gods and six goddesses; the Tabularium, destined for the safe keeping of deeds of public interest, a considerable portion of which is preserved today, and finally the Capitolium or Temple of Jupiter Optimus Maximus, the national sanctuary of ancient Rome, which rose in the center of a sacred area bounded on three sides by precipitous cliffs and was built in pure Etruscan style.

The Theatre of Marcellus, erected by Julius Caesar and completed by Augustus in memory of his beloved son-in-law, and the Forum Boarium, or cattle market, are seen to the right of the Capitol. The magnificent Theatre of Trajan on the northeast side of the Esquiline complete the enumeration of the principal buildings in the reconstruction of the Rome of the Caesars, done by Prof. Marcelliani, but such an enumeration does not comprise all the buildings included in the model, for for instance as private houses, noble and plebeian, specimens of which differing in architecture and mode of construction, are scattered here and there.

Nor does it give an idea of the seemingly insignificant details which are found in every building. Such as decorative statuary, streets and even small human figures which serve to show off the proportions of the different constructions. A better idea of the whole work is conveyed by the two accompanying illustrations taken from opposite sides of the model.

Exhibiting Nebraska Farm Products by Special Car

THE farm products exhibit car of the passenger department of the Burlington route, which has been on exhibition at the Burlington station for some time, starts on a tour of the county seats of the eastern counties of Nebraska January 6. It returned to Omaha after a successful trip of 122 days through Iowa, Illinois and Missouri, during which time more than 100,000 people passed down the line, viewing the products grown in the west by both irrigation and dry farming methods.

The car is divided into fourteen booths, seven showing samples of crops grown under irrigation and seven showing samples grown without irrigation. The booth from the Billings district shows crops grown in the Yellowstone valley on land that was sage brush two and a half years ago. One sheaf of wheat is from a field which produced fifty-two bushels per acre and a bundle of oats from a field which produced 100 bushels per acre. The booth also shows sugar beets which ran as high as twenty-five tons to the acre and samples of alfalfa which ran seven tons to the acre and

sample of alfalfa and natural grasses that surprise all who visit the car. Bushels of potatoes, sugar beets, turnips and other vegetables of mammoth size from the Basin country are also shown. Other samples are those of cauliflower, squashes, pumpkins so large that one can scarcely realize they are the real article. A fine fruit display is also made.

The North Platte Valley booth contains a bundle of wheat from a field that produced fifty-seven bushels per acre and a

sample of oats from a field that ran 110 bushels. The alfalfa, natural grasses and vegetables shown in this booth give the visitors an adequate idea of what western Nebraska produces.

Two booths show the crops grown in northwestern Colorado under irrigation and one without irrigation. The irrigated crops come from the vicinity of Fort Morgan, Brush and Sterling. A sample of giant rye that made ninety bushels per acre attracted considerable attention, as did also

a case of alfalfa honey from Sterling. The showing of grains, especially those grown without irrigation, are most surprising, several samples being shown where the crop far more than paid for the cost of the land.

Sheridan county has one mixed booth showing crops grown with and without irrigation. The grass display was a revelation to eastern people.

Two booths are utilized for showing the products of southwestern Nebraska in which are splendid samples of all kinds of grains and vegetables from Red Willow, Dundy, Perkins and Frontier counties. A standard Nebraska county is also shown by Nuckolls county. Here are shown samples of grain, grasses and manufactured mill products as fine as can be shown from any state.

The booth from Box Butte county, Nebraska, was altogether the work of George E. Douglas and his sons, who furnished a booth from their own farm. Mr. Douglas stood by his booth during the eastern journey and told of the greatness of Box Butte county. This feature was most pleasing to the farmer visitors to the car, as they seem to like to talk to a real farmer, the man who raises the stuff he shows.

Northwestern Kansas is represented by a fine display of grains, grasses and vegetables from Rawlins county, the samples making a very creditable display of crops grown without irrigation.

Last, but not least, is the showing made of the crops grown on the Kinkaid section of homestead lands. This booth shows samples of corn, wheat, oats, alfalfa, native grasses, potatoes, squashes, turnips, cabbage and other vegetables that show as well as stuff grown on more expensive lands.

In speaking of the manner of collecting these samples D. Clem Deaver, head of the land seekers' information bureau of the Burlington, said: "The samples are honest exhibits of the crops grown in each locality. They are by no means picked samples. It would not be fair to only show the best and we could not afford to be unfair. Of course these samples are not the poorest we could find, nor are they the best, but just a happy medium. We have had hundreds of people in the car who have told us they have never seen better samples growing than we were showing. This exhibit has been an eye-opener to eastern people and has done a vast amount of good in advertising the resources of the west."



INTERIOR OF THE BURLINGTON NEBRASKA EXHIBIT CAR—COMMISSIONER DEAVER IN THE BACKGROUND.

His First Elevator Ride

UNCLE REUBEN came back from the city, excited and nervous. He had gone to the city to transact some law business connected with his farm, with a lawyer whose office was in a modern skyscraper, and whose address Reuben carried along for memorandum.

"Well," he began, after his wife, alarmed at his changed condition, had threatened to summon the doctor from the nearest village if he would not explain its cause. "I had about the skinniest shave from death this morning I ever heard of! It was in that lawyer's building, too. You see, I found the right place and started lookin' through th' buildin' fr' his name an' number. Finally, after walkin' up stairs after stairs fr' over two hours, I set down all tired out on th' top step o' th' last stair-way, completely discouraged.

"Where kin I find Lawyer Barnes's office?" I asked a man hurrying by me. He didn't stop, but just pointed his thumb at a young fellow standin' inside a little café-

like room, chewin' gum like stacy. So I stepped over and into this little room an' asked th' boy if he was Lawyer Barnes's clerk. "No," he sez, a bit freshlike, "but I'll see that y' see 'em!" Then that fresh young fellow hit th' wall a punch that did th' hull business!"

Here Reuben paused to cover his eyes and shake all over.

"He hadn't any more 'n hit that wall, when he delugged that room's git-rich-quick factoin'!" he went on, when his spell was over, "an' th' hull floor o' that room fell right out and' down then fifteen stories to th' ground, takin' me an' that young fellow with it!"

"Wall, thank God, here I be, Barzly. How either o' us escaped gittin' every bone in our bodies broke I don't know, an' don't care. All I know is that floor fell flat on th' ground an' we didn't lose our footin'." When that shock was over I hugged th' young fellow fr' joy an' give him a five-dollar bill fr' openin' th' door an' lettin' me out ahead o' him. Then I bustled fr' home. —The Bohemian.