

MUSIC

By HENRIETTA REES.

CONSIDER the bass singer. He is not always raved over as is his brother, the tenor, but he usually does his part, calm and serene, knowing that he is an essential in the scheme of things, and adored by some, anyway. In the opera, usually, wrapped in trailing robes, he is the father or the king, who ends up by murdering the faithless tenor or by being killed himself. In choirs or quartet he is the foundation of the harmony, and much of the success of their singing depends upon him.

There are several types of him. Usually he is a large man, fairly stout, who looks good natured. Sometimes he is tall, serious and very dignified. Occasionally he surprises you by being a small man who can sing a lot bigger than he looks. But his build does not always indicate his musical type. That can only be discovered by listening to him. Many times he is the "wood-wood" type, which harks a startling forte at one, which hasn't much legato, enunciates poorly, all wood-wood and generally quite scares one to death, before he knows why. Or he may be the kind that knows what a sad and serious business bass singing is. He never smiles. In the quartet or choir he is usually dragging a little bit behind. He lifts his heavy tones thoughtfully, and the lower he takes his voice the more of a double chin he makes, occasionally getting red in the face while doing so. He always sings smoothly, and very smoothly, but is not especially interested in climaxes or pianissimos. You can't budge him, you know he will be just a wee bit late, a wee bit loud, or a wee bit not loud enough, and a wee bit too solemn about it, and sure enough he is.

Then there is the joy-forever type. He is the kind that spins his tone. He uses his voice like a violinello, or occasionally with clear singing tones like a trumpet call. He doesn't bark at you unless he has to, at least not in all the time and he is not late in ensemble work. Not he. If anything he is a tiny speck ahead, which brightens and lightens and gives vitality to the rest of the singers accordingly. If he kills the tenor operatically it is a dramatic event, and if he must die he does it gloriously. He doesn't think bass singing is necessarily solemn nor fierce. He finds a lot of fun in it, and perhaps some tenderness or a bit of sentiment, and even if he is a real man's man he isn't afraid to show it.

There are really three kinds of bass voices, the basso profundo, basso cantante, and the baritone. To those, says Grove, may be added the altogether exceptional contra basso, standing in the same relation to the basso profundo as the instrument so-called does to the violinello. This is found cultivated only in Russia. The basso profundo and the basso cantante are distinguished rather by their quality than their compass.

In old-fashioned music the demands in regard to range for the bass voice were much greater than they are at the present day. Handel and others demanding jumps of more than two octaves.

The baritone, or high bass, finds many more types of music available than the voices of deeper tone. It has been noticed lately that most bases, if possible prefer to be baritone, the same as most contraltos like to be called as most contraltos. Perhaps they are musical climbers, and wish to move in a more high-toned set.

Anyhow, a voice by any other name is just as deep. Many a tenor disposition for trills, runs, etc., lurks inside a profundo's or a cantanta's cloak—and the way a voice is used depends upon temperament as well as training and quality.

Today, December 10, is the 100th anniversary of the birth of Cesar Franck. This great composer, whose music is only lately becoming known, lived like many another composer, with but little recognition during his life. A fascinating article about him appears in the current issue of Musical America, in which his pupil, Vincent d'Indy, tells of his life and experience.

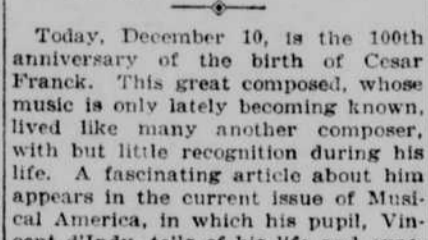
The compositions of Franck are quite numerous in spite of his life of constant drudgery in teaching. "Franck had or was the genius of improvisation, and no other organist, modern organist, not excepting the most renowned exponents, would bear the most distant comparison with him in this respect. Sometimes the master would invite other friends to visit him in the organ loft. Thus it happened that on April 3, 1866, Franz Liszt, who had been his sole listener, left the church lost in amazement, and evoking the name of J. S. Bach, in an inevitable comparison. On his deathbed he found his last three compositions, the great chorales for organ."

Franck's music, according to Daniel Gregory Mason, was mystical, with themes that lose themselves, and sometimes with a lack of rhythm. Other writers feel that he has a much higher place than this accords him. His influence upon modern French music has been very great, "and his personality and teaching ethical and artistic, lives through his pupils, many of whom now represent all that is fine and noble in French art."

Richard Aldrich in the New York Times of November 5, writes an interesting article about animals in music. These thoughts were suggested by the "Carnival of Animals," recently produced in New York. Birds are most numerous represented in music, and of the birds, the cuckoo has been the most popular with composers from the old English piece, "Summer Is Iumen In" written about 1250. Many of the older composers have written music with cuckoo calls which have lived. The nightingale is another bird, often imitated in music. The lark and the thrush, the lark, the dove, the hen and the rooster are found in music. The horse, popular for his hoofbeats, the jackass, and the lion, lower in the scale, sheep, and in a few instances frogs, and "flies that buzz." Bees have their place in music and also butterflies.

Mount St. Mary Glee club will give their sixth annual concert on the evening of December 12 at Creighton university auditorium. The club consists of 32 young women in attendance at Mount St. Mary seminary. Miss Isabel Sullivan, soprano, soloist. They have received vocal instruction from the Sisters of Mercy, some of them having attended the institution for a number of years. Miss Mary Aloca Kirtley, pupil of Miss Corinne Paulson, will assist the club.

Will Play Organ for Y. W. C. A. at First Central Congregational



Marcel Dupre.

The Guardian Angel, Gounod Nymphs and Shepherds, Purcell Night Stalks on the Wave, Smart The Club. Little Damsel, Novella Foolish Little Maiden, Verdi Miss Isabel Sullivan, Gounod To a Wild Rose, Verdi Mamma Coon, Jewell-Lynes Beauteous Night, Night of Love Offenbach The Club. Guitar, Mosekowsky, Mosekowsky Minuet, L'Amico, Mosekowsky Gaily We're Tipping, Yeats Sparkling Sunlight, Arditi O Holy Night, Adams The Club. Accompanist, Miss Wilma Evans. Conductor, Mr. R. Mills Sibby.

Musical service under the auspices of the American Guild of Organists given by the choir of Trinity cathedral, Ben Stanley, organist and director. The First Presbyterian church and Louise Jane Wylie, soprano and director. Louise Shaddock Zabriske, F. A. G. O., organist. Sunday afternoon, December 10, at 4 o'clock at the First Presbyterian church. Program: Professional Jerusalem, the Golden Ewing Invocation—By the Very Reverend S. E. McGinley, dean of Trinity cathedral. To Drum in G (Congregation standing)—The Lord is My Shepherd, Vogrich Quartet—The Lord is My Shepherd—Gaul Mrs. Wylie, Mrs. Miller, Mrs. Doodle, Mr. Hobbs. "He Watching Over Israel"—Mendelssohn Soprano Solo—For Thine My Soul Ever Longeth—Hahn Organ—Choral in A Minor—Franck Remarks—Rev. Edwin Hart Jenks, D. D. Tenor Solo—"My Soul is Athirst for God"—Sullivan Mr. A. L. Yickery. "O Gladness Light"—Sullivan "Still, Still With Thee"—Rogers Quartet. "Come Unto Me"—Chadwick Benediction. "Glorious Things of Thee Are Spoken"—Hayden

The Y. W. C. A. announces the appearance in organ recital of Marcel Dupre, organist at Notre Dame cathedral, Paris, December 19, at the First Central Presbyterian church. Marcel Dupre, although quite a young man, is one of the foremost French organists of the present time. He inherited his talent for music from both sides of the family, for two or more generations. At the early age of 15, his first important work, was performed. At 19, he took the first prize in Diemer's piano class, and at the age of 21 in

the class of Alexandre Guilmant, he was awarded first prize for the organ by the Conservatoire de Paris. When 23 years old he was again unanimously awarded first prize for Fugue by the Paris Conservatoire in the class of Widor. At 25 years of age he gained the supreme honor, the grand prize of Rome for musical composition with his lyrical score "Psyche."

Besides his fame in composition, Dupre has a prodigious memory. In 1920 he gave ten Bach recitals at the Conservatoire de Paris, in which he played from memory the whole of J. S. Bach's works for the organ, in all more than 200 compositions. This is almost incredible feat, and without precedent. Tickets are on sale at the music stores and at the Y. W. C. A. building.

The City Concert club will present the following program Monday, December 11, at the Municipal Auditorium:

- 1. Minuet Schubert
2. Garden Scene and Quartet from Faust, Gounod
3. La Damselle, Verdi
4. Duet of the Flowers, from "Balletto" Mrs. Wylie, Mrs. Miller
5. Prison Scene, Trio and Finale from Faust, Gounod
6. Duet of the Flowers, from "Balletto" Mrs. Wylie, Mrs. Miller
7. La Damselle, Verdi
8. Duet of the Flowers, from "Balletto" Mrs. Wylie, Mrs. Miller
9. Quartet, "Un di se ben Rammentomi" from "I Pagliacci" Verdi
10. First Presbyterian Church Quartet. Mrs. Zabriske, accompanist, and West Sisters' String Quartet.

Sunday, December 10, at 4 p. m. at the Young Women's Christian Association, the following Christmas program will be given:

- Christmas Carol—Sung by the Girl Reserves.
Christmas Cantata, "The Angel Star," sung by the double quartet of the Benson Women's club: Mrs. C. C. Crisman, Mrs. R. Burford, Mrs. L. C. Pierce, Mrs. Walter Reishaw, Mrs. Arthur Gillet, Mrs. Lina Walker, Mrs. Gilbert E. Miller, Mrs. E. A. Mason, Mrs. M. J. Hadjadin at the piano, Mrs. Gilbert S. Brown, directing.
Christmas Story—Miss Anna Porter.
Sunday, December 17, at 4 o'clock the second of a series of six musical programs will be given. This program will be under the direction of Edith May Miller. The public is cordially invited.

The Omaha Society of Fine Arts will sponsor a Sunday afternoon concert, December 10, from 3:30 to 5:30 in the galleries at the public library. The performers will be the String Quintette, under the direction of Robert Cuscaden. Program:

- 1. Selection from "The Purple Road" Reinhardt
2. "Valdes Orientale"—Joyce
3. Serenade—Czerwinsky
4. Song of India—Gillet
5. Two Negro Spirituals: a. Value Oriental—Carton b. Deep River—Arranged by White
6. Fairy Tales—Kozmzak
7. Brokig—Grieg
8. Minuet—Paderewski
9. Barcarolle—Herbert
10. Alla ba with us—Denhi
11. Alla ba with us—Denhi
12. Amy Woodford Fines

Music Notes. Mrs. Henry Cox presents her pupil Frances Beall, aged 19 years, in a piano recital at Burgess-Nash auditorium Saturday afternoon, December 9th, assisted by Miss Elizabeth Strawn 'cellist, pupil of Mr. Henry Cox, at 4 p. m. Those interested are cordially invited.

The American Guild of Organists, Nebraska chapter voted to endorse the organ recital by Marcel Dupre, which will be presented by the Y. W. C. A. at the First Central Congregational Church. Mrs. Palmer Findlay made a brief talk to the members, and J. H. Simms, dean, presided. Kenneth Widener, a member who has been living in the east, was a guest.

A violin recital by pupils of Clarence Desdunes, will be given at Zion Baptist Church, Grant and Twenty-fourth Streets Monday evening, December 11th, at 1:30 p. m. Those taking part: J. B. Capel, Charles A. Burnett, L. Gatlin, S. V. Hope, Leonard Britt, Frances Gordon, L. Actison, E. Harrell, Sidney Rucker, Margaret Dallas, Joe Taylor, Forrest Perkins, Mrs. M. Bronson, V. Johnson, Eugene Smith, B. Peebles, O. Ray, Mrs. S. M. Yancy, B. Vann, Lawrence Burnette. A violin orchestra under the direction of Mr. Desdunes will also take part.

Francois Capoulliez, the celebrated basso-cantante will give two recitals on December 18 and 19 at Omaha under the auspices of Crook W. R. C. No. 85. The first concert he will render a classic program consisting of unique features, though the names of many Americans appear on every program he renders. The second evening a more miscellaneous program includes an opening group selected from Russian composers. The aria is the "Drum Major," which is a brilliant coloratura selection awakening amazement for it is phenomenal to hear a low male voice so flexible that a trill is sung clear and brilliant. Many of the songs are new this season and the programs are said to afford a treat to the music lovers of this city, which they should not fail to attend and enjoy. He is assisted at the piano by Edith Gyllenberg.

Grace Lennon Conklin will present illustrated Ampico recitals Monday evening for Federated clubs of the Y. W. C. A. at a 6 o'clock dinner; Wednesday evening at 7:30 at the Methodist hospital for members of the faculty and training school students, and Friday at 3:00 p. m. at St. Berchmans academy.

"Romeo and Juliette," Gounod, was revived by the Metropolitan opera—a sort of gala production gorgeously set. Lucretia Borgia was the Juliette and Giggil the Romeo. Most of the cast was new, the conductor, Louis Haseldmans, was new, costumes new, and the scenery freshly painted by Urban.

At St. Bartholomew's church New York, recently a service was given for the A. G. O., combining the choir of four churches. The service started with a professional in which the choir were followed by the officers of the guild, members of the council and the clergy. Interspersed with the singing, which numbered 120, were trumpet and trombone players. The effect was reported in the New Music Review as very impressive to the immense congregation.

"The Secret of Svengali" is the alluring title to a new book on singing, singers, teachers and critics, published by the James T. White company, New York, and written by J. H. Duval. It is a compact volume and is written as

a guide to singers and teachers. It is written in narrative form, in simple terms and with concise headings, and follows the idea of Trinity throughout. The author says in the introductory chapter: "Triby is possible. If I ever find a face, throat, lungs like hers, combined with a musical ear and some emotion, I will make a real 'Triby'." Mr. Duval is a prominent voice specialist.

Monday Musical club, Mrs. Leo Hoffman, president, meets Monday evening with Miss Adelaide Fogk, Miss Helen Rahm Nielson, Mrs. Hazel Trus Chaloupka and Miss Ruth Gordon assisting. Program will be given by Bertha Coffey Assmann, soprano; Margaret Spalding Sturgis, contralto; Grace Leidy Burkner, violinist; Flora Sears Nelson, pianist, and club string quartet, Mrs. Ernest Reese, Mrs. Martin Donlin, Miss Elsa Rose and Miss Freda Paulstain. Mr. and Mrs. Martin Bush, Mr. and Mrs. Ben Stanley and J. E. Brill will be guests of the club.

Erna Swift Oberuter will present the following pupils in recital Sunday afternoon at 2:30 in her studio, Schmoller & Mueller building: Mieses Sue Moriarty, Dorothy Bowen, Florence Sitek, Lillian Brooker, Maud Blodgett, Helen Holse, Lois Fern, Helen Fowler, Helen Mattern, Mimes, Ivah O'Brien, Anna Jensen, Margaret Weinert Larson.

Margaret Backman, director of the Children's theater, presents at the Tuesday noonday program, Burgess Nash auditorium, December 12, Emily Cleve, violinist, Adelyn Wood, pianist, Louise Shaddock Zabriske, violinist, and Dorothy Steinbaugh, soprano.

Two piano recitals will be given by pupils of Mr. and Mrs. August M. Borglum at the Schmoller & Mueller auditorium, 1314 Dodge street. The first one Wednesday evening, December 13, 8 o'clock, will include the following pupils: Stanley Simon, Mary Gerber, Mary Clarke, Elizabeth Wright, Kathryn Heywood, Millard Hansen, William Walrath, Mary Elizabeth Pruner, Dorothy Joens, Laura Jane Perry, Harriet Love, Helen Grout, Frances Simon, Alice Lynch, Helen Robison, Ella Marcus, Margaret Smith, Ruth Pilling, Margaret Lee Burgess, Elizabeth Roberts, Martha Sterrick, Marguerite Kirschner, Mary Wirath, Doris Segur, Gertrude Redman.

At the second one Friday evening, December 15, the following pupils will take part: Ethel Galdstone, Margaret Shotwell, June Gilbert, Flora Marks, Jean Borglum, Margaret Shotwell, Dorothy Sherman, Elizabeth Paffenrath.

Completed work as Nellie Vollar in "Java Head," at the Long Island studio, has arrived at the west coast prepared to begin work in the principal feminine role in "Mr. Billings Spends His Dime."

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The Morning Bee

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