

MUSIC

Plays for the Woman's Club Music Department

By HENRIETTA M. REES.

EVERY day in every way the number of people interested in music is increasing. The good musicians are increasing, also the poor ones. Sometimes out of the poor ones a good one occasionally emerges. Sometimes from among the ranks of the good ones, someone becomes tonally indifferent and mentally lazy and sinks back into the ranks of the poor ones.

But the fact remains the number of people interested in music is increasing daily. There are more worthy musical amateurs, who can play the standard classical music with intelligence, technical skill and taste.

Look about you at a meeting of a musical club, and see how many there are present, who may not be on the program, but who are known for their ability as singers, pianists, violinists.

Look at the musical clubs themselves whose membership is more than half made up of people who have at some time or other devoted themselves to the study of music. Look at the number of students who are legion, who are acquiring either a profession or a hobby that will hold an interest for them through life, in proportion of course to the amount of time, work, brain power and emotional development that they put into it.

And there you have it in a nutshell. Day by day, in every way, the number of people interested in music is increasing. The good musicians, also the poor ones.

And where is the difference between them? Not in their fingers, and not in their voices, not in the time they put in, nor the dexterity they show. Not in appearance, for they look the same performing—but they sound different. Alas, it is in the brains they use in action. For the strangest thing about the whole music game is, that after you have spent time practicing, and physical energy developing technique, it doesn't count for two pips, unless you think. One absolutely must think especially in an art, so if you are considering a course in music, you might as well give up and decide



to do it in the first place. Otherwise you are wasting time. The word study, when one "takes up the study of music" is supposed to mean something. And it doesn't refer to but one part of the anatomy.

Paul Althouse, leading American tenor, will be the next attraction on the concert course, being brought here by the business and professional women's division of the Omaha Chamber of Commerce. Mr. Althouse will sing at the Auditorium on January 16.

Paul Althouse scored a musical triumph at Des Moines, December 19, when he sang the tenor role in Haydn's "Creation." The musical critic of the Des Moines Register in writing of the oratorio said: "Mr. Althouse has long since established himself as one of our best American tenors and he was not disappointing in his work last night. He possesses

a voice of unusual quality and his diction is perfect."

In speaking of Althouse, Melba recited: "No greater singer exists in the world. His singing is reminiscent of Jean de Reszke, who has been my idol all through my career."

Following is the program Mr. Althouse will give at the Auditorium Tuesday night, assisted by Mr. Rudolph Gruen, pianist:

- "Chanson De Barbebleu".....Liszt
- "Tea Tea".....Rabey
- "Le Sala-Tu".....Massenet
- "Chevalier Belle-Isle".....Holmes
- "Aria Celeste Alda".....Verdi
- Mr. Althouse.

- "Valse No. 5. A Flat".....Chopin
- "Opus 59, No. 12".....MacDowell
- "Rhapsodie No. 8".....Clara
- Mr. Gruen.

- "The Phantom Ship".....Gruen
- "The Minstrel".....Martin
- "All In A Little While".....Martin
- "The Blind Ploughman".....Clara
- Mr. Althouse.

- "Do Not Go, My Love".....Hageman
- "The Last Song".....Rogers
- "The Great Awakening".....Kramer
- Mr. Althouse.

The second concert of the season, 1922-23 will be given by the chorus of the Omaha Women's club music department and the Women's Symphony orchestra of Omaha; Robert Cusaden, musical director, assisted by Rex Elton Fair, flute and Virgil Taylor, piano, at the Y. W. C. A. auditorium Thursday evening, January 18. Program:

- Overture—"Athalie".....Mendelssohn
- Omaha Women's Symphony.
- "O'er the World in Silence Sleeping".....Harris
- Omaha Women's Club Chorus and Orchestra.

- (a) "Nocturne in G Op. 15".....Chopin
- (b) "Valse" Op. 24.....Chopin
- Mr. Virgil Taylor.

- Introduction to the Fifth Act of "King Manfred".....Reinicke
- Omaha Women's Symphony.
- "Wynken, Blynken and Nod" (Dutch Lullaby).....Nevin
- Omaha Women's Club Chorus, accompaniment of two pianos, Mrs. Gell McMonies, Mrs. Willis Redfield.

- (a) "Nocturne Op. 9, No. 3".....Chopin
- (b) "Andalouse Op. 20".....Passard
- (c) "Rosenkranz".....J. Don Jon
- Mr. Rex Elton Fair.

- (a) "Irish Tune from County Derry".....Grainier
- (b) "Rococo Serenade".....Meyer-Helmund
- Omaha Women's Club Chorus and Orchestra.
- "De San Man's Song".....Howard D. McKay
- Omaha Women's Club Chorus and Orchestra.

- "La Campanella".....Paganini-Last
- Mr. Taylor.
- "Spring and Youth".....Samuel R. Gaites
- Omaha Women's Club Chorus and Orchestra.

Edith Mason, soprano, who has met with flattering success in leading roles with the Chicago Opera association for the past two seasons in Chicago and New York will be heard in Omaha for the first time in recital at the Brandeis theater under the local management of the Tuesday Musical club on Wednesday evening, January 24 at 8:15. Mrs. W. E. Martin and Miss Corinne Paulson are among Omahans who heard Miss Mason sing the role of "Marguerite" at the Chicago auditorium during the holidays and both agree that she has a glorious voice and that her stage appearance is strikingly beautiful. The membership sale of seats for Miss Mason's recital opened Thursday morning at the box office of the theater. The public sale will begin January 22.

At her residence studio, 222 Park avenue, this afternoon at 4, Edith Louise Wagoner will present four boy pupils in an informal piano recital. A cordial invitation is extended to all interested. Those taking part will be, Warren Wallace, Allen Davis, Dale McFarlane and Wayne Elwood; and they will be assisted by two violin pupils of Luella Allen, Howard Landgren and Robert Davis.

A festive even song service will be given by the Zion English Lutheran church choir, Thirty-sixth and Lafayette, next Sunday evening, January 14 at 8, assisted by E. Gertrude Smith, contralto; Lorraine Wallace Woodie, soprano; Lillie Anderson, soprano; F. A. E. Hanson, bass; Eva Nelson, organist; Bernard Johnston, choir master; Rev. Nels Lundgren, pastor.

Undoubtedly one of the most interesting features in connection with Stuart Walker's production of "The Book of Job" which comes to the Brandeis theater January 20, is that so far as the records show, it marks the first time that the strains of ancient Hebrew music have been heard in the modern theater. To heighten the authenticity of the rendition of the melodies, the principal instruments used in the orchestration as arranged for the production are harps. "The music that accompanies the laments of Job has been gathered from the oldest records of Hebrew songs," declares Elliot Schenck, who

arranged the score. "The Jewish race has always given vent to self-expression in music. All their religious ecstasy was expressed in music."

I found several exotic melodies dating from the earliest times, one of the most beautiful, "Hosh 'ah Na." This melody, which is heard at rise of the curtain and recurs several times during the performance, we are told by Hebrew historians is associated as representative theme with the feast of the tabernacle, and accompanies the symbolic waving of the palm branch during the chanting of the 118th psalm.

The second theme used in Job, a melody in C minor, is the later part of the strophic hymn, the form of which was invented by Eleazar Kalir, a cantor of the ninth century.

"The Hymn of Weeping," the "All Elleh," is a lament for the capture of Jerusalem by the foe. The mournful elegy was chanted in the dim lighted synagogue on the fatal ninth day of Ab, the anniversary of the destruction of both the temples.

A record attendance was had at the weekly meeting of the League of Catholic Organists last Sunday afternoon, when the questions were answered by Dr. R. Mills Silby. Next Sunday at 4 p. m. Dr. Silby will explain the manner of singing the prescribed rules of Gregorian chant. At the request of the league, the Rev. George Smiskol, rector of the cathedral, has kindly consented to be their spiritual director.

Among those present were the following organists and directors: Miss Grace Eaudo, Miss Edna Maney, Miss Junita Finch, Mrs. Blaine Young, Dr. R. Mills Silby, Miss Sarah Shanley, Miss Riley, Walter Schopp, Philip McMillan, William Hoischen.

Advanced chorus classes of South High school gave a musicale Friday evening, January 12, in the South High auditorium, under the direction of Miss Mabel Shipherd. Assisting on the program were Mr. J. W. Kurtz, tenor; the Misses Helen Nightingale, soprano; Rose Dubnoff, violinist; Clara Swenberg, pianist; Josephine Enright and Helen Fitzpatrick, readers.

Ignatz Friedman, Polish concert pianist who will appear in Lincoln

for the matinee musicale Monday afternoon, January 22, gave an interesting interview to a Musical Courier representative recently. Mr. Friedman said among other things, that "America has won leadership in industry and commerce. It is duplicating that achievement when it comes to things musical. To be born and trained in the atmosphere of continental Europe, with its traditions reaching so deeply into the past there is something of a strengthening tonic effect in breathing the spirit of your land again. He speaks of America having the best orchestras and the best artists in the world, who are attracted here not only by the money, but by the increasing interest and understanding of the people. In fifteen or twenty years, I feel safe in predicting that America will be producing the best native artists. This is not a chance hazard. It is not said lightly. I seriously believe that if America continues its genuine absorption in the best music one tangible result in the next twenty years will be the development of the world's finest voices, the world's finest masters of musical expression in every medium."

Betty Compson, who recently completed "The White Flower" at Holywood, is in New York on a short shopping tour. She will return to Hollywood January 15 to begin work in "The Woman with Four Faces."

Famous Trio Play Together

A trio of players who won their first recognition in what are probably the three greatest moving pictures ever produced are making a joint appearance in "The Girl Who Came Back," a future which Tom Forman is now directing at the Schiller studios. The name part in the piece will be played by Miriam Cooper, the heroine of the old south in "The Birth of a Nation." The leading masculine role is being enacted by Gaston Glass, the French actor, who made his American debut in "Humoresque." A prominent character part is being filled by Joseph Dowling, the actor playing the title part in "The Miracle Man."

When the lights in the Strand theatre are lowered next Sunday Douglas Fairbanks in Robin Hood will unfold on the screen.

You will then realize that the motion picture has entered upon a new period.

For Robin Hood marks a step forward as significant as was the making of the first motion picture.

Strand

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in "The EDUCATOR"
Positively his funniest comedy—Laughs galore

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Omaha First Orchestra

Julius K. Johnson
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- Because—** Henry King directed it, who also directed "Tobacco David."
- Because—** It's the greatest picture of Barthelmess' career.
- Because—** You can see it at our regular prices.
- Because—** You'll thrill with every scene and applaud when it's over.

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and All Week

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11, 1, 3, 5, 7, 9

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Bert Lytell
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FOR years a hit on the stage, now a dramatic sensation on the screen. You'll revel in the dash and thrill of it. The lavish gowns and jazzy settings. You'll love the rich society girl who helps a crook fight for his soul.

Here's Knockout Stuff
BULL MONTANA
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"GLAD RAGS"

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Harry Silverman, Dir.
playing
"An Operatic Nightmare"