MUSIC

By HENRIETTA M. REES.

MISS JULIET M'CUNE has a big idea. This is not a cause for especial congratulation, for Miss McCune, who is supervisor of music in the public schools, has lots of them. But to our knowledge this is the biggest idea that she has had yet, a great big beautiful musical idea, that works itself up to a great big beautiful climax. It will be a course in musical appreciation and fun for those who take part in it, and offer the opportunity for a lot of pleasure to others in co-operation with it.

Other large cities have been holding memory contests in the public schools from time to time with great success. "Aha," said Miss McCune to herself, and possibly to Mr. Beveridge, the superintendent. "We also shall have a memory contest, and we shall plan it out in such a way that it will mean a great deal to those who take part in it."

So Miss McCune sat down and wrote a letter to all the principals. "It has seemed for some time past," says the letter, "that the music taught in our city schools is not enough of a factor in the community life. Inasmuch as the general idea of the system of reading music notation is fairly well understood by the teachers, it seems advisable that some definite steps be taken to broaden out into more comprehensive lines, and a move be made to vitalize the work we have been doing."

So Miss McCune proposes a memory contest open to the grammar grades. "By a memory contest is not meant the memorizing of a few opening bars of the main theme of a composition; it means that the composition will have to be studied so thoroughly as to form and content that it will be recognized by a fragment from any portion of it; the composer's name, spelled correctly, and his nationality simultaneously recognized."

This involves at least 35 phonograph records, which wonderful means of spreading music appreciation means so much in the advancement of music. Five will be used each week for seven weeks, beginning February 5.

"The eighth week will be given over to the eliminating contest in each school, when the school team of five will be decided upon; then the all-city finals, to be held in some central place, preferably the City auditorium, where parents and friends can witness and, if they so desire, participate in the contest, this participation being for their own testing, but not as part of any team.

"Local concerts will be given at various times and the interest of all musicians of the city will be enlisted that the music in the churches, moving picture houses, hotels, etc., will be, if possible, selected from the records which are being considered for any special week.

"Prizes for school teams will be offered, as in that way the interest of a greater number of people will be enlisted. Personal prizes may be offered at the elimination contest, these prizes being offered by interested patrons of the district."

The school principals replied to the letter in a most favorable manner, so Miss McCune has arranged the following outline of music, each with its record number, to be studied, and the week it is to be considered:

February 5—"Song of the Volga Boatman," Russian folk song (64997.)
Dance Macabre—Saint Saens (35381.)
Rondino—Beethoven (64600.)
Amaryllis—Old French (161474.)
February 12—"To a Wild Rose"—McDowell (17691.)
Haydn Surprise Symphony (35248) (35244.)
"Lo, Hear the Gentle Lark"—Bishop (74608.)
February 19—"Battle Hymn of the Republic" (45121.)
"Midsummer Night's Dream"—Overture, Mendelssohn (35625.)
"Indian Lament"—Dworak (74387.)
February 26—"The Swan"—Saint Saens (45596.)
"Peer Gynt Suite"—Greig (18042) (35476.)
"Hungarian Rhapsody No. 2"—Liszt (74647.)
March 5—"Waltzing Doll"—Poldini (45178.)
Schubert's Unfinished Symphony (35314.)
"Drink to Me Only With Thine Eyes"—(64874.)
March 12—Andante from Beethoven Fifth Symphony (35275.)
"Pomp and Circumstance"—Edw. Elgar (35247.)
"Ave Maria"—Bach-Gounod (89091.)
March 19—William Tell Overture—Rossini (35120) (35121.)
Brahm's Lullaby—(87353.)
Negro Spirituals, "Swing Low Sweet Chariot," "Dem Golden Slippers" (16453.)

Each week the list of music outlined will be carefully considered. This is where the rest of us have a chance to co-operate. Some who are working in music can play or sing these numbers during the week, that they may be heard again and again and recognized by old and young who are interested to know good music. It is not so hard to become familiar with a few pieces of music each week when many of us catch the melody of a simple popular song in a few hours of casual listening.

The point is to become familiar with the music, its melody, its rhythm, its style, its composer, etc., and to remember it, then to go on to the next week and add some more.

At the close of the contest, along will come the St. Louis Symphony orchestra, with which arrangements have been made for a special matinee. Mr. Ganz, director, will select music from the 35 numbers studied. Between times as pieces or excerpts of pieces are played, some deep-voiced person in impressive manner will say "Write!" and the teams which have been selected from the various schools will write as fast as they can, just what piece it is and who wrote it. And some team will win first prize, and other teams will win other prizes and every school in the contest will hope it is its own team. And everybody in the audience will listen to the music as he or she had never listened before, and half of them will either write down, too, or will keep a mental tabulation of how many pieces he knows. Everybody concerned will have a fine time, especially the students who take part, the musical people of the city who co-operate that a fine record may be made, and the merchants and others who may offer prizes. We will want our city to make a remarkable record in a big contest of this kind. While we do not talk much about it, we all know that the Omaha children are just a little bit smarter than the children anywhere else if they are given a fair chance to prove it. This will give us a share in helping them to prove it. And through it all will grow a greater appreciation of beauty in sound, a keener ear for listening and detecting various changes in tone, dynamics, in rhythm, melody and harmony. Many of these things are simple in themselves yet comforting when simultaneously showered upon the untrained ear. Observation may be cultivated through hearing as well as seeing, and in later years, the enjoyment of good music is an untold asset. The contest is limited to the grammar schools, but there is nothing to prevent anyone who is interested from keeping up with the grammar school children and becoming familiar with the same pieces each week. There is nothing to prevent these people from attending the symphony concert at the close, and seeing what score they can make in a little memory test of their own. For in music as in many other things, one gets out of it much in proportion to what he puts into it. Those who have familiarized themselves with the music will have the best time at the symphony concert, and who knows, perhaps Miss McCune, who has developed the idea and shouldered the largest part of the responsibility, and who will work untiringly to put it through, perhaps, Miss McCune and the teachers will have the best time of all.

It is a fine project and ought to be a great success both in and out of the schools. Let us all help to make it so.

Sings Soon in Omaha

The Omaha Business and Professianal Woman club will present Miss Barbara Maune as the next member in their series of concerts. She will appear at the municipal Auditorium on the evening of Friday, February 16.

That the Tuesday Musical club will bring the Ukrainian Chorus to Omaha next year is interesting news. The chorus is not only unique, in its personnel, but it is an organization of so many interesting achievements that it could be heard many times and only gain fresh enthusiasm with each hearing. The programs are not only pleasureable from a musical standpoint, but there is great educative value in hearing folk songs as they should be sung, by the natives of the country. It would be nice if the chorus could carry with it a Russian back drop which would even enhance the atmosphere created by the native costumes. At the risk of my readers thinking I am over the border, I must remark upon the unusual quality of the voice of Mlle. Dimitriova, who sang incidental solos. There was something pastoral, primitive, elemental, whatever it is in it, it made me think of fresh earth. One hears something like it occasionally in the speaking voice of a young country girl. It is most unusual. There is certainly a great dramatic vein deep in the Russian makeup that is found both in the responsiveness of their singing, in the certain wild note often found in the quality, and also in the folk songs themselves.

The chorus choir of 50 voices of North Side Christian church, under the direction of Mrs. J. Stanley Hill, assisted by Miss Jessie Cady at the organ and the West Sisters String Quartet, will give the sacred cantata, "Esther," by William Bradbury, in full costume and with dramatic action, at the church, Lothrop and Twenty-second street, on Thursday evening, February 15, at 8 o'clock. The cast includes Mrs. J. Stanley Hill, Mr. William A. Forrey, Mr. John Stewart, Mr. Justin Helgren, Mrs. Stella Brewster Brown, Miss Emma Jayne Hilton, Miss Harriet Cady, Miss Gladys Reynolds, Mrs. Wilbur Baughman, Mr. Lou Mierendroff, Mr. Renwick Hill, Mr. Frank Smead, Miss Mozelle Thomas, Miss Gladys Reynolds, Mrs. Hazel Lauretsen, Mrs. Wilbur Baughman, little Virginia Forrey, Ruth Rice, Mr. Delmore Hill, Mr. Allen Hill.

Mischa Elman, the famous Russian violinist, who will appear here on February 20 at the Auditorium, is rapidly acquiring an enviable reputation as a composer. One of the latest things from his pen is a song dedicated to his sister, Mina, who is a soprano of considerable promise. Miss Ann Swinburne, well known on the light opera stage and recently a new comer into the legitimate concert field, sang Elman's "Key to the Heart" at a New York recital and Miss Sophie Braslau, the noted contralto, sings a charming little song of Elman's called "To My Mother." So far Mr. Elman has confined himself to the smaller forms of composition, and he is holding many of his manuscripts for further revision before having them published.

The combined choirs of Trinity cathedral and the First Baptist church will be heard in a musical service at Trinity cathedral, Februay 4, at 4:30 p. m. This will form a grand choir of 70 voices. Ben Stanley, former dean of the guild, director of music at Trinity cathedral, will conduct, and Henry W. Thornton of the First Baptist church will preside at the organ. The service will be read by Very Rev. S. E. McGinley, dean of Trinity cathedral, and Rev. A. A. DeLarme, D. D., pastor of the First Baptist church. Program of music:

Processional Hymn 464, "The Church's One Foundation" ..... Wesley
Anthem—"O Come Let Us Worship" ..... Mendelssohn
Gloria Patri in G ..... Macfarlane
Magnificat in G ..... Macfarlane
Func Dimittis in G ..... Macfarlane
Quartet—"Save Us, O Lord" ..... Bairstow
Congregational Hymn 205—"Holy, Holy, Holy" ..... Dykes
Anthem—"Sanctus" ..... Gounod
Organ—Largo, from New World Symphony ..... Dvorak
Anthem—"The Heavens Are Telling" ..... Haydn
Recessional Hymn 85—"The Sons of God" ..... Cutler

The concert by the highly recommended trio, Elsa Hilger, 'cellist; Maria Hilger, violinist, and Greta Hilger, pianist, accompanist, takes place this afternoon at Creighton auditorium, Twenty-fifth and California, at 4 o'clock. This concert is given under the auspices of the Sisters of Mercy, for the benefit of the Fairacres building fund. The program:

Trio, Op. 70, D Major—"The Ghosts" ..... Beethoven
Greta, Maria and Elsa Hilger.
Fantasie With Variations ..... Servais
Elsa Hilger.
Faust Fantasie ..... Sarasate
Maria Hilger.
"The Swan" ..... Saint Saens
Spanish Dance ..... Popper
Spinning Song ..... Popper
Elsa Hilger.
Trio, Op. 50, Finale ..... Tschaikovsky
Greta, Maria and Elsa Hilger.

We met a music teacher friend with a seraphic smile upon her face. "How come?" we asked. "Did you read the last Variationette in the Courrier this week? It says: 'The Rev. Dr. Charles M. Sheldon says that he sees few happy faces in New York.' He evidently has not encountered the child whose mother has just told it, 'Your music teacher is dead'."

Albert Spillman, basso, formerly of this city, was enthusiastically received in concert in the Majestic hotel music room, New York, Saturday afternoon, January 27. His program included works of Handel, Haydn and a group of Schubert songs. While in Omaha Mr. Spillman was instructor at South High. He has been connected with the Herbert Witherspoon studios of New York city for the last two years.

Open day program of the music department of the Omaha Woman's club Monday, February 5, at 3:30 p. m. Mrs. Willis J. Redfield, leader; Robert Cuscaden, director:

"Holy Art Thou," from Xerxes ... Handel
Woman's Club Chorus.
Piano—Caprice Espagnole ..... Moskowski
Country Dance ..... Beethoven
Nina R. Garrett.
Mrs. Willard C. Slabaugh, Soloist—
(a) "Lo, 'Tis the Hour," from Cycle Bramin Garden ..... Logan
(b) "My Desire" ..... Grosvenor
(c) A Rondel of Spring ..... Frank Bibb
Ruth Edwards at Piano.
Trio—"The Snow" ..... Edward Elgar
Mrs. Bertha Coffey Assman, Mrs. Gilbert S. Brown, Mrs. Fred Towl.
Violin obligato, Madge West Sutphen and Robert Cuscaden; Mrs. Willis J. Redfield at piano.
"Indian Lament" ..... Dworak-Kreisler
"Liebes freud" ..... Kreisler
Mr. Robert Cuscaden, violin; Mrs. Willis J. Redfield at Piano.
(a) "The Bandilero" ..... Stewart
(b) "The Bigg Bass Viol" ..... Bohannan
Mr. G. F. Wickstrom; Mr. F. L. Carlson at Piano.
(a) "De San' Man's Song" ..... McKinney
(b) Pastoral ..... Stewart
Omaha Woman's Club Chorus; Mrs. Willis J. Redfield at Piano.

Mr. C. Wayne Fletcher, who appears in Omaha on February 8, at the Brandeis theater on "College Night" under auspices of the Omaha College club, is the pride of the musical club of Washington university. He is a composer of a number of light ballads and sings some of them on the program to his own accompaniment. The accompanist of the club is Mr. Henry Arthur. For a number of years he has been organist at the Second Church of Christ, Scientist, one of the influential and fashionable churches in St. Louis. Mrs. W. L. Pierpoint is chairman of the local committee.

A piano recital will be given by pupils of Helen Mackin in her studio, 209 Arlington block, on Monday evening, February 5, at 8. There will be a short sketch of the composer's read: a vocal solo by Vernon Osborn (pupil of Walter Graham), and a demonstration in chord work by Sherwood pupils. Piano solos will be given by Happy Francis, Thyra Johnson, Alice Martin, Sophie Ban, Edna Lee, Bernice Oldt, Dorothy Toemke, Josephine Zeidmann, Carriebeth McGill, Agnes Johnson, Genevieve Mitchell, Roberta McGill, Clara Dinkel, Alma Kohansky, Rustin Elliott, John Craven, Harold Isard and Stanton Kennedy.

The fourth program of the season under the auspices of the Tuesday Musical club will be given Thursday evening, March 1, when Edward Johnson, tenor, will be presented in recital at the Brandeis theater. Mr. Johnson has never been heard in Omaha. He is a member of the Metropolitan Opera company and is said to be picturesque in appearance and dramatic action. Musical critics have warmly praised his singing.

A musical concert will be given Sunday night, February 25, by the Concert Promoting club at the Swedish auditorium, 1611 Chicago street, featuring Karl E. Tunberg, pianist; Irma Swift Oberrueter, soprano; Samuel Carnell, violinist.

A large and enthusiastic audience attended the musical tea at the First Unitarian church Wednesday afternoon. A musical program which preceded the tea was presented by three well known musicians. Mrs. Helen Sadilek Kyhl, pianist; Mrs. Harry Nicholson, soprano, both of Omaha, and Mrs. Mable Woodworth Jensen, violinist, from Council Bluffs. Reports say that the music was presented with much charm, and that many encores were given. The work of Mrs. Kyhl and Mrs. Jensen is well known in professional circles, while Mrs. Nicholson is extremely popular as a member of the Amateur Musical club.

Fifty-six Bayard (Neb.) people, including seven high school students, are rehearsing the Gilbert and Sullivan comic opera, "Pirates of Penzance," with the intention of presenting it in the Bayard auditorium, February 15 and 16. This is the second annual comic opera for Bayard, Gilbert and Sullivan's "Pinafore" having been presented a year ago. Both operas have been promoted by the Bayard school superintendent, Howard Smith, with Dr. R. S. Cutler, musical director, and Mrs. A. E. Torgeson, dramatic directress.

PRINCIPAL CHARACTERS

Pirate King ..... H. M. Sillies
Pirate Lieutenant ..... Leonard Harrison
Frederick ..... James Stockwell
Major General ..... Edward Trapp
Sergeant ..... J. R. Dailey
Mabel ..... Mrs. Fred Beltner
Edith ..... Leda Reed
Kate ..... Mrs. Della Schwartzentruber
Ruth ..... Mrs. Stockwell
Orchestra—Piano, Mrs. Fred Berger; clarinet, Jessie O'Neill; cornet, C. A. Armermann; flute, A. H. Keyes; trombone, Mrs. George Mason; violin, George Mason.

CHORUS

Sopranos—Mary Alverson, Mary Bond, Mrs. C. L. Dummitt, Rha Farnsworth, Anna Ria Fulton, Catherine Gross, Inez Klemke, Mrs. Finn Leach, Ellen Person, Mrs. Clark Redfield, Mrs. Olive Seybolt, Mae Clara Vaught, Helen Wallesen, Mrs. Faye Williams.

Altos—Marvin Appiegate, Alice Bullis, Mrs. Fred Burns, Edna Green, Helen Hofrichter, Harriet Holt, Mrs. Carl Miller, Nancy Schroeder.

Tenors—Warren Harrison, Henry Kelig, Ernest Leach, Finn Leach, Harold Leach, Charles Osborne, Max Wilcox, Ray Wiener.

Basses—Rev. W. A. Alverson, Ralph Davidson, Elmer Deeder, J. L. Geedy, Edward Gibbs, O. J. Lathrop, Ralph Lathrop, Paul Rogers, George Sikes, Howard Smith.

Louise Hangs Around.

Louise Fazenda was the victim of a reverse hanging in the filming of a new comedy being produced by Jack White. She was hanged by the feet.

It was supposed to be a rescuing rope. When "props" threw it from the deck of the ship to the comedienne who happened to be touring the waters of Santa Monica Harbor on a raft, she attempted to tie a noose. It slipped just as she gave the signal to haul in, caught her by the ankles and dangled her in mid-air like a fish on a line.

"Props" was so surprised that he kept Louise "hanging around" for a minute and then dropped her back in the water. They had to lower a boat to rescue the indignant comedienne.

Lupino Lane, the English pantomine comedian, has completed a comedy drama feature, "A Friendly Husband."

IT'S HERE MOON STARTING TODAY THIS WEEK

THE THIRD ALARM

READ THIS

Written After a Special Showing for the Fire Department

Those fire scenes were immense. We could smell the smoke. We wanted to jump into the midst of the affray. We felt we were neglecting our duty by keeping our seats.

HOW SUCH FIRE SCENES, WITH THE STIFLING SMOKE AND FALLING WALLS, WERE EVER FILMED BY A HUMAN BEING IS BEYOND MY COMPREHENSION.

I am going to see "The Third Alarm" again, I would like to see it a dozen times. It is a clean, exciting entertainment, and a credit to the motion picture industry.

CHAS. A. SALTER.
Chief Omaha Fire Department

A dramatic story about a fireman and his family, of his struggles under the weight of increasing years, of his dismissal from the department and his comeback in a conflagration so staggeringly big in its scope as to put other screen fires to shame.

Pounding Hoofs—Clanging Gongs
Shrieking Sirens—Onward—
Onward They Plunged

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Regular Moon Prices
MATS., Mon. to Fri., 20c EVE'S, Sat.-Sun. Mats., 25c
CHILDREN, 10c

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"WHAT A WIFE LEARNED."

A picture with everything in it—western cattle ranches, big city life, flood scenes and a climax that will lift you out of your seat.

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EVENINGS, SUNDAY MATINEE 35c
DAILY MATINEES 25c

Portrayed by
MILTON SILLS
JOHN BOWERS
and
MARGUERITE DE LA MOTTE

SYMPHONY PLAYERS
Brader, Conducting Overture, "Maritannia" Johnson at the Organ, Playing "When the Leaves Come Tumbling Down"

The Comedy King De Luxe
LLOYD HAMILTON
—in—
"NO LUCK"
"Please go away, mister—the fish are laughing themselves to death."

GEORGE GETSEY
(Back again)
Singing
"Toot, Toot, Tootsie, Goodby"
and
"You've Got to See Mamma Every Night"