

MUSIC

By HENRIETTA M. REES.

There is something thrilling about the Metropolitan opera house. The great silk curtain that hangs before the huge stage is thrilling in its size, its grace and its luster. It seems to promise lavishness before it sweeps majestically aside to show it. Lavishness of stage setting, of costumes and of the vocal riches of the world. After looking at its heavy sumptuous folds for a few preliminary moments, one is prepared to look upon that which follows with an idealizing eye. The gorgeous dull gold curtain has tricked the onlooker into the right atmosphere.

But before the curtain is withdrawn, the audience itself comes in for a share of the attention. There are so many people in New York, and they are always everywhere. Every time we attended the opera, the house seemed to be full, with the exception of the Golden Horseshoe, which only once held more people than empty seats. And just below it the rows of standees, who patiently shift from one foot to the other until the opera is ended.

Five times to the Metropolitan in two weeks was a pretty good record, with five converts pulling away on the one hand and good plays on the other.

We heard Jeritta twice, in "Tosca" and as Elisabeth in "Tannhauser," and we were convinced of her being a sterling artist. Her voice has a lovely fresh quality, with sweetness as well as power. She knows how to use it, with excellent effect, and she is a good actress as well as singer. Her blonde beauty is in striking contrast to the majority of the singers at the Metropolitan. Her face is lovely both front view and profile, and her wealth of flaxen hair which falls to her knees, is an added beauty. She is tall, but not heavy. She knows her roles well, and her work throughout in both operas was consistent and artistic.

Scotti was the Scarpia of the "Tosca" performance. He has made this role so much his own that one thinks of Scotti not at all, only Scarpia. We also heard Scotti delightfully again in "Madame Butterfly" as the American consul, and it was something of a surprise to see him in American clothes, and as he must really look. We were the guests of Mr. Max Smith, music critic of the New York American, at the "Butterfly" performance. The other singers were Thalia Sabanieva, a Greek prima donna, with a light and flexible voice. She sings artistically, but had little personality. Neither did Perini, as Suzuki, although she also sang acceptably. The beautiful tenor of Rigli was heard to advantage in the role of Pinkerton.

We heard "La Forza del Destino," by Verdi. We would have known it was Verdi had we been led in blindfold. The same happy flow of melody, the same impossible situations, lord and ladies, soldiers, monks, townspeople, a gypsy, love, misadventure, standees and death.

We went principally to hear Jeane Gordon, the young American girl, who has leaped so rapidly to fame. Her voice is one of those full, deep contralto voices that is a constant delight, and as the gypsy, a gay drum song with a chorus of townspeople fell to her share, which won her an encore. Peratta, as the soprano, has a pretty voice, but she was inclined to gild the lily by occasional forcing. An Italian man who, with a few of his compatriots, stood directly behind the rail near us, applauded her almost too enthusiastically. We wondered, were they of the claqué? Both Salazar, the tenor, and Mardones, baritone, of the same cast with good singers have been heard in Omaha with other companies.

The beauty of opera at the Metropolitan is not only confined to the color schemes. We reacted keenly to the wonderful settings for the scenes, which are like immense pictures in themselves, adding to the romantic spell and glamour of the production. The costumes have a share in the picture, it seeming as though even those of the immense chorus were designed for a certain definite place in the color scheme. We reacted keenly to the settings for each opera that we saw, although I must admit that the fireflies which flitted at twilight in Madame Butterfly's garden were so interesting they almost detracted from the exquisite duet.

But there is nothing which the scenic artist cannot do, no optical effect he cannot achieve, and he is at his best at the Metropolitan.

The "Tannhauser" production brought Matzenauer as Venus, Carl Taucher, as Tannhauser, and the big bass, Paul Bender, who has made quite an unusual impression this year, as Landgraf Hermann. The entire production was well done, the singing splendid and the stage effects truly remarkable.

We hadn't heard Rosa Ponselle, but we went to the Sunday evening concert and heard her there, with many other operatic stars, and Benno Moisevitsh as assisting artist. The Sunday evening concert is a glorified miscellaneous program, with the orchestra on the stage and various stars appearing in one aria. We liked Rosa Ponselle very much. She sang exquisitely, and we felt that she had excellent stage presence. Had encores been allowed, she would have sung several. Benno Moisevitsh confirmed the impression he made in his Omaha recital recently, by his fine work in a Tchaikovsky concerto.

The orchestra of the Metropolitan, and the quiet, unobtrusive yet all important conductors, had a share in the thrill of satisfaction one gets when it is all over, especially when the orchestra and conductors are of such merit as this greatest of opera houses maintains.

We did not hear the German opera company at the Manhattan, although Mr. Smith assured us we had missed some interesting singing, especially among the men of the cast.

We went to the Theater Guild production of "Peer Gynt," and finally attached the Grieg music to its original association of ideas.

The St. Olaf Lutheran choir will visit Omaha April 15. The St. Olaf choir is a unique among musical organizations devoted to choral singing. During the cross-country tour two seasons ago, it was a series of sensations. City after city paid its tribute of applause and enthusiasm to Dr. F. Melius Christiansen and his choir. H. E. Krehbiel in the New York Tribune said "We shall enjoy no such choral treat till the chorus comes to us again." Other critics who are reserved to a degree write with the greatest enthusiasm of this wonderful unaccompanied singing.

Those who heard the concert given by this organization in Omaha two years ago do not need to be told of the treat that is in store. The concert will be presented at the City auditorium Sunday afternoon April 15

St. Olaf's Lutheran Choir Soon Will Be Heard in Concert in Omaha



at 3 o'clock. Tickets may be secured at the Auditorium or at any of the Lutheran churches in the city. Rev. R. C. Clenden, 2708 Caldwell street, is the local chairman.

The program which Paderewski will play in Omaha Tuesday night, March 20, is an unusually brilliant and interesting one and might be called typical of his present-day appearances, containing as it does his well-beloved Appassionata Sonata of Beethoven, one of the greatest of all Schumann works, and other numbers by masters so indelibly identified with the career of the great pianist.

The program in full is as follows: Variations Serenades, opus 34 Mendelssohn Fantasia, opus 17 Schumann (Burchardus fantastisch wasag darchaus enersich langsam getragen.) Sonata, opus 17 Beethoven (Allegro assai Andante con moto Allegro ma non troppo Presto.) Nocturne, opus 9, No. 2 Mazurka B-flat minor, Op. 24, No. 4 Chopin Valse, opus 42, Scherzo C sharp minor, opus 39, Chopin Au bord d'une source, Etude de concert F minor, Hungarian Rhapsody, opus 9, Liszt

On next Friday evening, March 23, the Tuesday Musical club will present Paderewski, the world-famous

violinist, in recital at the Auditorium at 8:15 o'clock. Mr. Kreisler is said to have penetrated and mastered every technical secret of his instrument, drawing from it a tone of manifold and lustrous beauty. The public sale of seats will open Monday morning at the box office at the Auditorium. Kreisler's program will be: Sonata, C minor, opus 10, No. 3, Beethoven Allegro appassionato Opus 10, No. 3, Beethoven Allegro animato Opus 10, No. 3, Beethoven Allegro animato Opus 10, No. 3, Beethoven

Concerto No. 1, G minor, opus 21, Beethoven Allegro moderato Opus 21, Beethoven Adagio-Allegro enzatico Opus 21, Beethoven "Lotus Land" Polka, opus 10, No. 1, Scott "Taranale du Polchinnale" Cyril Scott "Farewell to Czechland" Londonderry Air (Transcribed by Kreisler.) Two sketches from Schopenhauer 1. Chanson Arabe 2. Danse Orientale (Transcribed by Kreisler.) Carl Lennert, accompanist.

The Fortnightly Musical club is rapidly getting its plans in shape for the Nebraska Composers' program, which the club will present at the time of the State Music Teachers' association, on the afternoon of April 3. Invitations have been issued to Carl Steckerberg, Howard Kirkpatrick, Thurlow Lleurance, Wilber

Chenoweth, Hazel Kinsella and Stuart Hopkin, composers of Lincoln Jean Boyd, Fremont; Paul Reuter, Seward; J. A. Parks, York, and Mrs. C. O. Carlson of Crete. Many of these out-of-town composers have already expressed a willingness to appear and many of them will bring singers or instrumentalists to interpret their compositions. Mrs. J. R. Cain, chairman of the committee, is sparing no effort for the success of the concert.

Thirty members of the Omaha Musicians' association under the direction of Harry Silverman, director of the Strand theater orchestra, will donate their services for a concert to be given Wednesday morning, March 21, at the Franklin school, in the interest of the music memory contest, because one little girl, the daughter of Mr. Downey of the percussion instruments became so interested in the music memory contest that she could not keep still. She surprised her father by coming home and telling him many interesting things about music. He carried the news to the orchestra and the men of the orchestra decided to assist the little girl

and others like her in this practical manner. In cooperation with the music memory contest, Mrs. Leo A. Hoffman of the music department of the Omaha Woman's club, will sponsor the following program at Schmoeller & Mueller auditorium on Thursday, March 22, at 7:30 p. m. This program is given for the benefit of the parents and children of the schools near the central part of the city, such as Central, Long, Lake, Howard Kennedy, Farnam, Comenlus, Castelar and others, that they may keep in touch with the work of the pupils: Excerpta from Haydn's Schubert's and Beethoven's Symphonies. Lully—Henry Cox Symphony Orchestra. Central High School mixed quartet: "Ave Maria" by Schubert. Westfield, Kenneth Seely; Mrs. Pitta, director. "Ave Maria" by Bach-Gounod. "Indian Lament" by Dvorak. "To a Wild Rose" by MacDowell. "Rondino" by Jean Sibelius. "Volga Boatmen" by Russian Folk Song. "Drink to Me Only with Thine Eyes" by Margaret Spaulding-Sturges. "Swing Low Sweet Chariot" by Central High School Male quartet. Herbert Westfield, Hunter, Williams, Howard Elliott, Kenneth Seely.

The personnel of the orchestra is as follows: Violins—Chester Wilson, Ernest Nordine, Harry Brader, Alvin Poole, Mrs. Lilian Faber, T. B. Clark, Elmer Setton, Carl Lampe, E. Christensen, Rangval Ojola. Violas—Emil Hoffman, J. S. Pagner, Will Hetherington. Cellos—Francis Auer, W. Gamet. Basses—Honor Stevens, George Moon. Flutes—Peter Christman, Carl Holquist. Clarinet—Emil Krause, James Hansen. Oboe—Hugo Nordine. Bassoon—Wallace Wheeler. Harp—Mary Loomis. Trumpets—A. E. Stevens, Harry Hammar. Horns—P. A. Herkis, John Taft. Trombones—Frank Henry, James Peter Jamison. Percussion—S. H. Downey.

The following program will be played: "Pomp and Circumstance" by Elgar. "William Tell" overture, Rossini. "To a Wild Rose" by MacDowell. (Strings, Harp and Woodwind.) "Amaryllis" by Schubert. "Unfinished Symphony" by Schubert. "Ave Maria" by Gounod. "Song of the Volga Boatmen" by Gady. "Waiting Doll" by Poldini.

Miss McCune, supervisor of music, wishes the public to know that the

visit of the Minneapolis Symphony orchestra on April 25 is in no way connected with the study or finals of the Music Memory contest. The orchestra is booked at the Brandeis by the Universal Concert Bureau, Inc., New York, Ralph J. McFayden, manager.

Neither the Board of Education nor Mr. McCrory, the assistant superintendent, has any active part in the matter, but Miss McCune and Mr. McCrory have made it possible for

the public school children to attend the matinee performance. Calvary Baptist church will dedicate its new organ Thursday evening, March 29. Hugo Goodwin, organist, now of Carleton college, Minnesota, formerly of Chicago, will play the dedication program. The new organ is a three-manual instrument, which is said to be equipped with many varieties of stops. Tickets may be obtained. (Turn to Page Nine, Column Three.)



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