MUSIC

BY HENRIETTA M. REES.

THE outstanding events of the week center around the Nebraska State Music Teachers' association, which will meet in seventh annual convention in Omaha April 2, 3 and 4, at the Hotel Fontenelle. Many interesting programs will be given under the auspices of the society, and in connection with the convention, including the program by the Friends of Music and the Nebraska composers' program by the Fortnightly club.

The Chicago String quartet, which will give the chamber music recital April 3, has received many favorable press notices not only from Chicago but from New York, Cincinnati, Louisville, and in fact from the many places where their concert tours have taken them. We have all too little chamber music, and the program will undoubtedly bring much aesthetic delight to the listeners.

In addition to the following programs there will be round table discussion for piano, violin, organ and voice, and the student contests. Music teachers are eligible to active membership in the organization, and all others who are interested may become associate members, which will allow them the privileges of hearing the program of this organization. Dues should be sent to Gell White McMonies, secretary-treasurer, 1610 South Thirty-fifth street.

Following the Silber recital at the First Baptist church an informal reception to members will be given in the parlors of the church by the Omaha music teachers and music dealers. The Fortnightly Musical club will give a luncheon at the Fontenelle complimentary to the Nebraska Composers immediately preceding the program. This will be a dollar plate luncheon at the Logan Inn at 1 o'clock Tuesday. Reservations must be in to Mrs. J. R. Cain, jr., Harney 3677, by Monday night.

Following the Nebraska composers program will be an auto ride for the visitors ending with a tea by the Monday Musical club at the home of Mrs. Leo Hoffman.

Following are the programs of the convention, and a brief biographical sketch of the two prominent lecturers of the convention.

At the piano recital by Sidney Silber at the First Baptist church, Twenty-ninth avenue and Harney street, this program will be given:

I

"Larghetto from the Coronation Concerto" ..... Mozart
(Transcribed for Piano by Carl Reinecke)
"Melodie" ..... Gluck-Sgambati
"Sonata Tragicia" ..... MacDowell
Largo maestoso-allegro risoluto, molto allegro, vivace, Largo con maesta, allegro eroico.

II

"Romance, F Sharp" ..... Schumann
"The Prophet Bird" ..... Schumann
"Novelette Op. 23 No. 1" ..... Schumann
"Posthumous Waltz D Flat" ..... Chopin-Godowsky
"Mazurka Op 63 No. 3" Chopin-Godowsky
"Mazurka Op 67 No. 4" Chopin-Godowsky
"Scherzo B Minor" ... Chopin-Godowsky

III

Prelude from "Eine Liebesnoveille" ..... Erich Wolff
"Music Box" ..... Friedman
"Study Op 18 No. 1" ..... Juon
"Scherzo" ..... MacFayden
(Dedicated to Sidney Silber)
"Hungarian Rhapsody No. 12" ..... Liszt

The Friends of Music will present a symphony orchestra in concert at Hotel Fontenelle Tuesday morning at 11 o'clock, April 3, 1923. Robert Cuscaden, conductor; soloist; Corinne Paulson at the piano. Program:

Overture, "Hebrider" ..... Mendelssohn
Fifth Concerto for Piano and Orchestra ..... C. Saint-Saens
Corrine Paulson.
Symphonic Poem, "Adromeda and the Storm King" ..... Augusta Holmes
"Farewell to Cuculisin (Old Irish Air) Setting for Strings by ..... Percy Grainger
"Italian Caprice" ..... P. Tschaikowsky

The Chicago String quartet, Herman Felber, first violin; Carl Fasshauer, second violin; Robert Dolejsi, viola, and John Lingeman, cello, will be heard on Tuesday evening in this program:

Quartet—"Op. 18, No. 2" ..... Beethoven
Allegro, Adagio Cantabile, Scherzo-Allegro, Allegro Molto quasi presto.
"Serenade Tendre, Op. 61" ..... Jongen
Quartet, F Major ..... Ravel
Allegro moderato tres doux, Assez vif, Tres Rythme, Tres lent, Vif et agite.

The program for Nebraska Composers day, Tuesday, April 3, 2:30 p. m., at the Hotel Fontenelle ballroom, under the auspices of Fortnightly Music club, Mrs. J. R. Cain, jr., leader:

"Along the Garden Way" ..... Howard Kirkpatrick
Sung by Altimis Tullis.
"Pour Out Your Heart," duet ..... Howard Kirkpatrick
Sung by Altimis Tullis and Reuben Walt.
"God is Our Refuge," quartet ..... Howard Kirkpatrick
Sung by Altimis Tullis, soprano; Hazel Ritchis, contralto; Reuben Walt, tenor; Ed Boehmer, bass; Howard Kirkpatrick at the piano.
Tarentalla ..... Stanley J. Letovsky
"After Parting," "Wild Asters," "The Song for Cohn," "Love Me." Words by Sara Teasdale, music by Mrs. C. O. Carlson, Doane college. Crete; sung by Charles V. Kettering; Mrs. Carlson at the piano.
Adagio Ma Non Troppo ..... Sigsmund Landsley
Allegretto Scherzando, Tempo Primo; from a manuscript sonata dedicated to Robert Cuscaden, 1906. Violin, Robert Cuscaden; Wallace Wheeler at piano.
"Romance" ..... Wallace Wheeler
Moderato Expressivo, from Concerto G Minor. Violin, Robert Cuscaden; Wallace Wheeler at piano.
"Longing" ..... Hazel Gertrude Kinscella
"Daisies" ..... Hazel Gertrude Kinscella
Sung by Mrs. Verne Miller; Miss Kinscella at piano.
Fantasie for piano and orchestra, Cecil Berryman. Orchestral parts played on second piano by Alice Davis Berryman.
"White Gifts" ..... J. A. Parks
"At Eventide" ..... J. A. Parks
Sung by Miss Alice Howard, supervisor music, David City; Miss Ruth Miller at piano.
"The Time of Roses," from opera "Sylvester," by Theodore Rud Reese; sung by Miss Elsa Reese; violin obbligato, Mrs. Ernest Reese; Mr. Reese at piano.

Dr. Otto Kinkeldey was born in New York November 27, 1878. He received the B. A. degree from the College of the City of New York in 1898, and M. A. degree from New York State university in 1900. He ceived his Ph.D. degree from the University of Berlin, Germany, in 1909. From 1910 until 1914 he was professor of musicology at the University of Breslau, also academic music director of this university. He received the title of life Prussian professor of music in 1910. He is author of "Organ and Piano in the Music of the Sixteenth Century," published in Leipsig. At present he is chief of the music division of the New York public library.

Osbourne McConathy was first to introduce credit in high schools for applied music under private teachers, and many other modern features of public school music instruction.

The Music Memory contest has come and gone, and a new movement has in the appreciation of good music been inauguraaed thanks to Miss Juliet McCune and the music teachers of the Omaha public schools. The children of the sixth, seventh and eighth grades had worked for weeks familiarizing themselves with some 25 pieces of fine musical literature. So many were perfect that the tests in individual schools that finer and finer lines had to be drawn to find the teams to represent each school. An interest was awakened, and the quick ears of youth became observant, and they have caught and held melodies which they will remember long after this first contest is forgotten.

It was not only the 220 contestants who knew the music, it was the vast majority of the 5,000 children from the seventh and eighth grades who were present. They had listened to the best records and they were familiar with both themes and accompaniments. It was the duty of the contestants to recognize the music, if they were able, and to write it down correctly.

The orchestra which plays before such an audience of trained listeners puts itself to the test. In a contest every ear is alert. It is not the careless inattention of preoccupied, uninterested grownups they receive, but the breathless acute attention of those who know, who have something at stake, and who are depending upon the conductor and his players to give them their best. No one can afford not to rehearse carefully, nor to deviate in any way from the music as it was written, before such an audience. It is the symphony audience of the tomorrow which will determine the fate of the symphony orchestra of the future.

The greatest praise is due to the Omaha public schools and to Miss McCune for the fair, thorough and efficient manner in which the Music Memory contest was conducted in the schools. It is hoped that it will be made an annual affair, for besides furnishing a fund of knowledge about music to the students, it also develops the powers of the ear, and it lays a foundation in youth that will be of untold value in their playtime of later life.

Henry E. Krehbiel, the dean of music critics, as he was affectionately called by his colleagues in New York city, died last week, after a short illnes. Mr. Krehbiel was at the opera the Sunday night that Moiseivitsch played, and we recognized him from his pictures, a large, massively built man, with curly rather disordered gray hair and mustache to match, his large body hung with a huge black overcoat, which he did not remove during the time he stayed. He wandered back and forth, like a tired lion, finally sitting down a short time, then he disappeared not to return to the opera again that evening.

Mr. Krehbiel was one of the leading critics of New York for many decades. "Krehbiel," said Richard Aldrich in the New York Times, "had a place in America that corresponded to that of the great critics of the 19th century in Europe; a place of commanding influence and authority. All his colleagues paid tribute to his profound knowledge, and the great learning which was always put at the service of the present. What he knew entered into the fiber of his critical faculty and helped him in the understanding and appreciation of the new, in the piercing of fraud and futility and feebleness. He esteemed journalism as a liberal profession and was incessantly jealous of its honor and high standing.

As a critic Krehbiel had a mind open to all the newer manifestations of music that seemed to him to be based on the elements of true progress, on beauty and sincerity.

He had a quality of reverence for the great men of music which made him a purist. He was wroth with any who sought to tamper with the works of the masters as they had left them. With this reverence was connected a great love for beauty and a grave dissent from all efforts to make of music something that was not in some way or another a manifestation of beauty.

Musical Notes.

Titta Ruffo, the phenomenal baritone of the Chicago Opera company, will be heard in song recital in Lincoln, April 5. Mrs. L. J. Kirchstein of Lincoln, formerly of Omaha, is managing the recital. Undoubtedly many from surrounding cities will be attracted, as this is the nearest that Ruffo has come to this vicinity.

Here is what some of the keenest critics in the east have to say of the St. Olaf Lutheran choir, and, let it be remembered, these are men who day after day listen and pass judgment on the greatest artists and musical organizations in the world.

Krehbiel, writing in the New York Tribune, said: "The choir is a marvel in the purity of its tone, its command of nuances, its responsiveness to the wishes of its conductor. . . . The singers have the tonal utterance, in beauty and equability, of a perfect organ, with a hundred times the potential expressiveness of that instrument. . . . We shall enjoy no such choral treat till this choir comes to us again." Deems Taylor, of the New York World has this to say: "The volume of tone produced by this comparatively small chorus, and the excellence of their ensemble, are eloquent tributes to Mr. Christiansen's gift as a drillmaster and interpreter. . . . The only criticism heard during the evening was voiced by a neighbor who thought they were too perfect to be human."

The Junior Musical club is a live group of young Omaha musicians, who belong because of their talent and interest in music. The club will give a concert Thursday, April 5, at the First Congregational church, which will serve the purpose of showing the public some of the talent of the club, and serve as a benefit for the church. The program:

"The Primrose Dance" ..... Krogmann
Bryce Bednar.
"Bolero" ..... Ravine
James Bednar.
"Symphony Petite" ..... Moret
Betty and Helen Zabriski.
"O Thou Beautiful Evening Star" ..... Wagner
Edith Victoria Robbins.
"Danse Bohemiene" ..... Princl
Millard Langfeld.
"Czardes" ..... MacDowell
Ruth Siama.
Trio for Violin, Cello and Piano ... Gurlitt
Deselia, Cleda and Elizabeth Strawn.
"Thing Love of Me" ..... Frank H. Grey
"The Minstrel" ..... Eugene Hildach
Katheryn Parker.
Richard Munchoff—Violin Obligato.
Adagio Rondo from 9th Concerto ..... DeBeriot
Truman Morseman.
Valse Caprice ..... Cyril Scott
Mary Alice Kirtly.
Hejre Kati (Hungarian dance) ... Hubay
Samuel Carmel.
"To a Wild Rose"—March Wind ..... MacDowell
Elizabeth Paffenrath.
Serenade Napolitaine ... Camill d'Alessio
Frances Mulholland.
Margaret Donahoe.
Kathrine Bevinger.
Nellie Senior.
Virginia Mulholland, Harpist.
Air on G String ..... Bach
Serenade ..... Franz Drdla
Bernard Hannigan.

The Norfolk Chamber of Commerce has sent the Music Teachers association an invitation for the 1923 convention. The teachers of Norfolk and vicinity are working hard to accomplish this project. The newly finished high school auditorium seats 1,200 and the new hotel will be completed by that time. Norfolk is also said to be a railroad center, and an ideal place for the convention..

The public is invited to a piano recital by pupils of Mr. and Mrs. August M. Borglum, at the Schmoller & Mueller auditorium, 1514 Dodge street, Friday evening, April 6, at 8. Those taking part: Stanley Simon, Mary George, Kathryn Heywood, Elizabeth Wright, Mary Clarke, Millard Hansen, William Walrath, Dorothy Joens, Mary Elizabeth Pruner, Laura Jane Perry, Virginia Ralph, Harriet Love, Alice Lynch, Helen Grout, Frances Simon, Margaret Smith, Margaret Lee Burgess, Elizabeth Roberts, Ruth Pilling, Martha Sterricker, Marguerite Kirschner, Gertrude Redman, Mary Walrath, Doris Segur.

Beginning at once, tickets for associate members of the Association Male Chorus' for their spring concert to be held at the Brandeis theater early in May, will be reserved by sending mail requests to the box office. Each associate member will be furnished two tickets free for the best seats in the theater. Further information may be secured by calling the president of the chorus, Mr. Charles A. Gearish at Atlantic 3842 or Director Frank H. Van Gundy at Atlantic 8988. There are at present 275 associate members of the chorus which is almost double the associate membership at last year this time.

Pupils from the class of J. Edward Carnal, will be heard in studio recital, rooms 3 and 4, Davidge building, Eighteenth and Farnam streets Monday evening, April 2, at 8.

Miss Enid Lindborg will present the following pupils in recital at the Schmoller & Mueller auditorium Friday afternoon, April 6, at 3: Marion Horn, Edna Sprecher, Carroll Johnson, Vernette Adams, Sylvia Adams, Barbara Hobbs, Richard Peterson, Glen Giffin, Dorothy Giffin, Hortense McClung, Robert McClung, Mary Catherine Benford, Paul Prentiss, John Prentiss, John Blackburn, Nadine Blackburn, Anna Marie Waldmann, Donald Theleen, Carl Zobel, Marie Hermansen, Dorothy Meyer, George Seidl, Tom Patterson and Evelyn Mansfield.

Mr. E. Dewar Challinor, late choir director of St. Luke's Lutheran church will present a concert at the South Side Library auditorium on Thursday, April 5, at 8 p. m. Admission is free. Those taking part will be: Soprano, Mrs. Grace Lattin, Mrs. Mabel Holmes, Mrs. L. T. Hall, Mrs. Hattie Ripley, Miss Esther Lauritsen, Miss Mabel Lauritsen, Miss Pauline Lanyon, Miss Robina Gunn, Miss Bessie Smith; contralto, Mrs. Mabel Zimmat, Mrs. Edith Anderson, Mrs. kanson, Alice Power, Ethel Thilliander, Frances Delaware, Alice Miller, Alice Wurgler.

The pupils of Mildred E. Johnson gave a recital at the Baptist church in Wahoo Monday evening, March 26, assisted by the girls glee club and Anthony Donato, violinist. Those taking part: Arlene Kirchman, Irene Wolf, Marie Hansen, Mamie Morin Gertrude Carlisle, Ruth Kirchman, Marjorie Helsing, Dorothy Carlisle, Amy Howe, Mabel MacDermid, Colon, Neb.; Lois Mack, Maxine Krichman, Adorale Hendrickson, Edna Peglow, and Leroy Porter.

Baritone to Sing in Concert Soon

Mr. Carl Smith, baritone, will sing for Our Lady of Lourdes sacred concert, to be given under the direction of Irma Swift Oberreuter, April 11, at the church edifice, Thirty-second avenue and Francis street. Mr. Smith will sing "The Watchman," by Squire, and "Open the Gates of the Temple," by Knapp. Mr. Henry W. Thornton will accompany Mr. Smith.

Meet Mr. and Mrs. Harold Lloyd

Yep, Harold and Mildred have went and done it, and now we can say, "Meet Mr. and Mrs. Harold Lloyd." And it's a real screen romance, for Mittie first appeared with Harold in the two-reel feature comedy "From Hand to Mouth." That was about three years ago.

And now comes "Safety Last," which is Mildred's last appearance with Harold on the screen. For Mildred is going to be a star herself, at the head of another company.

But about the wedding. It was all very much on the quiet, with Brother Gaylord Lloyd and a girl pal of Mildred's being about the only ones who were let in on the secret. Let's wish 'em loads of happiness and lots of luck. "Safety Last" will start at the Rialto Thursday.

Gayety Spring Season Photoplays With Stock

And now comes a novelty for your approval—instead of closing until next August after the final performance of burlesque next Friday night the Gayety will be closed but one day, opening a supplementary spring season starting at noon on Sunday, April 8.

The management announces the indefinite engagement of Fred Webster's "Atta Girl" company in a series of deluxe musical tabloids. Mr. Webster and his large company presenting a new and complete miniature musical comedy twice each week, changing on Sunday and Thursday, wits its complete complement of pretty girls, gorgeous costumes and adequate stage settings.

In conjunction with the above the Gayety will offer the selection of the Fox Film Corporation's first run pictures in Omaha.

For the entire week of April 8 the booking calls for Tom Mix in his newest play of laughs and love, "Romance Land." The feature picture will be displayed at 12, 2:30, 5, 7:30 and 10 p. m. In addition to the photo play feature there will be comedies, news reels, etc., as occasion necessitates.

As to prices, any seat will be 50c any night. At the daily matinee starting at noon all seats will be 30c until 6 p. m. Sunday matinee the night price will prevail and kids will be 10c at any time.

The house will open at 11:45 a. m. each day and the show will be continuous from noon to 11 p. m.

Band of Veterans Proves to Be Real Vaudeville Sensation

Booking managers of the Pantages circuit have discovered a unique vaudeville attraction in the Canadian Northwest Veterans' band of 27 overseas war veterans, now appearing at the World theater.

The band was sponsored and financed by the Chamber of Commerce and the Great War Veterans' association of Edmonton, Alberta. Plans are now being arranged for the appearance of the Canadian Northwest band at the British exposition in London, England, during the summer of 1924. Francois Vernon, manager of the band, has been in communication with King George, and Lord Byng, governor general of Canada, in this regard. Governor Charles Mabey, chief executive of the state of Utah, who was host to the band during its stay in Salt Lake City, has also written British dignitaries with a view of aiding the band in appearing at the forthcoming exposition.

The band has been entertained by high state and city officials in every community they visit. In Los Angeles the organization appeared in a special one-reel film made by Douglas Fairbanks and Mary Pickford. During its stay in Omaha the band will be entertained by various civic organizations, including the Rotary club, and others.

Harry Carey is to make "The Miracle Baby," a story by Pichard Pierce.

Omaha's Musical Boy Soon to Be Heard at the World Theater

Sammy Carmel, the 12-year-old Omaha boy, who played for Kreisler, next week at the World theater is scheduled to appear in conjunction with Miss Sophie Notitz Naimska, brilliant Omaha artist and eight years head of piano instruction at Brownell Hall. Miss Emily Cleve and Prof. Karl Tunberg will accompany the boy protege at the piano.

Old Doc Thompson Tells You Simple Way for Killing Pain

Is your wife a little deaf when you say you'll be kept out late on business, sir? Take her to Thompson, "the Egyptian."

Is your head beginning to shine on the top? Go to Thompson, "The Egyptian."

Do you have pains or aches, lumbago or indisposition, insomnia or nosebleed? If you tell Thompson, "the Egyptian."

He has a theory and a cure for all these things, and a thousand more, and his methods are as applicable to the ladies as they are to the men. He is the most unique personality to come before the public in a long time. He is making scores of happy converts in every city he visits.

The most extraordinary thing about him is that he has nothing to sell as a complement to his advice, and the advice is absolutely free. He holds his court on the stage of the Orpheum theater and invite any and everyone to take advantage of his scientific researches and investigations.

He is a zone therapist, which is a difficult and scientific way of saying that he practices the 5,000-year-old system of nervous pressure to relieve pain and illness, which was first used by the priests of Afghanistan, and handed down by them through the ages to the East Indians, the Hindoos and the Egyptians. We, too, practice it in a most elementary form, unconsciously, for every time you hold your head when it aches, your face when a tooth makes its presence unpleasantly known, or apply pressure to any pain, you are demonstrating that you believe in zone therapy.

Thompson begins by explaining the simple commonplace practices, and the aforesaid are only the elementary principles of his science. He asserts that the baldest man can grow hair by rubbing the nails of his fingers together for five minutes each day. It may seem incredible, but is it more so than that the famous and justly cherished "solar plexus punch" of the prize fighter can produce a temporary paralysis of the muscles of the toes?

The jiu jitsu of the Jap includes in its curriculum the location of a certain nerve which, when lightly touched in just the proper manner, causes death as instantaneously and surely as the bullet from a rifle. That fact is a matter of unassailable record. Is it more fantastic that in the subtle and hitherto unknown nervous complex of the human body there may be nerves which will produce just as beneficial an effect if under the proper pressure?

That, in a nutshell, is the Thompson premise, and in vaudeville theaters of the east where he has been appearing for the past few months, he has not only filled every seat at each performance, but has made it necessary for extra performances.

Naturally, many have come to scoff, but Thompson has almost invariably made them his enthusiastic partisans. He has an air of belief in himself and his theories which is contagious, but his strongest appeal is found by citing as examples of the truth of his contentions, facts which everyone knows to be true.

These Ought to Draw.

Two noted names can be advertised in the cast of "The Girl Who Came Back." Pay checks for two extras were filled out in the names of Warren Harding and Ignace Paderewski. The former was a baker out of a job and the latter a shoemaker, with whom trade was slack. Both drew seven-fifty for the day's work.

You'll explode with laughter! Risk a rib!

You'll have hysterics of joy! That's the chance you take.

You'll get the biggest thrill and biggest laugh you ever had in your life.

Starts THURSDAY

10 Thrilling Days

RIALTO
DIRECTION OF A.H. BLANK

NEIGHBORHOOD THEATERS

VICTORIA - - - - - - - 24th and Fort
CHARLES RAY in
"Alias Julius Caesar"

GRAND - - - - - - 16th and Binney
VIOLA DANA in
"June Madness"
LARRY SEMON in "GOLF"

HAMILTON - - - - 40th and Hamilton
GEORGE BEBAN in
"The Sign of the Rose"

STRAND--10 DAYS--APRIL 12

Her first and only "Made in America."

Starts TODAY

RIALTO
DIRECTION OF A.H. BLANK

Only 4 DAYS

HE SAW HER DO THE HULA-HULA. NO WONDER HE FELL—YOU WILL TOO!

BETTY COMPSON

in a Surpassing Triumph

The WHITE FLOWER

with

EDMUND LOWE

The Screen's Handsomest Leading Man

Burning with the warm spell of Hawaii's love moon, actually filmed on the island of Aloha

Harry Brader and His Orchestra
Overture: Hungarian Fantasia

A 2-Act Comedy
CLYDE COOK in
"HIGH and DRY"
JOHNSON AT THE ORGAN

Soloist
PRINCE LEI LANI
Hawaii's Own Tenor