

# MUSIC

## Soloist With the Minneapolis Symphony Orchestra This Week

By HENRIETTA M. REES.

DEAR Old Schumann-Heink! Other artists come and go, but she runs on forever, all over the country, selling out the largest auditoriums and giving a song recital that many a younger singer might well envy. She has the art of interpretation down to the last degree. She knows how it ought to be sung, and is able to do it just as she wants it, and then in her big-hearted generosity, she brightens it all with a broad vision of humor. She understands her audience, and every person in them. She beams upon them and they all beam back. Then she pours forth big glorious tones, that in her earlier days won her the envied position she long held upon the operatic stage.

There is much that the musically inclined may learn from Schumann-Heink. Once she is convinced about an interpretation she goes ahead, and is not afraid, but rather enthusiastic, to give it vividly to the listeners, that they too, may enjoy the meaning of the music. Her head tones are amazingly clear and bright, and her breath control which permits her to trill for a remarkable length of time, and to hold her long tones at will, might well be envied by many younger artists.

Madame Schumann-Heink has gained about a half point since her last appearance in Omaha, but she had a large number of other pounds at that time. Madame Schumann-Heink is a marvelous example of what a woman with grit and brains and a God-given voice can do, and she is a challenge to other women over 50, to keep up their cheer and carry on.

Miss Mary Munchhoff was the recipient of a very pretty and unexpected tribute from Madame Schumann-Heink Wednesday evening. After the concert when people were crowding the tiny room behind the scenes to welcome the singer, Miss Munchhoff was among them, for she had known Madame Schumann-Heink long years in Europe, and had at times sung with her upon concert programs.

"Oh, my dear child," cried Madame Schumann-Heink, spying her, and she embraced her, kissing her upon both cheeks, and then holding her hand affectionately. They talked for a few moments, then Schumann-Heink said: "And what are you doing now? Have you forgotten your wonderful career in Germany?"

"Haven't," said Miss Munchhoff. "The world has."

"But you must not forget it," cried Schumann-Heink. "You were the greatest of the great, known all over, worth two million girls, Curcio."

As Miss Munchhoff blushed in confusion, and bade her farewell, Schumann-Heink added, "She's a great artist."

Cretel." This he has dedicated to the Junior Red Cross.

Writing of the musical prowess of the Bakule chorus, a young woman from Czechoslovakia, who is attending Vassar college says in part:

"We do not call a nation musical merely because it has some prominent composers of its own, but because it has a natural richness of musical spirit spread all over the nation and handed down from generation to generation, because it has a spontaneous so spontaneous that the music enters into the life and the life into the music. We call it 'to have a musical soul.' That is what the Czech-Slovak has."

The personnel of the Association Male chorus, which will give its closing concert of the season at the Brandeis theater May 16 is as follows:

First tenors: Charles E. Hamilton, Floyd Hanson, Merle Hendrickson, R. V. Herman, Herbert C. James, E. R. Lang, Frank Naylor, P. L. Quigley, T. W. Slater, Dean T. Smith and E. A. Van Fleet.

Second tenors are: R. H. Ballantine, Thurston L. Belknap, P. A. Borcharding, Don T. Davis, C. A. Gearish, D. S. Guyer, Robert P. Hume, H. J. Joseph, D. H. Mallory, Albert E. May and George M. Tait.

Bass tenors are: Frank A. Allen, Howard G. Beard, C. P. Bennett, L. A. Borcharding, E. G. Cockrell, A. B. Brunwald, A. A. Gutmer, A. O. Hagstrom, C. W. Minard and E. W. Schultz.

Basses are: Howard S. Anderson, Eulalio Dagdas, S. O. Danielson, Fred J. Elliott, James G. Hodge, A. G. Kittell, Fritz Sandwall, C. J. Shaw, J. E. Steele, William S. Sturgess and Harry A. Wagar.

The complete program of the numbers that the chorus will sing as well as Miss Nash's piano numbers will be definitely planned for in the next 10 days by the program committee of the chorus made up of Frank H. Van Gundy, P. A. Borcharding, S. O. Danielson and H. G. Beard. With



Anne Roselle

prospective purchasers of tickets already lined up and with 600 seats reserved for the associate members of the chorus, Miss Nash and the male chorus will be assured a packed house on the night of May 16.

The first of the May Music Festival concerts sponsored by the Omaha Women's club will take place on Wednesday, May 2, at 11 o'clock in the morning at one of the downtown theaters, the location to be announced next Sunday.

The soloist will be Mrs. Mabel Allen Smalls, soprano, who will sing with orchestra accompaniment, the Handel Aria, "Leave Me Not to Languish," from "Rinaldo"; "Maria Cradle Song,"

by Reyer and "Obeissons, Quand Leur Voix" from the opera of Manon by Massenet.

The soloist for the other four concerts will be Hazel Smith Eldridge, contralto; Robert Cuscaden, who will play Wallace Wheelers new violin concerto; Beryl Burton, soprano; Samuel Carmel, violinist, and Harry Disbrow, baritone.

The orchestra of 42 men which made such a successful debut at the Friends of Music concert will present the first, third and fifth concerts. The Omaha Women's Symphony and Woman's club chorus will present the second and fourth concerts.

The tickets for the entire festival can be had from members of the Omaha Women's club or at the downtown music stores.

Louise Shaddock Zabriske, P. A. G. O. will play the following Wagner organ program, Sunday afternoon, April 22, at 4 o'clock, at the First Presbyterian church. She will be assisted by Mr. Lawrence Dodd, tenor, and Mr. Robert Cuscaden, violinist. A cordial invitation is extended to the public. Admission is free. Program: March to the Holy Grail, Parsifal, "A Mighty God," Tristan and Isolde, Prelude to Tristan and Isolde, "Forest Murmur," Siegfried, Magic Fire Music, "The Valkyrie," (a) "Sons of the Storm," Handel, (b) "Twilight," Gien, Mr. Lawrence Dodd.

Prayer, Dr. Janke, Pilgrim's Chorus, Tannhauser, "Evening Star," Tannhauser, March, Tannhauser.

Program for "Musical Tea," to be given by the League of Women Voters on Friday, April 27, at 3 o'clock: "Yesterday and Today," Beethoven, "In the Silence of Night," Beethoven, "In Italy," Schumann, "Jean Boyd," "Phyllis Has Such Charming Grace," "Twilight," H. Lane Wilson, "Song of the Open Road," L. Forge, Pianologues: Dr. Janke, "Apple Blossoms in Spring," Wesley, Martin, "The Naughty Clock," Smith-DeKoven, "The Takeaway," Phyllis Ferguson, Miss Ann Woodruff, Mrs. Willis Redfield at the piano, "The Dream," Grieg, "The Virgin's Slumber Song," Roger Goettche, Archie Bailey, Philip Krasne and Harry Robinson, artist-pupils of Frank Mach, at the Y. W. C. A. auditorium, Seventeenth and St. Mary's avenue, on Thursday evening, May 10. Alice Wixson, pianist artist.

is for the benefit of Sammy Carmel's educational fund to which the proceeds will go. The program:

PART I  
"Listen to the Lark," Nathaniel Ditt, Soprano Solo, Miss Dorothy Steinbach  
"Rolling Down to Rio," Edward German  
Senior Glee Club of Central High School  
"There Is No Death," O'Hara  
"Good-bye," Mr. Gus P. Swanson  
"Legends," Samuel Carmel, Weiniawski  
"The Day Is Done," Margaret R. Lang  
"The Winds in the South," Miss Helen Nightingale  
PART II  
"The Leprechaun," Bryceon Trehanne  
Girls Senior Glee Club  
"Wyndken, Hyaken and Ned," Novin  
For Soprano Solo and Male Chorus, with piano accompaniment (four hands).  
Miss Steinbach and Boys Glee Club  
"Rondino," Beethoven-Kreiser  
"Hejre Kate," Hungarian Dance, Hubay  
Samuel Carmel  
Overture—"Midnight Dream," Schlegel  
Waltz—"Slumberland," Jamsenik  
1891—"Fand and Memories," Jamsenik  
Patrol—"America," Macshan  
Accompanist—Miss Margarite Lilien-  
stolpe, Mrs. Dorothy Morton Parks and  
Mr. Fritz Carlson.

Musical Notes.

The Northland trio, whose components are: Rose Pearson-Burgess, soprano; Mary Peterson, mezzo-soprano, and Signe Mortenson, contralto, will hold their second concert at the Brandeis theater Tuesday, May 1, at 8:15 p. m. They will be assisted by the Norden Singing society of Omaha and accompanied by our well known pianist, Miss M. Lilienstolpe. Tickets are now on sale at all leading music stores, jewelry stores and through the members of the Norden Singing society, also at the Brandeis, starting April 24. Their program is very carefully selected from Scandinavian folk songs and American concert numbers, and they are all possessed of fresh, well cultivated voices and they use them with taste and musical style, and especially a group of solos by Miss Mortenson always scores a decided success.

Fortune Gallo, and the San Carlo Opera company have recently made a tour to Cuba, accompanied by the Pavley Okrainsky ballet.

The public is cordially invited to attend a violin recital by Clara Schneider, Alice Ward, Helen Ward, Nettie Goettche, Archie Bailey, Philip Krasne and Harry Robinson, artist-pupils of Frank Mach, at the Y. W. C. A. auditorium, Seventeenth and St. Mary's avenue, on Thursday evening, May 10. Alice Wixson, pianist artist.

pupil of Corrine Paulson, will assist. Pupils taking part are: Gertrude Bomgardner, Dorthula Bomgardner, Agnes Rasmussen, Kathryn Rasmussen, Mary Margaret Murphy, Elizabeth Trussel, Dorothy Kiehlly, Florence Kiehlly, Mary Sawyer, Andrew Towl, Charlotte Towl, Margaret Schwartz, Beryl Upchurch, Marion Wilkerson, Lois Grim, Emma Gonschiet, Gladys Bowley, Esther Eggers, Edward Smith, Bernice Smith, Wilma Greenway, Bernice Van Orman.

A piano recital will be given by pupils of Alta B. Gillette Friday evening, April 27, at the Schmoller & Mueller auditorium, at 8:15 o'clock.

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Erich Von Stroheim	George Walsh	Barbara Bedford
Elliott Dexter	Patsy Ruth Miller	Johnnie Walker
Anita Stewart	Chester Conklin	Robert Edson
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Low Cody	Mable Ballin	Aileen Pringle
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A RACE OF FROGMY PEOPLE. HUNDREDS OF MAN EATING CANNIBALS. A RACE OF PEOPLE WITH WEB FEET LIVING LIKE MONKEYS IN THE TREES.

The Minneapolis Symphony orchestra, which will appear in Omaha with April 25, for an afternoon and evening concert, is closing its 29th annual season. This will go down in the history of symphonic music in America as a record season, according to the statement of E. L. Carpenter, president of the orchestral association.

During the season a list of guest conductors was engaged which included the following leaders in the field of symphonic music: Walter Damrosch, director of the New York Symphony society; Ossip Gabrilowitsch, director of the Detroit Symphony orchestra; Albert Coates, conductor of the Royal London Symphony orchestra; Bruno Walter, conductor of the opera in Vienna and Munich, and Henri Verbrugghen, director of the State orchestra of Sydney, Australia.

Henri Verbrugghen, who opened with a nine-weeks' engagement and who was later chosen director of the orchestra, will lead in the Omaha engagement. Verbrugghen will open the season in the Twin Cities on October 29 and will remain for a period of nine weeks. His success as director of the Scottish orchestra of Glasgow was followed by the striking achievement of directing the London Symphony orchestra in two successive years in its Bach, Beethoven and Brahms music festival. His selection as head of the newly established State Conservatory of Music at Sydney, Australia, was immediately followed by the organization of a symphony orchestra, which has achieved distinction in the musical world.

The children of the sixth, seventh and eighth grades of the Omaha public schools will rejoice at the program of the young people's program Wednesday afternoon April 2, which contains many of the numbers featured in the recent music memory contest. The program for this concert is as follows:

Overture to "William Tell".....Rossini  
"Traumerei".....Schumann  
"Spring Song".....Mendelssohn  
"Hippasus" An Old English Song Dearest  
Andra's Dance, from "Peer Gynt"  
Ballet.....Grieg  
"Waltz Polka" (Festive) Dance-Song of the Maori, Natives of New Zealand) Alfred Hill (orchestrated by Henri Verbrugghen.)  
"The Swan" (For Solo Cello and Harp).....Saint-Saens  
Solo Cello: Engelbert Roentgen.  
Solo Harp: Henry J. Williams.  
Grand March, from "Tannhauser".....Wagner

Won't some organization some time give a series of concerts with the altruistic purpose of not making money, but, when it finds that it has made some, turn it into more concerts for the public, or which will turn it to some public service, such as perhaps buying new scenery for the Auditorium, or putting part of a front on it, or something. Why is it that what is everybody's business is nobody's. And why is it that concerts are given for charity, for church funds, public pleasure, for private enterprise, and for everything else except for some public service which the city fathers say they have no funds to cover.

The Bakula School chorus, which comes to Omaha May 4 and May 5 under the auspices of the Junior Red Cross, will not only give a program of folk songs and other musical compositions of their native land, but will exhibit some of the rare handicraft work of their school. They will give a concert for the school children of Omaha Saturday morning at the Rialto, which the management has donated to the Junior Red Cross for the event, according to Miss Mona Cowell, chairman of the publicity committee. Josef Krieka, Czech composer of note, is with the chorus on its present tour of the United States. Mr. Krieka has set to music the story of the "Gingerbread Hut," which is the story of the opera "Hansel and