

MUSIC

By HENRIETTA M. REES.

Soloist With the Association Chorus



Edna Swanson, Ver Haar

It is one thing to speak of a singer's pronunciation, another to speak of his enunciation, and yet another to refer to his articulation. This sounds like one of those advertisements for selling a dictionary, doesn't it? Perhaps it ought to be, or a plea for those who already own one, to have more than the vague, very vague idea of what is inside of it—except for an occasional word where their curiosity gets the better of their natural inertia. And then, ninety-nine out of every hundred do not know what the marks indicating pronunciation indicate, nor how to find out, even if they really want to know, yet it is all in the dictionary. There are a lot of departments in the dictionary, but sometimes it takes a little search to find things. I mustn't start on dictionaries, only I would like to say that sometimes it is as good as a book of fiction, better than some, to sit down with a volume and slowly turn its pages, reading here and there as one goes along.

A recent Musical Courier had an excellent article upon pronunciation versus enunciation. "If one substitutes ear for ear, as do some residents of the south," says the Courier, "the pronunciation is obviously wrong, but the enunciation may be perfect. People who sing in dialect use, of course, an incorrect pronunciation for almost every word—that is what dialect is—but their enunciation to be effective at all must be clear and incisive."

And there we have that difference in a nutshell. That last sentence might have been "must be clear and well-articulated."

A person may pronounce words correctly, but if he does not enunciate well he will not get across, and a clear articulation of the words will help both. "If we have something to say," continues the Courier, "we say it and we say it as if we meant it. And, in life as in song if we mean it we will say it with clear vigorous incisive enunciation, with strength, energy and vigor." The student should look well within himself to discover what he has to say with every song he sings, and should then train himself thoroughly in the habit of putting it over as he meant it. And the first step toward greatness is perfect enunciation.

On Monday and Tuesday evenings Fortune Gallo's song birds will be at the Municipal auditorium, singing for the benefit of Mount Cavalry commandery, Knights Templar. This will be the first opera of the season, and perhaps the only, and because of the sponsorship of the Knights has attracted much attention. On Monday night the opera will be Puccini's "La Boheme," sung by the following:

"Mimi".....Anna Fittzu
"Rodolfo".....Colin O'More
"Marceline".....Sofia Charlebois
"Musetta".....Graham Marr
"Schaunard".....Max Kaplick
"Benoit".....Fausto Bozza
"Alcindoro".....Amadeo Baldi

On Tuesday evening, December 4, a double bill will be given. "Cavalleria Rusticana," opera in one act by Mascagni with this cast:

"Turiddu".....Elda Vettori
"Lola".....Ada Paestl
"Mam Lucia".....Sofia Maslova
"Alfio".....Maurizio Dalmi
"Pappalardo".....Max Kaplick
"Adamo".....Amadeo Baldi

This will be followed by "Pagliacci," opera in two acts by Leoncavallo, the principals being:

"Nedda".....Sofia Charlebois
"Silvio".....Ludovico Tomarchio
"Crispino".....Graham Marr
"Beppe".....Max Kaplick
"Amadè".....Amadeo Baldi

This evening at 7:45 the combined choir of the First Baptist church and Trinity Cathedral will hold an American Guild of Organists service at the First Baptist church. There will be 60 voices and eight soloists. Mr. H. W. Thornton will play a short recital and Ben Stanley will conduct. Mr. Thornton's numbers will include three modern numbers as a preliminary to the service, and the "Finlandia" of Sibelius for an offertory. The anthems will be taken from the works of Mendelssohn, Gounod, Sullivan and other famous sacred music composers and will include many famous and well known masterpieces. The soloists: Marjorie Shackelford Nelson, Gladys Moore, Grace Pool Steinhilber, Harriette Clarke Helgren, Austin L. Vickery, Lawrence Dodds, Rudolph A. Helgren, and Carl M. Smith.

The Ukrainian National Chorus is coming back to Omaha. This good news announces the next concert of the Tuesday Musical club, and its date is December 29 at the Auditorium.

The Ukrainian National Chorus under the baton of Professor Alexander Koshetz, one of the finest directors one may ever hope to meet, was heard in Omaha last year for two concerts at the Auditorium, and every one who is musical and went was amazed and delighted by the

wonderful effects of the chorus, now like a pipe organ, and now like a symphony, and mystified by the quality and range of the voices in this organization. And those who were not musical but went, seemed to hear so much more of loud and soft and yet softer music than they had ever noticed before, and many caught the mood of the folk music which makes up a large part of the program and of the lovely song with the tenor solo that made people want to carry for its very beauty. An organization like this may be heard again and again and enjoyed the more at each additional performance.

A feature of the 1923-24 tour is Ewess Belousoff, eminent Russian cellist, whom Mr. Rabinoff, the manager, is introducing to this country after a series of brilliant appearances in Europe.

The story of "Blossom Time," which is at the Brandeis until Thursday, deals with the love of Franz Schubert. The scenes are laid in old Vienna and the story is told in three acts. The original theme of this story was discovered in a half-fiction and half-biographical life of Schubert, which was published shortly after his death. The material was worked over into a musical comedy by Willner and Reichart. Dorothy Donnelly has entirely rewritten the Viennese book and has supplied a new set of lyrics. The first act occurs at an outdoor restaurant in the famous Prater park in Vienna in May, 1826. Here Schubert meets Mitzi Kranz and falls in love with her. Mitzi is fascinated by his devotion and his music, but while she thinks she is in love with Schubert, she is really in love with his friend, Baron Von Scholcher, who is also in love with her. Baron Von Scholcher in the end wins Mitzi from Schubert.

On Thursday evening, December 6, at the Brandeis theater, the Association male chorus, with Edna Swanson Ver Haar, contralto, assisting artist, will present their winter program. This organization, now in its fourth year, is constantly striving to advance the standard of its program and to present a variety of program chosen from the classics as well as the best works of modern composers. The roster of the organization is as follows:

First tenors: R. V. Herman, Paul Quilley, Paul Henni, Dwight E. Slater, E. D. Ames, Frank Naylor, Jr., E. A. Van Bennett, George Seale, Morris Ogil, H. F. Burnett, Don T. Davis, Robert P. Hays, T. L. Balkman, George Tait, R. K. Bellantone, Dean Hailory, J. J. Joseph, C. R. Smith, William F. Morden, Allen A. O. Haxstrom, John Frazer, H. G. E. Harmin, W. Minard, E. G. Cockrell, Rominger, Clyde Bennett, E. W. Schultz, second base: Fritz Sandwall, Hodge, J. E. Steis, C. J. Shaw, Stanley Conover, S. O. Wainman, S. Surges, K. A. Heagle, E. S. Travis. Conductor: Frank Van Gundy. Accompanist: Lela Turner.

Edna Swanson Ver Haar, Swedish contralto, will be the soloist for the concert. She has received many favorable press notices from appearances in other cities, and her appearance will be awaited with pleasurable anticipation.

The young American coloratura soprano, Josephine Lucchese will appear here in joint recital with Robert Ringling, baritone, accompanied by Miss Margaret Carlisle, pianiste, Friday afternoon, December 7, at the Brandeis theater. Both have appeared in grand opera and recitals in many of the cities of the country, but

never before in recital together.

The Philadelphia Inquirer said of Miss Lucchese: "Miss Lucchese sang distinctly in her purity of intonation, her absolute inerrancy of pitch, her beauty of diction, she seems destined to be the true successor to that great artist, Marcella Sembrich." None who heard her could ever forget her. Of Robert Ringling, Eugene Stinson wrote in the Chicago Journal: "His voice is of the large and opulent nature generally found in Italians, and it is fine to find the type in an American throat. He sang with an excellent style which seemed entirely natural to him rather than something he had merely learned."

From a traceable total of 30 in 1918 the number of cities and towns in the United States that observe the fine old custom of outdoor Christmas carolling had increased in 1922 to 1,154, according to an elaborate survey just issued by the National Bureau for the Advancement of Music from its offices in New York. It is expected that Christmas of 1923, now less than two months away, will be greeted by merry carolers in close to 2,000 communities in every state in the Union.

In the survey which accompanied this announcement Nebraska was reported to have 13 centers where annual Christmas carolling has been observed. These are as follows: Alliance; Bayard; Broken Bow; Fremont; Hubbell; Kearney; Lincoln; Nebraska City; Neligh; Norfolk; Seward; Sidney; and Thompson.

Musical Notes

Mr. August M. Borglum announces the piano recital by his pupils at the Schmoller & Mueller auditorium, 1514 Dodge street, on Wednesday evening, December 5 instead of Friday evening, December 7, as announced in this column last week. Those taking part: Margaret Shotwell, Elizabeth Paffenrath, June Gilbert, Fonda Waldorf, Florio Rungo, Jean Borglum.

Announcements have been received of the marriage of Miss Lillian May Greinich and Mr. Frederic Charles Fremantel in Philadelphia last Wednesday, and Mrs. Fremantel will be at home after the 5th of December at 71 Central Park West, New York City.

From Beatrice, Neb., comes the announcement of a vesper recital last Sunday afternoon at the First Presbyterian church of that city. The program was arranged by Mrs. Crapper, who was assisted by Miss Clara Kees, vocal soloist, and a trio, Mrs. Douthitt, Mrs. Clippenger and Miss Ellis.

Harry King Lamont, violinist, and Helen Colburn Ringo, of the Kansas state agricultural college, were heard in recital at the college auditorium Sunday, November 18. Gertrude Rosamond, accompanist.

Complete information on how to put on a music week is contained in a book just issued by the National Music Week committee in connection with preparations for the observance of the first national music week, May 1-10, 1924. Local music week committees in communities that are to participate in the national movement will find this book of inestimable aid to them in every step of their work from conception to execution. Copies of the book, "Guide for the Organization of Local Music Weeks," may be obtained without cost upon application to the National Music Week committee, 105 West Fortieth street, New York City.

The choir of Westminster Presbyterian church will give an afternoon musical service at the church, Thirty-ninth and Woolworth, Sunday, December 2, at 4 o'clock. The cantata, "Seedtime and Harvest," by West, which they gave last Sunday evening, will be repeated. This will take the place of the regular evening service. Soprano and tenor solos are taken by Mrs. R. G. Starke and Walter M. Finch. Flora Sears Nelson is organist and director of choir.

The Omaha Woman's club music department will meet at the Y. W. C. A. auditorium December 5 at 2:30 p. m. The program will be presented by Mrs. H. G. Sicker, Mrs. J. R. Cain, Jr., Mrs. Devo Crane, accompanist; Irene Liebe, Frederick Kuck, en, Mrs. Melina Damm Icken, Mrs. J. B. Kelkenney, accompanist; Mrs. Lillian Gould Faber, Mrs. Chester Wilson, accompanist; Florence Basler Palmer, Mrs. Crane, accompanist.

Baritone Artist to Sing at Brandeis



Robert Ringling

Baritone artist Robert Ringling will sing at the Brandeis theater on Friday afternoon, December 7, at 7:45. He will be accompanied by Miss Margaret Carlisle, pianiste.

Edna Taylor will present her pupil, Vivian Krisei, in a piano recital Tuesday evening, December 4, at 8 o'clock at the Schmoller & Mueller auditorium. Emily Davis, pupil of Miss Emily Cleve, will assist with violin numbers. Any one interested cordially welcome.

Billy Sullivan, nephew of the famous John L., the new "Kid Roberts" of "The Leather Pushers." Billy may not hit them as hard as John L., but it will look fine to the fans.

John Gilbert Comes of Actor Family

John Gilbert is the star of the Sun's feature today, "St. Elmo," the screen version of Augusta Evans' romance of that name. All the world loves a lover. And so John Gilbert, in the romantic title role of this story, in which he is given every opportunity to delineate a vivid, colorful characterization of the dynamic St. Elmo Thornton.

Gilbert is a slender, young man, five feet 11 inches, whose rise to stardom is the result of hard work, study and unusual histrionic ability. When a boy Gilbert toured the country with his father and mother, both actors and prominent in stock in Seattle, Philadelphia and elsewhere. Jack, as he was called, took a keen interest in the stage, both from the histrionic and the mechanical standpoint. His father gave him the opportunity to act and the boy made good. Gilbert's rise to stardom is the result of hard, studious, sincere work. In the title role of "Monte Cristo," Gilbert won his "star spurs," so to speak.

James Kirkwood has almost recovered from his injuries received in falling from a horse and will complete "Wild Oranges" at once.

PRESENT AND FUTURE PHOTOPLAYS

Douglas Fairbanks, jr., in Debut at Strand

Douglas Fairbanks, Jr., starred in a feature motion picture just as his much more famous father, is introduced to Omaha photoplaygoers today in "Stephen Steps Out" at the Strand. The picture is the screen version of Richard Harding Davis' story, "The Grand Cross of the Crescent."

The youthful Fairbanks has the role of Stephen Harlow, a boy who seems to make no progress in his studies in college and is sent to Turkey by his father in order that he may learn of Turkish history and customs, first hand. He barely steps off the boat before he is in the midst of an argument with porters, and soon is in the midst of a revolutionary plot, the kidnapping of the sultan's son, a series of street fights and plots and counter plots.

It is a straightaway story of an American boy as a hero and will delight many lovers of that sort of story. The youthful heir of the famous motion picture name is declared to have shown real ability in his first picture and certainly has been given a fine supporting cast, including in it such stars as Theodore Roberts, Noah Beach, Harry Myers and Frank Currier.

Devotion to Duty Theme of "The Grail"

Devotion to duty regardless of personal ambitions and emotions was the driving power which would have impelled Chic Shelby, Texas ranger, to "slip handcuffs on his brother if he was ordered to." Duty is the keynote of "The Grail," with Dustin Farnum, which comes to the Empress this week.

George Scarborough wrote the story, which deals with a man whose duty requires him to risk the love of his sweetheart. Forced to make his choice between love and duty, he follows his grim course and eventually wins. Thrills, romance and excellent acting marked the picture throughout, according to advance announcements. Peggy Shaw, formerly of the Folies, has the leading feminine role opposite Farnum. A capable cast assists.

Grand Program

Sunday—May McAvoy in "Top of New York"; Baby Peggy in "Taking Orders."

Monday and Tuesday—Main Street.

Wednesday and Thursday—Dorothy Dalton and Jack Holt in "On the High Seas"; "Days of Daniel Boone," chapter 5.

Friday and Saturday—Wesley Barry in "Heroes of the Street."

Roy Stewart's newest one is "The Texas Ranger."

Marion Davies a Boy in "Little Old New York"



Marion Davies

Marion Davies has a difficult role in "Little Old New York," which will come next week.

The young star plays Patricia O'Day, the little Irish girl who comes to America and masquerades as a boy. The role of a boy is difficult at best for any girl to assume. Marie Dorso and Maude Adams are among the very few actresses who have attempted such a part and carried it out successfully. Let a woman of too round proportions don the masculine guise and she simply becomes ludicrous, no matter how fine her acting ability. Let a woman of slender grace assume such a part and it is usually marred by over-acting, too much of a bluster and a swagger.

It has remained for Marion Davies to add another distinctive "boy role" to screen annals. She makes of "Pat" a manly, plucky little chap who is still lovable and appealing. "Pat" fights with the rowdies of the neighborhood, but keeps a loyal, tender heart—a woman's heart—for Larry. "Pat" even takes a beating, which is one of the dramatic climaxes of the picture, all for the sake of the man she loves.

Rogers at Rialto

Will Rogers has contributed what is possibly his best comedy to the screen in his "Uncensored Movies," which will be offered at the Rialto theater for the week, starting today. Incidentally, it is the first time that Rogers has ever consented to the wearing of a dress suit.

Stunt Girl Who Fell for the Dope Tells Her Story

Five years ago when Juanita Hansen was at the pinnacle of her picture career, no one on the screen was more fearless or reckless.

This star who is appearing in person at the World theater this week was known to flimdom as a "stunt girl," which term translated into everyday parlance meant that she appeared in all the reckless, death-defying scenes in exciting serial pictures. But the "stunt girl" fell a victim to the drug habit, and before long was unable to portray even a minor part. Her doom seemed certain, but a light from outer darkness started her on the road to recovery and will power did the rest. Now Miss Hansen is telling her amazing story from the vaudeville stage as a part of a crusade to help stamp out a terrible menace.

At the conclusion of her tour of the Pantages circuit next spring, Miss Hansen will again appear in pictures.

Chief Blue Cloud Orchestra at Rialto

Chief Blue Cloud and his Indian syncopators will be a special attraction at the Rialto theater this week. Members of this novel musical organization, with one exception, play instruments, used by the modern dance orchestras. This exception is one who plays a one-string Indian fiddle. Their program consists of popular selections played in their own distinctive style. Princess Blue Cloud is said to be vaudeville's only Indian jazz singer and is the vocalist with the company. She and the other musicians will be attired in native costume. There are eight Indians in the act.

Baby Peggy's new feature, "Editha's Burglar," is completed and ready for the market.

NEIGHBORHOOD THEATERS
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"TOP OF NEW YORK"
BABY PEGGY'S "TAKING ORDERS"

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Hell's Hole

with Charles Jones

MAURICE FLYNN - RUTH CLIFFORD

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"The Leavenworth Case"
As Mystifying as "Red Lights"

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Nights and Sunday 40c
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A charming romance of the thrilling days when America was young—

MARION DAVIES

in "Little Old New York"

NEXT SUNDAY

at the RIALTO

Tomorrow Night and Tuesday Night AUDITORIUM

Fortune Gallo Presents His All-Star San Carlo Grand Opera Company for Two Evenings of

Grand Opera

MONDAY EVENING, DEC. 3, 8:15 P. M.
"La Boheme"
In 4 BIG ACTS
With Anna Fittzu, Maurizio Da Lumi, Sofia Charlebois, Guilo Fregosi, Charles E. Galagher, Max Kaplick, Fausto Bozza, Amadeo Baldi

TUESDAY EVENING, DEC. 4, 8:15 P. M.
"Cavalleria Rusticana" and "TPagliacci"
With Elda Vettori, Elvira Leveroni, Sofia Maslova, Colin O'More, Max Kaplick, Ludovico, Tomarchio, Graham Marr, Amadeo Baldi
100 People—Distinguished American and European Stars—Symphony Orchestra—Brilliant Chorus—Superb Settings
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DOUGLAS FAIRBANKS JR.

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with THEODORE ROBERTS

A CHIP off the old block—that's "Young Doug." Can he act? Like a veteran! Pep? Tons of it! Smile? Just like his dad's!

He's the clean, breezy, typical American Boy and you'll love him!

Better step out for this one—it's a corker!

You'll lose your grouch and all your troubles when you see Poodles Hanneford in his comedy spasm "No Loafing" He's a Whole Show by Himself

All the Late News of the World in Pictorial Form

SUTTON DIRECTING THE STRAND CONCERT ORCHESTRA