

# Singers of High Repute Come With the Northwestern Saengerfest



Dr. E. Bruening



Robert Rosenzweig



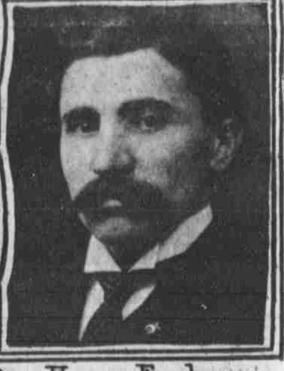
Miss Mary Munchhoff



Miss Myrtle Moses



THEO. SENHOLT



Harry Fischer



Omaha Committee in charge of Singing



PETER MELCHOIR



JOHN LAENSER



A. S. EGGERS

OMAHA'S welcome arch will scintillate joyous greeting to the Saengerfest of the Northwestern Saengerbund, which comes to Omaha from ten states for a midsummer festival of song, beginning Wednesday. Two thousand trained voices will blend in harmonious uplift and it is predicted by music masters as well as the general public that the forthcoming event will be written into local history as the greatest musical feast Omaha or any other western city has ever known.

Among the soloists of international renown who will be here to participate are: Miss Mary Munchhoff, Omaha and Berlin; Mme. Hesse-Sprotte, St. Paul; Miss Myrtle Moses, Omaha and New York; Christian Hansen, leading tenor Boston Opera company; Marcus Kellermann, the world famous bass-baritone, of the Royal opera house, Berlin. Theodore Kelbe of Milwaukee will conduct the male chorus.

Local soloists who will assist are: Mrs. Jansen-Wylie, soprano; Mrs. Wagner-Thomas, soprano; Mrs. A. J. Root, contralto; F. G. Ellis, baritone; George Johnson, tenor. The local chorus and the festival orchestra will be conducted by Th. Rud Reese.

You have heard how of the vocalists, but do not let fancy mislead you to the presumption that the Saengerfest is to be limited to vocal music. True, it is primarily a vocal event, yet there is to be an orchestra of sixty pieces, including such celebrities as Anton Stechle, violin virtuoso, and Herman Bellstedt, cornet soloist.

The forthcoming Saengerfest is an event of such importance that the railroads have recognized it by granting reduced rates to Omaha from every direction, and seven special trains from eastern cities have been announced.

The ten states to be represented in this festival of music are: Nebraska, Missouri, Kansas, South Dakota, Minnesota, Illinois, Wisconsin, Indiana, Iowa and Colorado.

Wednesday, the opening day, there will be a reception concert, at which the following program will be rendered:

Soloists—Mrs. Louise Jansen-Wylie, soprano; Mrs. Lehman-Root, alto; Mr. George S. Johnston, tenor; Mr. Fred Ellis, baritone.

**PART I.**  
(a) March—Tannhauser..... Wagner  
(b) Festival Overture..... H. Duetner  
Orchestra.

Welcome, male chorus..... Moehring  
United Singers of Omaha with Orchestra  
Accompaniment.

Welcome Address—Mr. Robert Strehlow, president.  
Welcome Address—Hon. James C. Dahman, mayor of Omaha.

Address—Mr. Otto Rohland of St. Paul, Minn., president of the bund.  
Casella, solo for tenor..... Richard Strauss  
Mr. George S. Johnston.

(a) Spinning Chorus, from the Flying Dutchman..... Wagner  
(b) Autumn's Greetings..... Th. Rud Reese  
Ladies' Chorus with Orchestra Accompaniment.

(a) Dream at Twilight..... Strauss  
(b) Nur Einmal Blühet die Stunde..... Bohm  
Solo for Baritone—Mr. Fred G. Ellis.  
Concert Waltz—To Spring..... L. Mildt  
Mixed Chorus with Orchestra Accompaniment.

**PART II.**  
Overture—Rienzi..... Wagner  
Orchestra.  
(a) Des Cloches..... Wagner's Tochterlein..... Loewe

(b) Prayer..... Hiller  
Solo for Alto—Mrs. Lehman-Root.  
(a) In a Stormy Night, Male Chorus with Baritone Solo and Orchestra..... Attenhofer  
(b) Morning in the Forest, Male Chorus a capella  
United Singers of Omaha. Soloist, Mr. Harry Burkley.

(a) Heilige Aufforderung..... Strauss  
(b) All Souls..... Strauss  
(c) Dedication..... Strauss  
Solo for Soprano—Mrs. Louise Jansen-Wylie.  
Medley from the Operas The White Lady and El Trovatore, with Orchestra Accompaniment.

Thursday is always a big day at the "county fair," and so it will be at the Saengerfest, for on Thursday there is to be an "artists' matinee." The program for the matinee, also for the Thursday evening concert, follows:

Director, Th. Rud Reese.  
Soloists—Miss M. Munchhoff, Mrs. Hesse-Sprotte, Miss Myrtle Moses, Mr. Christ Hansen, Mr. M. Kellermann and Mr. A. F. Stechele.

Overture—Freischuetz..... C. M. v. Weber  
Orchestra.

(a) Dedication..... Schumann  
(b) Sandmännchen..... Brahms  
Solo for Alto—Miss Myrtle Moses.  
Walther's Prize Song, from The Meistersinger..... Wagner  
Solo for Tenor—Mr. Christ Hansen.  
Phantasia (C minor)..... Mozart

Orchestra.  
Prison Scene, from The Prophet..... Meyerbeer  
Solo for Mezzo-Soprano..... Mrs. Hesse-Sprotte.  
The Two Grenadiers..... Schumann  
Solo for Bass—Mr. M. Kellermann.

Violin Concert (G minor)..... Bruch  
(a) Allegro Moderato, (b) Adagio, (c) Allegro  
Solo for Violin, with Orchestra Accompaniment.  
Scene and Aria, from Lucia de Lammermoor..... Donizetti  
Solo for Soprano—Miss M. Munchhoff.  
Hungarian Dance No. 2..... Brahms  
Orchestra.

**THURSDAY EVENING.**  
Director of Bund, Theodore Kelbe.  
Director of Orchestra, Th. Rud Reese.  
Soloists—Miss Munchhoff, soprano; Mrs. Hesse-Sprotte, mezzo-soprano; Miss Myrtle Moses, alto; Mr. Christ Hansen, tenor; Mr. M. Kellermann, baritone.

(a) Festmarsch..... R. Strauss  
(b) Festival Overture..... C. M. v. Weber  
Orchestra.

Des Deutschen Mannes Wort und Lied..... Dregert  
Bund Orchestra, with Orchestra Accompaniment—Mr. Th. Kelbe, Director.  
Aria, from the Opera The Africane..... Meyerbeer  
Solo for Tenor—Mr. Christ Hansen.  
Valse de Concert Brillante..... Doehler-Schulhoff  
Orchestra.

Aria, from Gioconde..... Ponchinnelli  
Solo for Alto—Miss Myrtle Moses.

(a) Ever Dear Home..... Otto W. Richter  
(b) Das Eigne Herze..... H. Schaeffer  
Bund Orchestra, a Capella—Th. Kelbe, Director.  
**PART II.**

Overture—Rosamunde..... Fr. Schubert  
Orchestra.  
Aria, from the Barber of Seville..... Rosini  
Miss Mary Munchhoff.

(a) Untreu..... Glueck  
(b) The German Song..... John Kallwoda  
Bund Chorus, a Capella.  
To the Evening Star, from Tannhauser..... Wagner  
Solo for Baritone—Mr. M. Kellermann.

Aria, from Sampson and Delilah..... Saint-Saens  
Solo for Mezzo-Soprano—Mrs. Hesse-Sprotte.  
The Oath on the Ruell..... Carl Figue  
Bund Chorus, Baritone Solo by Mr. H. Burkley and  
Orchestra Accompaniment—Th. Kelbe, Director.

The management of the Saengerfest, true to the thoughtful German way of doing things, has not overlooked the children. Friday afternoon there will be another matinee designed for children, at which the following program will be rendered:

Soloists—Miss M. Munchhoff, Miss M. Moses, Mrs. Hesse-Sprotte, Mr. H. Bellstedt, solo cornetist, and 2,500 school children of Omaha.  
Overture—Stradella..... Fr. v. Flotow  
Orchestra.

Solo for Mezzo-Soprano—Mrs. Hesse-Sprotte.  
(a) America.....

(b) Star-Spangled Banner..... Arditt  
Children's Chorus, with Orchestra Accompaniment.  
Prelude to Lohengrin..... Wagner  
Orchestra.

Il Bacio..... Verdi  
Solo for Soprano—Mrs. Wagner-Thomas.  
**PART II.**

Concertino, Solo for Cornet..... Bellstedt.  
Especially Composed and Played by H. Bellstedt.  
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Stories of the Vienna Woods..... J. Strauss  
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Aria—Radame from Aida..... Verdi  
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Potpouri..... Conradi  
Orchestra and Children's Chorus.  
The concert of the Saengerbund, which is one of the principal features of the entire festival, will be given Friday evening. A glance at the program, which is herewith appended, reveals the nature of this performance. The program follows:

Soloists—Miss M. Munchhoff, soprano; Mrs. Hesse-Sprotte, mezzo-soprano; Miss Myrtle Moses, alto; Mr. Kellermann, baritone; Mr. C. Hansen, tenor.

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(a) March, from the Opera Boabdill..... Moszkowsky  
(b) Overture—Raymond..... A. Thomas  
Orchestra.

Under the Double Eagle..... F. Wagner  
Bund Chorus and Orchestra.

(a) Autumn..... R. Franz  
(b) The Victor..... H. Kaun  
(c) Longing..... A. v. Flottow  
Solo for Mezzo-Soprano—Mrs. Hesse-Sprotte.  
Waltz—Children of Spring..... Waldteufel  
Orchestra.

Am Rhein Beim Wein..... Franz Ries  
Solo for Tenor—Mr. Christ Hansen.

(a) And the Flowerlets Are Blooming..... W. Handberg  
(b) Heartache—Swabian Folk Song..... J. H. Stunz  
Bund Chorus, a Capella—Th. Kelbe, Director.  
Overture—Tannhauser..... Wagner  
Orchestra.

**PART II.**  
Waltz, from Romeo and Juliette..... Gounod  
Solo for Soprano—Miss M. Munchhoff.  
When the Swallows Homeward Fly..... Fr. Abt  
Bund Chorus, a Capella.  
Aria from Nebascha..... A. Goring Thomas  
Miss Myrtle Moses.  
Wotan's Leave and Fairies' Charm of Walkyrie..... Wagner  
Solo for Baritone—Mr. M. Kellermann.  
Banquet Song..... J. H. Stunz  
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## London's "Big Ben" Outclassed by New York Timepiece

NATIONAL pride in every British institution, both large and small, is probably accountable for the erroneous claim in the pictorial supplement of the current issue of the London Sphere, to the effect that a famous "Big Ben" clock in Westminster tower is the titan of timepieces. According to the English publication, "Big Ben" is the largest striking, most powerful, and most accurate public clock in the world, the first blow on "Big Ben" at each hour denoting correct time.

The famous timepiece, by which every punctual Londoner sets his watch, has four dials, twenty-three feet in diameter, the centers of which are 150 feet above the ground. The numerals on the dials are two feet long, while the minute spaces are one foot square. The minute hands are fourteen feet long and weigh approximately 200 pounds each; they are made of copper and travel a distance equal to 100 miles each year. The hour hands are nine feet in length, and the pendulum is thirteen feet long, with a bob weighing 600 pounds.

The weight of the clock aggregates two and one-half tons. Two men are required to work five hours three times a week

to wind the mechanism up, after climbing 274 steps to reach the clock room. The bell, popularly known as "Big Ben," on which the hours are tolled, weighs thirteen and one-half tons, and the hammer that unflinching does the bidding of Father Time weighs 400 pounds. A quartet of quarter bells total nearly eight tons.

Until the advent of the Colgate company's clock in Jersey City, and the Metropolitan Life Insurance company's clock, "Big Ben" reigned supreme as the masterpiece of colossal clocks. The four dials of the Metropolitan clock are twice as high above the street, being 26 feet up in the air. They are built up of reinforced concrete, faced with vitreous glaze and white mosaic tiles. Each dial is twenty-six feet six inches in diameter, exceeding "Big Ben's" face by three and one-half feet. The figures on the dial are just twice the height of those on the famous London clock, or four feet. The minute marks, being ten and one-half inches square, are a trifle smaller, but the hands, built on iron frames and sheathed with copper, weigh 1,000 pounds for the hour indicator and 700 pounds for the minute hand. The larger hand measures seventeen feet from end to end and twelve feet from the cen-

ter to the point. The smaller hand measures thirteen feet four inches over all and eight feet four inches from center to point. They revolve on roller bearings, and, like the numerals and minute marks, are illuminated by incandescent lamps under heavy plate, wired glass.

Being more modern than "Big Ben," the driving power of this huge mechanism is electricity, and none of the many devices connected therewith require any manual operation, the entire installation being automatic.

The master clock, which is located in the director's room on the second floor of the building, controls about 100 other clocks throughout the entire structure; besides this, it controls several programs instruments for sounding various schedules of bells in the different departments. This clock is a high-grade regulator and adjusted to run within five seconds per month. The chimes comprise four bells, the largest weighing 7,000 pounds (in the key of B flat); the second, 2,000 pounds (E flat); the third, 2,000 pounds (F natural), and the smallest, 1,500 pounds (key of G). They are located on the forty-sixth floor, mounted on uprights, and struck by clappers worked automatically from underneath.

At every quarter hour, through the medium of a transmitter, electrical impulses are sent to the hammers on the forty-sixth floor, and simultaneously the tones of the "old, historic Cambridge" chimes peal forth their message of tempo fugit. Following the fourth, or last quarter, the hours are sounded on the 7,000-pound bell, with an impact of about 200 pounds.

The Colgate clock, which is the largest in the world, makes "Big Ben" seem decidedly small by comparison. The dial of the Colgate clock is thirty-eight feet in diameter. The minute hand measures twenty-one feet over all, with eighteen feet three inches from the center to the point. The hour hand is thirteen feet from the center to point and seventeen feet in total length. The pendulum of the clock is eight feet long, while the weights sum up 1,600 pounds. Electric lights mark the minute divisions on the dial, at two feet apart, and the numerals measure five and one-half feet high and thirty inches wide. The center of the dial is lower than that of "Big Ben," being only 140 feet above the ground, but owing to its peculiarly conspicuous location on the Jersey shore, facing lower Manhattan, its usefulness is not seriously handicapped by this fact.

—New York Sun.

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Although Omaha is chiefly known as the nation's corn crib, a world's live stock market and the commercial entrepot of the entire upper Missouri valley, time has been taken from sordid commerce sufficient to place Omaha squarely upon the map of the musical world as well. Omaha, in fact, is the music center of the west. Omahans as a rule know good music when they hear it, and Omaha is always keenly appreciative. The Saengerfest concerts will be held in the spacious Auditorium and indications now denote that the house will be well filled at every performance.