

MUSIC

If you know that the Abee Luzzi was to preach this morning you would probably go to hear him. When he was 21 years old he wrote, in a French musical magazine, a very eloquent sermon.

Here is a part of it: "Gods and kings are no more! God alone remains forever, and the nations of the earth have shaken the yoke. No doubt can therefore be entertained respecting the prospect of Art in accordance with the law recently voted (1834) by the Chamber of Deputies, music will at last shortly be taught in schools throughout the length and breadth of France. We therefore congratulate the representatives of the nation on that step, which we gladly regard as a pledge that greater efforts still will soon be made to influence the masses—we mean the ennobling of sacred music."

After reading that, when altars existed before which men could fall on their knees, churches were the proper abode of sacred music, he goes on to say: "But now that altars are shaken to their very foundations, now that religious rites and practices are railed at by skeptics, art must leave the sanctuary of temples and seek in the broad world a fit stage for its sublime manifestations."

"Music must, as of yore, recognize God and the people as its living fountain-head; it must flow from the former to the latter and vice versa, so as to ennoble, comfort and purify man and bless and praise God. This can only be attained through the creation of a new music, which, for want of a better appellation, we would term humanitarian, that new style of music must be inspired, strong and effective; it must partake, in the largest possible proportions, of the characteristic of both the theater and the church; in fine, it must be at the same time dramatic and holy, splendid and simple, solemn and serious, fiery, stormy, and calm."

"The 'Marseillaise,' which, more than all the mythical accounts of the Hindus, the Chinese and the Greeks, has shown us the power of music—the 'Marseillaise' and all the other noble hymns of liberty are the fruitful and sublime forerunners of the music I here alluded to."

"Yes, depend on it, we shall soon, in fields as in forests, in villages as in towns and suburbs, in workshops as in halls of meeting, hear national, moral, political and religious songs, tunes and hymns composed for, to be taught to and sung by the people; sung by the workmen of cities, as by the tillers of the soil, by the boys and girls, the men and the women of the people."

"This will indeed be the fiat lux of art. . . . Come then, hour of divination, when poets and musicians, forgetting the public, will have but one motto: 'God and the people!'"

The above extract and many interesting personal touches and a delightful reminiscence by Nadine Helberg reproduced from the New York Sun, are contained in a splendid little book entitled "Franz Liszt," by Raphael Ledos de Beaufort (London, 1886) reprinted by Oliver Ditson company, 1910. It will be a valuable addition to anyone's musical library.

The musical critic wrote the following in a letter to The Bee in the summer of 1868 after hearing Sigismond Bonoli in "Faust": "In the names of the gods, the delightful Bonoli. There is not the ripe, red luscious highness of the purple-golden ray of mellowness in the voice of Bonoli, but it is an ideal tenor voice of that silvery pleasing-sweet quality as Mrs. Browning would call it which is delightful when heard alone and which flows through an ensemble like a silvery waterfall through mountain scenery or like a crystal stream through willow bordered meadows. Art strikes the note when Bonoli sings. He is singing, not for you, not for royalty, not for the gallery, but he is singing to illuminate, to unfold, to vivify his part. I was simply delighted at his interpretation of the characteristics of this well known part. When he opened the first act, I thought I should be disappointed, for the voice sounded a trifle querulous almost approaching thinness, but thoroughly in keeping with the old man when found nothing in life after all his study."

"When Bonoli emerged as the young Faust, leaving behind him the vesture and garb of the old doctor he left behind him also the voice effect and henceforth his singing glowed and gleamed, and in the celebrated 'Salve Dignora' I fervently wished that the musical world might just once listen to that gem of art, and then thought that only the few would see it skynow. You see Bonoli does not prepare

the people by much pantomimic suggestion, for the fact that he is going to sing a high C. No, he merely happens to have a 'C' incidental to his aria, and he sings it, and leaves it when he has sung it and goes on, and you want to take the darling little master-singer in your arms and hug him for his love of art."

"Mr. Bonoli could never hold a high note against a stop-watch, striding down to the footlights meanwhile, with eyes riveted on the noisy gallery. Never! Because Bonoli is a partizan among singers. His art is eristic. Oh, why won't students and professionals take instruction from such an artist? Every time he sings he is giving the choicest instruction. Imitate his style, his smoothness, his legato, his nuance, his diminuendo. Now, I can hear some people say, 'Oh, yes! If I only could study with him what joy!' Bosh! You wouldn't learn a thing. Because you can't be a fine cabinet maker until you have first learned carpentry. Learn to 'bass' straight, learn to 'plane' right and then we shall see. Now, here I will give away a great lesson free to every singer and would-be singer and student of singing in Omaha. I say it is a great lesson because it is a lesson that has been handed down for 400 years. Bonoli knows it. Listen! Perhaps you can't sing like Bonoli. You would like to. Well, get ready. You can learn a big part of the lesson in Omaha. Don't try to see how high and loud you can sing every time you practice. Sing your scale slowly and work for great smoothness. Work diligently to glide gently from one tone into the next without the slightest suspicion of 'sur' on the one hand or 'jar' on the other. Dig earnestly until people wonder at your 'diminuendo' or power of diminishing a tone. Look in a mirror and see that you are not singing as though you had the lockjaw, nor yet as though you were chewing gum. Be honest with yourself. There are other lessons, but that is enough, if you work it, to keep you fully occupied for a while, and you can do this in Omaha just as you could abroad."

"So much for Bonoli and his art, and the inspiration he offers to one who goes to learn in a quiet, sober, studious manner, not with hysteria of ecstasy, but with serious mind." THOMAS J. KELLY.

Musical Notes.
The Mendelssohn choir, with Mr. Thomas J. Kelly, conductor, and assisted by Mr. following program at the Den on Thursday, March 23, for the benefit of the Ak-Sar-Ben building fund.
Alia Trinita Beata, (ancient hymn, 1844).
He Watching Over Israel, from Elijah.
Be Not Afraid, Mendelssohn.
Nona, Mendelssohn.
Vespere Minuetto, Scarbatti.
Barcarole, Chopin.
Sun and Moon (Russian), Gretschainoff.
The Two Roses (Russian), Cesar Cui.
Evening on the Sava (Serbian), Liszt.
The Mendelssohn Choir.
By Babylon's Ways (Rehearsal), Gounod.
Ballade, A flat major, Chopin.
Polonaise, E major, Liszt.
O Tender Breeze, Montague Phillips.
Charlie is My Darling (Old Scotch), The Bubble, Adolph Wiedig.
Early One Morning (English folk song), The Bear's Paw, Robert Stewart.
The Mendelssohn Choir.

As an example of tireless and unwavering application to one fixed ideal, and its attendant success, is Alessandro Bonoli, who has been heralded by the music critics as the world's greatest lyric tenor. Bonoli is to appear in concert at the First Methodist Episcopal church on Wednesday evening, April 5, and many will then have their first opportunity to hear him. As a child Bonoli seized every opportunity to sing and so thoroughly did he convince himself that his voice would ultimately be his fortune that he utilized every spare moment for study and practice. At that time he had a very beautiful soprano voice. After a time he was able to attend conservatories where he spent six years, after which he became the leading tenor at the cathedral in Loreto. He took the place formerly occupied by Capponi for whom Verdi wrote his "Requiem Mass." It was made vacant by Capponi's death. At the public trial for voices for this position Bonoli was selected over other applicants being defeated by him. This was fourteen years ago.

After a period of three years Bonoli entered the grand opera field, winning quick recognition, and it is only this year that he has renounced his operatic triumphs to tour the country in concert. He is actually the most successful in doing this. One is to demonstrate the benefits to be derived from the practice of bel canto. The other is to study music conditions throughout the country. If he finds as a result of his tour that the lovers of classic music are sufficiently interested, he will make public a plan on which he has been working for the last year, which will eventually end in the establishment of an institution that will go far toward assuring for the United States grand opera sung in our own tongue, by our own artists.

of a century ago, without much success in ascertaining the identity of the men. A. Hoppe recognized some of them, but it remained for Ralph Breckenridge to give the fact that fixed names to the faces. It would be difficult for even those who know Mr. Breckenridge best to pick him out of the group today, without assistance, as he admitted himself. Since the days when mustaches and checked pants were fashionable Mr. Breckenridge has gained national prominence in the profession of the law. Another man in the group, Nat Brigham, has held the office of United States marshal at Utah, and has also won fame as a lecturer. He appeared on the platform here only a week or two ago. "Charley" Deuel is one of the strong men in commercial life. William R. Downing gained some prominence as an actor under the stage name of Bramwell. Brignell B. Young, a son of the Mormon leader, Brigham Young, was the leader of the old Apollo club, and is reported to have been a good one. He is now a recognized leader among Christian Scientists in Chicago.

Famous Omaha Singing Society of a By-Gone Day



Standing, Left to Right—1, Nat Brigham; 2, Jay Northrup; 3, W. H. Wilbur; 4, S. B. Reed; 5, Warner P. Welsh; 6, Charles L. Deuel; 7, Dr. J. M. Woodburn; 8, C. Y. Lucas; 9, Revel R. France; 10, Holbrook; 11, Middle Row, Seated, Left to Right—1, Goodman; 2, Dan H. Wheeler, Jr.; 3, A. J. Van Kuran; 4, Ralph W. Breckenridge; 5, Charles Dorman; 6, Herbert W. Snow; 7, W. S. Riggs; 8, T. J. Pennell; 9, W. B. Wilkins.
Front Row, Left to Right—William R. Downing, M. Braggiotti, Brignell B. Young, Alfred Frost.
GROUP PICTURE OF THE APOLLO CLUB TAKEN IN 1888.

The recent organization of an Apollo club in Omaha recalls to mind the fact that a club of that name won considerable fame as a singing organization, back in 1888. The old picture from which the cut was made was submitted to several parties concerned with such affairs a quarter

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JANET SPENCER TO SING WITH MENDELSSOHN CHOIR

Famous American Contralto to Take Part in the Festival at the Auditorium.

Miss Janet Spencer, contralto, will assist the Mendelssohn choir of Omaha, Thomas J. Kelly, conductor, in its concert series to be given in the Auditorium May 15 and 16. Miss Spencer, although an American singer has an international reputation, and has made two triumphal English tours which are to be followed by others. It is no slight task to win the distinguished position in American and English musical circles that has come to Miss Spencer through sheer ability and undeniable charm of manner. It means rigid comparison with the leading contraltos of the time in voice, musical talent, intelligence and personality. In all these respects this talented American contralto has stood the test. Her success in England is evidenced by her prompt re-engagement after her first season in 1909, and her American success is shown by the ovations extended her three successive seasons at the Cincinnati festival and the Albany (N. Y.) May festival, April 5, and many will then have their first opportunity to hear her. As a child Bonoli seized every opportunity to sing and so thoroughly did he convince himself that his voice would ultimately be his fortune that he utilized every spare moment for study and practice. At that time he had a very beautiful soprano voice. After a time he was able to attend conservatories where he spent six years, after which he became the leading tenor at the cathedral in Loreto. He took the place formerly occupied by Capponi for whom Verdi wrote his "Requiem Mass." It was made vacant by Capponi's death. At the public trial for voices for this position Bonoli was selected over other applicants being defeated by him. This was fourteen years ago.

OMAHA MAY MUSIC FESTIVAL TO GIVE ONLY ONE CONCERT

May 3, at the Brandeis, with Local Singers and the Oratorio Society.

The Omaha May Music festival, which scored such a success last season at the Brandeis theater, being unable to harmonize dates between the Minneapolis Symphony orchestra and the Brandeis theater for a concert in May, will give but one concert this season, which will take place on Wednesday evening, May 3, at the Brandeis theater. Omaha has a number of prominent singers who are able to win favor with the public in strange cities and the May Festival association will give a concert with these artists and the Omaha Oratorio society under the direction of J. H. Simms. The program will open with selections by Miss Mary Munchhoff, Mrs. Mabelle Crawford-Welpton and Frederic C. Freemantel, with Madam Borglum as accompanist. Solo numbers and concerted work will be given. "The Crusaders," a cantata by Niels Gade, will be given by the Oratorio society of seventy-five voices, Miss Munchhoff, soprano; Mr. Freemantel, tenor; C. S. Haverstick, baritone; Mrs. Louise Shaddock-Zabrickie at the organ, and Mrs. J. M. Evans at the piano, all under the direction of Mr. Simms.

GERMAN SINGERS WILL HOLD MUSIC FESTIVAL

Omaha Saengerfest Association and St. Paul Orchestra Join in Entertainment.

A series of concerts will be given April 26 and 27 at the Auditorium by the Omaha Saengerfest association and the St. Paul Symphony orchestra. The concert solists for the musical festival are: Mme. Elisabeth Rothwell-Wolff, soprano; Mme. Harriet Odendorf, soprano; Miss Louise Barnold, contralto; Mme. Hesse-Sprotte, contralto; George Harris, Jr., tenor; Charles E. Champlin, baritone; Rosario Bourdon, cello; Clarence Warmelin, clarinet. The chorus of the Saengerfest association will hold its regular rehearsal Sunday afternoon at 3 o'clock at the German home. At that time a photograph of the chorus will be taken. The following German singing societies from the neighboring cities have consented to take part in the musical festival: Council Bluffs, Manning and Carroll, Iowa; Bennington, Staunton, West Point, Lincoln, Hastings and Grand Island.

High School Boys to Give Latin Play

Written by Teacher

Miss Susan Paxson Has Written Two Plays in Latin. Which She Has Published.

Miss Susan Paxson, of the Latin department of the Omaha high school has published her two Latin plays, "A Roman School" and "A Roman Wedding," and will produce one of the plays, "A Roman School," at the school auditorium Wednesday afternoon, March 23. This will not be the first time that either of these plays has been given. "A Roman School" was given at the school three years ago, while the "A Roman Wedding" was given two years ago. A play written entirely in Latin is very rare, and these plays, which are among the best Latin plays written in recent years, have been given in many of the large high schools in the country. Prof. Frank Justice, Miller of the University of Chicago, one of the best known Latin students in the United States, and also managing editor of the *Classico Journal*, writes the introduction. In it he says: "The writer is glad to stand godfather to this little book of original Latin plays. They are the product of an enthusiastic teacher co-operating with students whom she has, in part by this means, inspired with a genuine interest in Roman life and its expression in the Latin tongue. They offer a helpful contribution to the solution of the ever present and vexing problem which teachers of the Latin in the secondary schools are meeting: How can we make the Latin interesting to our pupils? We therefore most cordially commend these plays to all teachers of Latin and urge that they be presented in the schools each year whenever possible." Prof. Justice is himself the author of several excellent works on Latin and Latin literature. His "Dido" is always enjoyed by students of Virgil, as it is a work of his kind unexcelled. It was his "Story of a Roman Boy" that first gave Miss Paxson the idea of presenting the "Roman Boy" as he really was when he used his own language, in reciting his lessons, practicing his athletics, singing his songs, etc. The "Roman School," G. B. C., represents Caesar, Cicero, Catiline and other well known Romans in their younger life when at school. The costume is the Roman toga, cut and draped by girls of the Latin society according to classical measurements. The cast includes eighteen boys, five of whom are taking only freshman Latin and are of grades under the twelfth, which speaks well for the ability some boys have acquired in managing the linguam Latinam. Most of the boys are members of the Latin society which was started in 1904. They are being drilled by Miss Paxson, Miss Snyder and Miss Rooney of the Latin department. The dramatics wives and the boys who take the parts are: Magister, George Grimes; Paed Agorus, Waide Shillington; Calus Julius Caesar, Norman Potter.

Notice to Fat Women

Presumably you know, ladies, that the proper paper nowadays is *lines*. Curves are proper. You have got to take off your fat. This must be done in one of three ways. By dieting, by exercise, or by means of Marmola Prescription Tablets. The two former will keep you busy for months and punish you pretty severely, the latter will cost you 75 cents at the druggist's. The tablets will not make any alteration in your diet necessary, and yet in all probability, before you have used up one case, you will be losing from 12 to 18 ounces of fat a day. Which method do you like the best? If you fancy this pleasant method of getting off the fat, see your druggist, or write the Marmola Co., 233 Farmer Bldg., Detroit, Mich., to send you a case by mail. These cases contain so generous a quantity of tablets that the treatment is very economical. It is, also, quite harmless, for the tablets are made exactly in accordance with the famous Marmola Prescription—Adv.

"77"

Humphreys' Seventy-Seven Breaks up Colds and GRIP

No bad effects, after taking "Seventy-seven."

When the Grip is treated with "Seventy-seven" there is no come back—no harmful after effects, what so ever.

"Seventy-seven" taken early shortens and moderates the attack.

Don't wait until the Grip sets in, your bones begin to ache, and you have Pains and Soreness in the Head and Chest, Cough, Sore Throat, General Prostration and Fever, or the cure may take longer.

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Humphreys' Homeo. Medicine Co., Cor. William and Ann Streets, New York.

PLANS FOR WINDSOR SCHOOL

Superintendent of Construction Is Instructed to Go Ahead with Work Now Under Way.

Uncompleted plans for the addition to the Windsor public school building were submitted to the committee on public grounds and buildings by the superintendent of construction, D. Finlayson, Friday afternoon. Finlayson was instructed to go ahead with the plans as drafted by him, on suggestion from the architect, John Latenser. The plans provide for a duplication of the eight-room building, which now constitutes the Windsor school. The addition will be on the west, which will give a sixteen-room building when completed. The new building will cost \$35,000.

Man Killed at Missouri Valley

MISSOURI VALLEY, Ia., March 25.—(Special Telegram)—C. A. Trant, a section man, was killed in the east yards of the Northwestern railway at Missouri Valley at 11:30 this morning. He was struck by No. 2 while attempting to cross the tracks. The top part of his head was torn off.

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Omaha Singers Who Enlist to Help King Ak-Sar-Ben



MEMBERS OF THE MENDELSSOHN CHOIR. T. J. KELLY, DIRECTOR, WHO WILL SING AT THE COLISEUM ON THURSDAY EVENING.

MISHA ELMAN and the VICTROLA

Misha Elman, whose beautiful art in music held the audience spellbound Tuesday evening, put in most of the day at A. Hospe's Victrola Rooms, listening to other artists, as well as himself.

These same rooms are open to everybody, and you are cordially invited to step in and listen to the latest selections.

A. HOSPE CO. 1513 Douglas St.