

MENDELSSOHN CHOIR NOTES

Interesting Announcements Concerning the Coming Concerts.

HONORARY VICE PRESIDENTS

Mrs. Charles T. Kountze and Mrs. Charles M. Wilhelm Will Act in that Capacity—Programs for the Series.

Two interesting items of importance have been uppermost in the minds of the membership of the Mendelssohn choir during the last week. One is the acceptance by Mrs. Charles T. Kountze and Mrs. Charles M. Wilhelm of the titles and duties of "honorary vice presidents". The choir has from the start been actively officered by its own actual singing members, and for some time before the close of last season the question had been discussed as to the advisability of having some outside connection with the social and musical life of Omaha.

Monday Evening, April 22—Soloist, Miss Florence Hinkle, Mrs. Nevada Van der Veer, Mr. Reed Miller and Mr. Frederick Weld.

Overture, "Husitana," Opus 6 (Dvorak); choruses (a capella), "Open-Air Music" (Mendelssohn); "Angels" (Eliot); "With Psalm" (Gounod); selections from the "Rustic Wedding," in the garden, dance (Goldmark); aria from "Chippin' a Louise," Miss Florence Hinkle; chorals, "The Sands of Time" (Oliver King); choral lullaby from "Avarian Highland" (Eliot); suite with orchestral accompaniment, both, "Die Koenigskinder" (Humperdinck); "Freude" and "Children's Dance," Kyrie from the Mass for Requiem (Verdi); quartet; Mendelssohn choir and orchestra; Sanctus from the Mass for Requiem, choir and orchestra; Symphonic Preludes (List).

The Tuesday afternoon program will consist of the overture to "Euryanthe" (Weber); aria, "I Pain Would I Die," from "Euryanthe" (Weber); Mr. Frederick Weld; Symphony No. 5, E minor (Tchaikovsky); Symphonic Waltz (Stock); and "Capriccio Espagnol," Opus 34 (Bimsky-Kornakow); Variations Alborado; Scene and Gypsy Song; Fandango of the Asturias.

Tuesday evening program: Soloists, Miss Florence Hinkle, Mrs. Nevada Van der Veer, Mr. Reed Miller and Mr. Hans Letz. Overture, "Der Improvisator" (Alberici); aria, "Joan of Arc" (Bemberg); Mrs. Van der Veer; choruses (a capella), "Ave Maria Stella" (Grieg); "On Humility" (Bantock); "Sign No More, Ladies" (Old English); Scherzo and Finale from Scotch Violin Fantasia (Burch); Mr. Letz; the dramatic cantata, "Hiawatha's Wedding Feast" (Coleridge-Taylor); the Mendelssohn choir and Theodore Thomas orchestra, with Mr. Reed Miller as soloist; "Introduction," "Love Scene" and "Branagan's Warning," from "Tristan and Isolde" (Wagner);—Isolde, Miss Hinkle; Branagan, Mrs. Van der Veer; Tristan, Mr. Miller; Vorspiel to "Die Meistersinger" (Wagner).

MUSIC

Q. Gentle inquirer, this column has not been abolished. In the general confusion and scrambling of the remodeling of the Bee editorial offices the music column disappeared down a crack. A good deal of interested and earnest search failed to reveal it. Too bad, for there was rather a good lot of stuff in it. I resented a little the beautiful Peruna advertisement that didn't get lost and which occupied about the same amount of space; then I reflected that maybe it was just as well. Think of the weary ones who are doubtless merrily two-stepping to their appointed tasks. I take Peruna myself once in a while when I'm feeling dull. It helps a good deal. No, dear, Peruna people, you cannot have my picture nor will I tell in print what festive stunts I performed after taking nine bottles. The incident is closed.

What an evening of delight Harold Bauer gave to a small but very discerning audience at the Lyric on the night of March 23. His program was an entirely familiar one and the genius with which he illumined works of which very many of his listeners knew nearly every note consecrated for the time being that funny little concert hall. Bauer is of the elect; a very, very great artist, and so acknowledged on both sides of the Atlantic. He is thoroughly normal and legitimate in his playing; no tricks, no mannerisms. He performs incredible feats with an ease that is miraculous. A strong personality he does not lack, but he sinks it in his music. He is a lyric poet of the piano, full of dignity, tenderness and a certain ethereal romance. He has a most astounding faculty for rhythmic effects. It is much too late to go over the program, but who can forget the Schumann "Scenes from Childhood," so exquisitely played and listened to with such absolute stillness; and his dignified, beautiful reading of the Sonata appassionata, especially the Andante.

Alkan was a French pianist and composer who died in 1888. His piano music is tremendously difficult on account of its technical construction. Mr. Bauer's interpretation of "The Wanderer" aroused the greatest interest and enthusiasm. It is a unique example of descriptive music, and under Bauer's fingers spoke most eloquently.

For myself, I treasure the Liszt étude. He gave it even more than its usual quality of evanescent beauty and mystery. An evening to be long remembered!

OTHERN AND MARLOWE, probably the strongest names to compare with today on the American stage—two players who, when they first joined artistic forces, only a few years ago, were almost laughed at by managers who regarded their plan of devoting their abilities wholly to the Shakespearean plays as little more than a dream which was sure to end in a tremendously expensive awakening. So many other actors had given their best efforts to the immortal bard merely, so it seemed, to prove the old adage that "Shakespeare spelled ruin." The wisecrack of the theater could see ahead only disaster. But they had not reckoned with the exalted ambition, the flame-like zeal and the aggressive determination of these two players—and there is so little of great ambition, of burning zeal and of fighting determination in the American theater today, so far as the very best, the very highest, in art is concerned. And so Mr. Sothorn and Miss Marlowe, with no encouragement whatever from managers, and undaunted by many not inconsiderable obstacles, went resolutely ahead, until today the bare announcement of their coming is sufficient to insure crowded houses in every city they visit.

Julia Marlowe has played Shakespeare from practically the beginning of her stage career, and a disheartening, up hill fight it was for many years. Occasionally she got aside her cherished ambition and undertook plays which were sure of an immediate popular appeal. This was done merely, however, to obtain the sinews of war to enable her to resume again the Shakespearean campaign. Her single-handed fight had in it much of the pathetic, much of which the play-going public, seeing her today in the full glory of her success, knows nothing. The actress, it may be said, is a strange mixture of marvelous determination and almost child-like gentleness—and while she fought her way by sheer force of the resolve to win, she nevertheless felt every discouragement as only an extremely sensitive nature can, and suffered accordingly. But she would do the thing she had set out to do—she would accomplish that one thing, and that only, or she would die in the attempt.

When she first ventured into New York as a star, presenting a repertoire including "The Lady of Lyons," "The Hunchback," "Romeo and Juliet" and other plays, a young girl of wonderful beauty and rarely gifted, as the critics admitted, she appeared with shabby scenery of the cheapest description, wearing costumes made by her own hands, and surrounded by a company of actors that would today be relegated to the popular priced theaters. It was all very pitiful, but the young girl could afford nothing better, and she was fighting desperately for recognition. Managers with whom she had bookings insisted that conditions be improved. The youthful star man at \$20 a week; but to give him that salary she must retrench elsewhere. So she dismissed her maid, lived in hotels where her board and lodging cost her only \$7 weekly, and in those wretched hotel rooms she spent such time as was not given to rehearsals in the making and mending of her costumes. But she never flinched for an instant, because she was determined to achieve her ambition.

While Julia Marlowe was making her fight in America a young actor was making an equally aggressive fight in London. He was playing utility parts

at a weekly salary representing \$5 in American money and sharing a dingy underground dressing room with another beginner named Richard Mansfield, who was receiving a salary similar to his own. The young man was E. H. Sothorn. He had made his first stage appearance in a play of which his father was the star. In a very small part on the order of "There's a party outside who wishes to see you, sir." The little he had to do on the occasion of his debut he had done very badly, and he knew it. His father knew it also and when the curtain fell he told his son in no uncertain phrases that he was never meant

for an actor and would never make an actor. And yet the young man was firmly determined, even in the face of his father's discouraging verdict, that he would one day play Hamlet. He had settled the matter in his own mind and there the determination remained fixed. He went through drudgery and heartache untold before he was rewarded with even the first glimmer of success. But, once the fickle goddess smiled on him she remained firm in her allegiance. At the beginning it was charming light comedies in which he won his public. After these, which covered a period of years, came romantic dramas, including "If I Were King," "The Froid Prince" and others. These were leading up to Hamlet. When he finally made known his purpose to attempt the great Shakespearean role, he encountered a storm of disapproval. It came from all sides, from managers and from friends.

He was advised that he would be guilty of an unmitigated folly. He was assured that the critics and the public did not want him in tragedy and would not accept him in it. He was also assured that there was a fortune for him in the field he then occupied, light comedy and romantic dramas; but he repented steadfastly that his ambition meant far more to him than were money getting and that he was not to be swayed from his purpose. He might have to wait for the critics and the public, but he had made up his mind to wait. He realized perfectly that they would want him to continue pleasing them after the manner in which he had pleased them for years, but his ambition was centered on the

gram has been arranged. Miss Frances Nash and Mr. Cox will play—which seems to me entirely satisfactory. This is also the day of the annual meeting and election of officers for the new year. Mr. Landow gave a very successful artist-pulpit, recital at the Baptist church on Thursday evening. Before the musical department of the Woman's club on Thursday afternoon Miss Goetz gave a most fascinating little talk on "Kindergarten Music." Illustrating it with about fifteen songs. It was a great pity the audience was so small. Mr. Will McCune sang a group of songs which were very much enjoyed. His voice is big and sweet and true. It is always a pleasure to listen to him. It is an assured fact that Mrs. Jessie L. Gaynor will come here for a recital and a lecture the last of April or first of May. Thousands of people know her children's songs and operettas and her reputation as an educator extends all over the country. I was fortunate enough to see much of her in Berlin last spring. She is a sane, well-balanced and most charming woman.

Is anybody going over to Des Moines to hear Nitsch and his London Symphony orchestra on April 19? The distance is five hours and the train service good. One would have to go the night before in order to preserve ginger enough for the enjoyment of a matinee and evening performance. It's a great chance. May 1, for those music lovers who know Mrs. Katz and enjoy her playing and who have been shocked to hear of her sorrow, send her a word of affection and sympathy. MARY LEARNED.

Sothorn and Marlowe Climb by Hard Work



E.H. Sothorn and Julia Marlowe



E.H. Sothorn as Petruchio in 'The Taming of the Shrew'

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greater thing, and he was determined to achieve it. He had a hard fight, as is well known, to make the public accept the change. On this point he said recently: "It was not half so hard, though, as it was to adopt myself to the new condition—to fit myself for it. That was the real fight—to fit myself completely of the methods for all phases of light comedy which had taken years of study, work and patience to acquire, to replace them with an equipment the direct opposite for my new field, and never by any possibility to let my old self intrude. That, believe me, was a difficult thing. And then, after the years of struggle for recognition in the Shakespearean dramas, the Sothorn-Marlowe combination was formed; and it was in the city of Omaha, while Mr. Sothorn was playing an engagement at Boyd's theater, that he affixed his name to the contract calling for the artistic alliance of Julia Marlowe and himself. An odd thing about the matter was that up to that time, while Mr. Sothorn had met Miss Marlowe on several occasions he had never witnessed one of her stage performances. So each was a bit nervous about the outcome. How the combination has prospered, how it has matured after season given the play-going public rich intellectual treats, how it has made Shakespeare more popular than he probably, ever was before in the American theater, is now stage history.



Julia Marlowe as Juliet in 'Romeo and Juliet'

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The DOCTOR'S ADVICE by Dr. Lewis Baker. The questions answered below are general in character, the symptoms or diseases are given and the answers will apply to any case of similar nature. These writings furnish advice free, may address Dr. Lewis Baker, College Bldg., College-Hillwood Sts., Dayton, O., enclosing self-addressed stamped envelope for reply. Full name and address must be given, but only initials or fictitious name will be used in my answers. The prescriptions can be filled at any well-stocked drug store. Any druggist can order at wholesale.

Madam Q: You are suffering with a disease which is quite common and which if neglected causes a drain on the health which leads to more serious ill. By using the following as a douche or injection with spring you can cure the disease and stop the discharge. Mix 1 oz. of antiseptic vaginal powder with 10 cc. of sterile acid and use teaspoonful to a quart of warm water twice daily. "Helen" writes: "Can anything be done for an itching scalp. My scalp is also covered with dandruff and I am in great distress." Answer: You had very easily be cured of an itching scalp, also dandruff if you will get a 4 oz. jar of plain yellow sulphur and use according to the directions given on the jar. Two or three applications have been known to cure. Try it fairly and you will advocate its use to your friends. "Ellen K." writes: "I am not fleshy enough. I should weigh 30 pounds more. I am ashamed of my listless and wish to become plump and attractive. Can you help me?" Answer: Yes, I can help you. "Ellen K." and many others in the same plight. A thorough course of treatment with three grains hyperphosphoric tablets will gradually give you more red and white blood corpuscles adding to your weight, health and color, giving you pink cheeks, red lips and sparkling eyes. These tablets are packed in sealed cartons with directions. Do not expect results too quickly. It takes time to change the cells and tissues of the body, but you can depend on gaining weight if you are persistent.

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