

## Musical Gossip

(Continued from Page Ten.)

of competition which is the spirit of the age. He suggests that one of the best means of competing with the world of the flesh and the devil is to make the service more interesting by good music. "The preacher who cannot understand why it is that so few people go to his church might try the experiment and feature the music for awhile. He then suggests Dudley Buck's setting of the lovely old hymn 'Rock of Ages,' and Shelley's 'Hark! Hark! My Soul,' as the style of good yet not too difficult religious music, which, well sung, is more exciting and more inspiring than most sermons, in fact much so that there is no comparison.

The other night, through the kindness of Miss Hopper, the musical editor was one of a favored few who were present at a private hearing of the Zoellner quartet, a chamber music organization of excellent attainments. The quartet is composed of the father, two sons and a daughter, and they proved as charming to meet socially as musically. Musically, they were interesting for a remarkably perfect ensemble, finely balanced readings and rich tonal effects. The daughter is the concertmeister, the father plays the violin and the two sons, respectively, the second violin and cello. They played some exceedingly modern chamber music numbers, which were especially effective in the combinations of harmonies and at the same time logically constructed.

It is always with pleasure that one hears of the success of Nebraska people, both at home and abroad. Miss Prudence Neff of Nebraska City is one of the latest to acquire fame in the musical field. A short time ago she played Felix Borowski's piano concerto in Chicago with the Chicago Symphony orchestra. She is the first American pianist to enjoy the support of the Hungarians. At a recent concert before the Hungarian club of Chicago her performance of the Rakoczy march inspired such enthusiasm that she was carried around the concert hall upon the shoulders of her admirers. The society later caused a gold medal to be struck off in commemoration of the event. Miss Neff has appeared as soloist with the Minneapolis Symphony orchestra and the Russian Symphony orchestra of New York.

One of the secrets of the splendid performances given by the Minneapolis Symphony orchestra, the famous organization which will appear here in concert on Sunday afternoon, May 24, at the Brandeis theater is that its various sections are led by musicians of the highest artistic caliber. When Dr. Karl Muck of Berlin received special permission from the German emperor to spend a year in America as conductor of the Boston Symphony orchestra, he brought with him two young German violinists, Richard Czerwony and Karl Scheuer. These two artists are new members of the Minneapolis Symphony orchestra, the first being concertmaster and the second assistant concertmaster. At the head of the violoncello section is Cornelius Van Vliet, a Dutch cellist, who attained a world-wide reputation before he was induced to join the Minneapolis orchestra.

The second cellist, Richard Wagner, was formerly first cellist of the St. Paul orchestra. Henry J. Williams, the orchestra's harpist, has won several first prizes in his native country, Wales, the classic home of harp players. Carl and Henry Wompasser, father and son, are well-known flutists, and Alfred Doucet, first oboist, has a world-wide reputation as a skillful player of this most difficult instrument. Richard Lindenhahn, first hornist, was formerly first hornist of the Metropolitan Opera orchestra in New York, and so might be extended the list of world-renowned musicians who make up the personnel of the Minneapolis Symphony orchestra.

### Musical Notes

Mr. Vernon C. Bennett announces an organ recital by Einar Andreassen at the Temple Israel, Park avenue and Jackson, Sunday, May 10, at 4 p. m. Mr. Andreassen will play the Beethoven, "Suite Gothique," and numbers by Bach, Callieris, Rollins and De la Tombelle. Harry S. Diabrow will assist with a group of songs and "Honor and Arm," by Handel. The public is cordially invited. This is the first of a series of like recitals announced by Mr. Bennett. The second will take place May 17 at the temple and will be given by Miss Cecile Cornish, assisted by Miss Helen Sommer, violinist.

Tuesday evening, May 12, Mrs. Mabelle Crawford Welpton, assisted by Elsie Wood Milliken, Adelyn Wood and the Misses Madge and Eloise West, will give a concert for the benefit of St. Mary's Avenue Congregational church. Miss Wood will open the program with an Allemande, by d'Albert and a "Love Story," by Wolff, in three parts by Wolff. Mrs. Welpton will sing an aria from "Faust," by Gounod, and numbers by Padermski, Chopin and Thome. Mrs. Milliken will play the Grieg concerto in A minor. Miss Madge West will furnish two violin solos, and Mrs. Welpton will close the program with a group of five songs by modern composers. Mrs. Welpton's singing is too well known to demand comment, and the rest of the program promises much of interest.

A vocal recital by the pupils of James E. Carnal of the Omaha School of Music will be given at the Hancock Park Methodist church Tuesday evening, May 12, at 8 p. m. Omaha music lovers are invited. Those taking part will be Miss Verna Fowler, Forrest Dennis, Misses Shackelford, Hamilton, Holland, Laura Petersen, Ethel Buxton, Hazel Tusey, Leonora Hechten, Harry Diabrow, G. Sourichus, Miss Hazel Silver and a mixed choir. Mrs. Strombaugh will be the accompanist. The program will consist of solo, duet, trios and choral numbers, an anthem and a trio being composed by Mr. Carnal.

Prof. James Edward Carnal and his pupil, Miss Hazel Silver, will be the soloists in the spring musical festival at Hiawatha, Kan., beginning Friday evening, May 15, and continuing for three days. On Saturday evening Cowen's "Rose Maiden" will be presented. On Sunday afternoon a sacred concert by the visiting artists. The festival will close with a rendition of Mendelssohn's great oratorio, "Elijah," on Sunday evening, A. G. Todd, another pupil of Mr. Carnal, will be the tenor soloist on this occasion.

A musical service will be given Sunday evening, May 10, at the First Baptist church under the direction of Henry W. Thornton, organist. Those taking part will be Miss Ethel Parsons, Miss Laura Petersen, H. R. Potter and the choir.

Not as Bad as It Sounds. "My husband is a pognomist; is yours?" asked Mrs. Puton-Ayres at the reception. "Why-er-no," young Mrs. Bryde stammered, confusedly. "Jack really doesn't care much for those scientific studies. Reaching home, the first thing she did was to take down the dictionary, when she found that a pognomist is a man who shaves himself.—Boston Transcript.

## Mendelssohn Choir and Chicago Orchestra Concerts



Margaret Keyes - CONTRALTO

Bruno Steindl

Frederick Stock

CONDUCTOR CHICAGO SYMPHONY

W H Y should the Mendelssohn Choir of Omaha bring to Omaha the Chicago Symphony Orchestra, when other orchestras less expensive could be obtained?

This is a question sometimes asked of the members; the answer is simple and direct; because the Mendelssohn Choir is looking for the best. The Chicago Symphony Orchestra and its great conductor Mr. Frederick Stock are as well known in Berlin as they are in Omaha, in fact better in some ways, as the conductor of the Mendelssohn Choir of Omaha, Mr. Thomas Kelly, found out for himself last summer and early fall when he was in the center of musical activities in Berlin and meeting prominent musicians.

No higher praise could be given to the Chicago Symphony Orchestra than was given in the musical city of Boston which has its own famous orchestra. The Boston critics, who really know the difference between orchestras, said that

"except the Symphony Orchestra—their own—and possibly the band of the Metropolitan Opera house, the gentlemen from Chicago put all orchestras that have played here in recent years immediately and continuously out of mind."

This is not the rushing praise of an admiring western country paper, but the solemn utterance of the revered Boston Transcript in a two-column article.

In view of such words the question above seems to be peculiarly unnecessary. Does Omaha want it?

English, or British, composers will be represented by the highest and best, the most orthodox and the most modern. In the concert by the Mendelssohn Choir of Omaha and the Chicago Orchestra, which will be given as the Annual Spring series at the Auditorium, on Monday and Tuesday evenings and Tuesday afternoon, May 18 and 19.

Sir Frederick Bridge the eminent musician, organist of Westminster Abbey, London, who has directed the music of two coronations of British kings, will be

shown in his clever setting of a humorous poem "The Goatskins" in which he makes very effective use of Mendelssohn's Wedding March and Handel's "Dead March from Saul. Havighal Brian is one of the very modern writers, full of difficulty and of

daring effects. Balfour Gardiner is another of the very modern school. Sir Edward Elgar, the brightest luminary in the British musical world will also be heard.

In connection with the concerts one of the most interesting features will be the advent of two new singers to Omaha; not that they are new in the American concert field, because they have been heard at some of the best musical affairs. One is Miss Inez Barbour, who has been heard and applauded warmly at the famous Vienna Royal opera, where even the most serious critics gave her the warmest praise. The New York Oratorio society engaged her as their soloist this season at one of the most important concerts of the society.

The other new visitor is Margaret Keyes, who comes fresh from triumphs with the Chicago-Philadelphia Opera company. Her musicianship may be guessed by her unusual list of appearances with leading orchestras, among which have been the famous Boston Symphony orchestra, the Chicago Symphony orchestra, the Pittsburgh Symphony orchestra, under Mr. Emil Paur, and the Chicago Opera orchestra, under Cleofonte Campanini.

In addition to these distinguished women, who will sing for the audiences which assemble at the annual spring concerts above mentioned, there will be Mr. Lambert Murphy, the Metropolitan Opera tenor who made a hit last year, as did also Mr. Henri Scott, basso, who sings here again. There will also be the old favorite cellist, Bruno Steindl, and the brilliant violinist Harry Weisbach.

The programs which are to be presented this year at the Mendelssohn choir concerts by the Mendelssohn choir of Omaha, Thomas J. Kelly, conductor, and the Chicago Symphony orchestra,

Frederick Stock, conductor, are of great interest and very varied. The concerts will be given May 18 and 19 at the Auditorium.

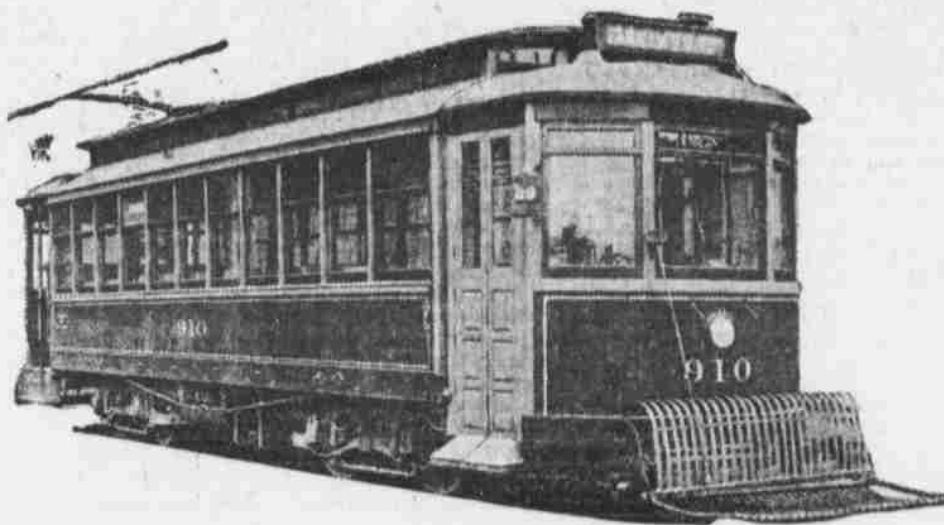
MONDAY EVENING, MAY 18—OPENING CONCERT.  
Soloists—Miss Inez Barbour, soprano; Mr. Lambert Murphy, tenor; Mr. Bruno Steindl, violoncello.  
Overture—Sakuntala (Goldmark)  
Choral Music (unaccompanied):  
O Tender Sleep (four-part).....Goldmark  
Wear of the West (four and seven-part).....Monteali  
Cargoos (four and five-part).....Elgar  
Aria—Prayer from "Le Cid".....Massenet  
Prelude to Act III of "Salambo".....Mr. Murphy  
Double Chorus—Crucifixus (eight-part).....Victor Herbert  
(Unaccompanied)  
Chorus—Behold, God the Lord! And a Mighty Wind (eight-part).....Mendelssohn  
Holy, Holy, Holy (eight-part).....Mendelssohn  
(With orchestra, unaccompanied)  
Intermission  
Variations Symphoniques for Violoncello and Orchestra.....Boekman  
Mr. Steindl  
Prelude—The Afternoon of a Faun.....Choral Music (unaccompanied):  
The Leprosarium (Irish Fairy Song).....The Leprosarium (Irish Fairy Song)  
The Goatskins (Humorous Part Song)  
Song of the Fiedler (words by Shakespeare).....C. Lee Williams  
Aria—Ave Maria (from "Cross of Fire").....Miss Barbour  
Finale from "Das Rheingold".....Richard Wagner

TUESDAY AFTERNOON, MAY 19, MATINEE CONCERT.  
Soloist, Mr. Harry Weisbach, violin.  
Overture, "Der Freischuetz".....Weber  
Symphony No. 2 in D major, opus 73.....Brahms  
Allegro non troppo.  
Adagio non troppo.  
Allegretto grazioso (quasi andantino).  
Allegro con spirito.  
Spanish symphony for violin and orchestra, opus 21.....Lalo  
Allegro ma non troppo.  
Andante.  
Rondo, "The Sorcerer's Apprentice".....Dukas

TUESDAY, MAY 19, CLOSING CONCERT.  
Soloists, Miss Margaret Keyes, contralto; Mr. Henri Scott, basso.  
Overture, "Academic Festival".....Brahms  
Choral music (unaccompanied):  
"Invocation to Night" (four and five part).....Percy Pitt  
"Tender and Pure" (Old German Minnelied).....Arr. by Brahms  
And  
Eight part double chorus, "For He Shall Give His Angels charge".....Mendelssohn  
(With orchestral accompaniment)  
Aria, "O mon Fils" (from "La Prophete").....Miss Keyes  
Meyerbeer  
Nocturne and scherzo from music to "A Midsummer Night's Dream".....Mendelssohn  
Choral music (unaccompanied):  
"Daybreak" (four, five and six part).....Havergal Brian  
"Sun and Moon" (four and five part).....Gretchaninoff  
"Spring" (four part).....John E. West  
Intermission  
"Wotan's Farewell" and "Magic Fire Scene" from "Die Walkure".....Wagner  
"Liebestraum".....Liszt-Stock  
"Moment Musical".....Schubert-Stock  
Funeral anthem! "How Blest Are They".....Tchailkowsky  
(Unaccompanied)  
Choral ballad, "Joshua".....Moussorgsky  
The Mendelssohn choir, Miss Margaret Keyes and the orchestra.  
"The Year 1812".....Tchailkowsky

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# The Still Small Voice That Says:



# STOP! LOOK! LISTEN!

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Look out for approaching car before crossing track.

Don't go behind car until you have looked ahead.

Don't put head or arms out of the window.

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