

MUSIC

BY HENRIETTA M. REES.
HYMN, sacred solos, anthems and cantatas claim one's musical interests today, for Easter, one of the most joyous of all religious festivals is unusually rich in its musical literature. In fact, there is so much good music written for this occasion that there is hardly any reason for any being chosen which is not of the finest quality.

From the beginning of Christianity music has abounded in songs of the resurrection. Being hymns of joy these naturally called forth all the ecclesiastical pomp and ceremony of the early centuries. The two oldest of Easter hymns preserved to us were written by John of Damascus, one of the early Christian fathers of the Greek church, who lived in the eighth century and died in a monastery about 740. The first was Admetus originally Greek, written 600 years before the Christmas hymn of the same name, which has been set to music by Sir Arthur Sullivan, and the other known for eleven centuries as "The Day of Resurrection," is most generally known to the music of Berthold of Tours called "Benedictus." These will probably be sung at various churches sometime today in Omaha.

WILL SING AT THE FONTENELLE TUESDAY EVENING.



Mme. Galski

Wouldn't it be interesting if one of these old hymns could tell of its different musical settings and the part it has played in many different Easter services from the time when it was used as the proclamation song in the watch-assemblies, when "exactly on the midnight moment at the shout of 'Christe Eleutheri' (Christ is risen) thousands of torches were lit, bells and trumpets pealed, and in later centuries) salves of cannon shook the air? If it could only tell its history from that time down to the present day. Or if it could tell of the many other hymns and forms of music it has met, and passed on its journey down through the countless ages when it has been bringing hope and joy to the many generations of mankind, who have in turn received it with long life.

Hymns when well written are of such a high class musically and so expressive religiously that one sometimes wonders why the majority of choirs do not devote more time to their proper interpretation, or why more churches do not do more to encourage the people in good congregational singing.

Solos for Easter have come down to us from many different periods of time and from many of the greatest composers. Many of them are taken from famous masses, oratorios, and cantatas of the great masters, who often were written expressly for this season and as solos. Anthems, which are really motets in modern style, and which play such an important part in the church services in America have reached their highest development in England, and some of the most deservedly popular ones are by Americans. Easter, has inspired many of the most impressive of these and few indeed are the churches where the choir or quartet will not have prepared at least one or more for the musical part of the service.

Cantatas which will be given as special musical services at several of the churches, trace their descent as a direct result of the invention of recitative which occurred about 1600. A cantata in its earliest form was merely a musical recitation of a short drama or story in verse by one person, without action, accompanied in simplest manner by a single instrument. The first change was the introduction of an air repeated in different points of the recited narrative thus producing a primitive kind of rondo.

Cantata in this style was brought to perfection by the Italians of the seventeenth century, principally by Cavallini, who was the first to adopt this form for church purposes. Gradually more than one voice was added. Later there were church cantatas which were more extended. Handel wrote some of these and it is said that for five years, during his residence in Leipzig, Johann Sebastian Bach wrote one for each Sunday and feast day in the year. At the present day the term cantata is applied to choral works of some dimensions, which are to quote Grove, "either sacred in manner of an oratorio, but too short to be dignified by that title, or secular as a lyric drama or story adapted to music, but not intended to be acted." The cantatas which will be given in Omaha will be on the order of a short oratorio, and will contain solos, duets, trios, and choruses, all telling some part of the story of the suffering of Christ and the resurrection.

A gem in the way of Easter music, and a work which ranks as one of the greatest choruses which has ever been written is the great "Hallelujah Chorus" from the Messiah. Its tremendous grandeur and overpowering sublimity when well sung give it a lasting hold upon the emotions of the people and make one recall the words of Handel, who said of it when he wrote it, "I did think I did see all Heaven before me and the Great God Himself."

Last week the writer received an out-of-town communication asking the dates of the Mendelssohn Choir concerts and where tickets could be purchased. Other out-of-town readers may also wish the same information, which is herewith gladly given. The dates are April 25 and 27, with a Symphony concert matinee the afternoon of the 27th. Tickets are on sale now at the music stores, Hayden Bros., Hospe's and others, and cost \$2 for the series. This is the big musical event of the year in Omaha, and an event which will be well worth attending, with its galaxy of artists, the fine Chicago orchestra and the Omaha Mendelssohn Choir.

Walter Wheatley, an American tenor who has been heard in Europe for the last ten years, will give a concert at the Brandeis theater April 18. Mr. Wheatley was the first American engaged at Covent Garden, London, for leading roles in the opera season. He also sang with success in many of the leading theaters of Europe, including the Opera Comique at Paris, La Scala, Milan, Teatro del Corso, Bologna. Mr. Wheatley is now engaged in giving vocal lessons in Omaha and Lincoln, and expects to make his home in Omaha until the opera seasons in Europe should open again after the war. About a month ago he gave a concert in Kansas City and has a return engagement there April 20.

Madame Johanna Gadske, the celebrated Wagnerian soprano who gives a

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Opinion it is only a question of time until there will be opera everywhere, as we have it in Europe. It has to come, because the Americans have so many beautiful voices in your country, you know.

On Tuesday evening Mme. Galski will be assisted by Powell Weaver, who will play her accompaniments and contribute two solo numbers to the program, which will be given as follows:

- GERMAN CLASSICAL SONGS**
 Wilhelm Schumann
 Mondnacht
 Wenn ich frueh in den Garten geh
 Schubert
 Nachtstueck
 Die Forelle
 Franz Liszt
 Wiltkommen im Wald
 Madama Johanna Gadske
- SONGS IN ENGLISH**
 The Rose's Cup
 The Little Gray Blue Dove
 Calm as the Night
 Home to the Highlands
 Humberg
 Love Came in the Door
 Madama Johanna Gadske
- WAGNER ARIAS**
 Elizabeth's Aria—Die Teure Halle, from Tannhauser
 Elsa's Admiration to Ortrud—Die Aermte, from Lohengrin
 Spring Song—Du Bist der Lenz, from Walkure
 Madama Johanna Gadske

Omaha harpists who have successfully held positions as solo harpists with large symphony orchestras of this country, the other being before her marriage Miss Wilhelmina Lowe.

Many favorable reports have been heard of the performance of "The Creation" by Haydn, under the direction of J. E. Carnal at the First Methodist church last Wednesday evening. The choir contained fifty voices, and the work of both the choir and the soloists was heartily commended. The soloists were: Miss Hazel Silver, Miss Margery Stockford, A. G. Todd of Kansas City, Harry Dierberg, E. S. Travis and Mr. Carnal. Mrs. Walter Silver, pianist, and Miss Nora Neal, organist. A large audience was present and showed cordial appreciation.

Master Joseph Harding, an 11-year-old pupil of Miss Luella Allen, will be heard in a violin recital for Easter musical at the First Baptist church.

The third weekly recital of pupils of Walter B. Graham will be at the studio Tuesday evening, April 6. The following will take part: Misses Ida Hauck, Ellen Kronstedt, Freda Kenady, Pearl Acker and Mesars. James Knight, Lynn Sackett and Michianogita Vita. Miss Nora Neal, accompanist.

Mrs. E. R. Zabriskie and Miss Margaret Damm gave a very successful concert to Lyons, Neb., Tuesday evening, March 30, under the management of the Lyons Woman's club.

An informal piano recital was given at the Jean Jones studio Monday afternoon by the Junior pupils of Mrs. Gell White McMonie. The program was given by Helen Hartman, Dorothy Licht, Louise Schultz, Alice Carrigan and Laura and Mildred Perkins.

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 Telephone girls are forbidden to "answer back," no matter how abusive a subscriber may be. Sometimes they get around these hard conditions in a very clever way. For instance, the subscriber,

after vainly trying for ten minutes to get the number he had asked for, shouted: "What the devil is the matter with you telephone girls, anyhow—are you all crazy?"

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