Experienced and Well Qualified Teachers Make Up Omaha's Musicians

(Continued from Page Two.)

having a fine time, not one listening to a single note, and only stopping their chatter when he has finished to beg him to continue, while he wonders if he has been such a damper on the crowd that the merriment could only be untrammeled when he was not of it.

To others of one's acquaintance the sight of him does not suggest a human being whom they are glad to meet again, but rather a sort of animated music machine, and in the same breath in which they give him an effusive greeting they say: "Come, right over here and play something for me," and their interest in him passes as soon as they have accomplished their purpose, while the poor violin after the first few times remembers and lays it up against them accordingly.

But these small inconveniences of knowing how are greatly overbalanced by the pleasure to be had from musical intercourse with others who understand and enjoy. Music is a book that furnishes most delightful reading to those who can open and read it, but which is closed not so much to those who cannot perform, but rather to those who cannot qualify as appreciative listeners, those who have ears, but cannot hear.

Joseph F. Woolery.

Among the younger violinists of the city who are opening studios there are few who have won a better reputation and popularity in Omaha during the last few years than Joseph F. Woolery jr.

For several years he has taught, and at the same time has had the management of the musical instrument department at Hayden Brothers, but now resigns his commercial work in order to devote his entire time to the study and teaching of music.

Mr. Woolery began his study of the violin when a child of 9 years, having as teacher Mrs. M. L. Parrotte, formerly of this city. After ten years with her he continued his study in the Conservatory of Music in Drake university at Des Moines under the instruction of Miss Georgine van Aaken, a pupil of Carl Flesch, the renowned Hungarian violinist.

While at Des Moines Mr. Woolery was violin soloist for the University Place church, playing Sundays to audiences of 1,500 to 2,500 people. He also frequently played accompaniments for Dean Holmes Cowper, the famous lyric tenor.

For the last few years he has studied with Mr. Henry G. Cox of this city, being a member of the Omaha Symphony Study orchestra.

Mr. Woolery has opened a studio at his residence, 2421 Spaulding street.

Brownell Hall Down Town Studio.

The department of music of Brownell Hall announces the opening of a down-town studio for piano and violin at 518 McCague building, Fifteenth and Dodge streets. This new departure is for the purpose of giving an opportunity to those not enrolled in Brownell Hall of receiving instruction in piano or violin from the members of the faculty, who have heretofore taught exclusively at the main school.

A strong faculty of artists has been assembled and all instruction will be given their personal direction, no work being done by assistants. Every effort will be made towards the highest musical and artistic development of each department. Pupils may enter at any time.

Mrs. Emily Weeks Dromgoole was for some years a student in the New England conservatory in Boston and has studied under George Proctor, Harold von Mickwitz and Harold Bauer. She came to Omaha from New York, where she was actively engaged in studio work. Mrs. Dromgoole has appeared as soloist with several orchestras and with the Olive Mead String quartet.

Miss Luella Anderson returned last year from Brussels, where she was a pupil for three years of Oskar Back of the Brussels Royal conservatory. Her previous work was done in this country under Herbert Butler and Adolph Weidig at the American conservatory, Chicago. She is an experienced teacher, having been at the head of the violin department of Morningside conservatory, Morningside college, Sioux City, Ia., for two years. While in Brussels Miss Anderson had the honor of being for two years correspondent of the Musical Courier of New York.

Miss Sophie Nostitz-Naimska came from Vienna last fall. There she studied for several years with Mme. Melville-Liszniewska, who was Leschetizky's favorite assistant for the last eight years, and this year is making her first American tour as pianist and composer. Miss Naimska is Mme. Melville-Liszniewska's assistant and bears a letter from her stating that she will accept any pupils which Miss Naimska sends to her, or take them to Leschetizky, in Vienna, for lessons if they so desire.

Colvin Piano School.

After a period of six years' study in Berlin and other continental cities Mr. Colvin returned to Omaha and founded what is known as "The Colvin Piano School."

The faculty has been added to and the scope of activities broadened. The school is an exclusive piano school, incorporated under the laws of Nebraska.

Pianoforte and kindred branches of music are taught, comprehensive courses are offered. The faculty is prepared with a most liberal education to impart a superior knowledge of theoretical and applied music.

Mr. Colvin and teachers, in behalf of the Colvin school, wish to extend to all friends and patrons the heartiest welcome for the ensuing year.

Our recitals are absolutely free, and each one given by individual students.

For first semester the following activities are scheduled:

First public piano recital (student), to be given by Emily Phelps, age 15 years, on Thursday evening, October 21, at the Y. W. C. A. auditorium.

Second public recital (student), to be given by Evelyn Vore, age 12 years, on Thursday evening, November 4, at the Y. W. C. A. auditorium.

Third public recital (student), to be given by Audrey Maxwell, age 10 years, on Thursday evening, November 18, at the Y. W. C. A. auditorium.

Fourth public recital (faculty), to be given by Mrs. Luella M. Davis, on Tuesday evening, December 14, at the Y. W. C. A. auditorium.

Fifth public recital (faculty), to be given by Miss Sara L. Keefe, on Thursday evening, December 30, at the Y. W. C. A. auditorium.

The program is as follows:

Prelude and Fugue in C Minor.....Bach
Sonate, Op. 2 No. 1.....Beethoven
Allegro, Adagio, Minuette, Prestissimo.
Berceuse Op. 45.....Henselt
Etude Op. 2 No. 6, "If I Were a Bird" .....Henselt
Valse (Posthumous).....Chopin
Valse Brillante, Op. 34 No. 1.....Chopin
Wiengenlied, Op. 49 No. 4.....Brahms
Gavotte.....Gluck-Brahms
Maiden's Wish.....Chopin-Liszt
Consolation No. 2.....Liszt
Der Lindenbaum.....Schubert-Liszt
On the Wings of Song...Mendelssohn-Liszt
The Earliking.....Schubert-Liszt

Mr. Colvin and faculty of the Colvin school extend to you a cordial invitation.

Reserved seats may be had without charge by calling at the school three days before the recital or by sending stamped addressed envelope with request as to number of tickets desired.

Walter Wheatley's European Career.

A native of Missouri, Walter Wheatley, the operatic tenor, followed the popular dictum of the present and saw America first. After several tours of the United States and Canada in concert and opera, Mr. Wheatley, on the advice of the late lamented Mme. Nordica, sailed for Europe. One year from the date he sailed he made his debut as Turridu in "Cavalleria Rusticana," in London, being associated on that occasion by world famous artists. Receiving a veritable ovation he was immediately engaged, not only for the balance of that season (1907), but sang the two following seasons at the famous Covent Garden. After which he sang several seasons with the Royal Carl Rosa Opera company, the oldest in the world.

During the seven years abroad Mr. Wheatley sang at the Opera Comique, Paris; the Scala, Milan, and the Teatro del Corso, Bologna, Italy, at which latter place, he sang the season of 1912-13, after which he was re-engaged to sing at Covent Garden, during which he signed to sing at the Century Opera House, New York, where he holds the record of all the principal singers of singing 101 performances of twenty-two different operas in one year.

During all his public career, Mr. Wheatley has been besieged with pupils, who, hearing him in public, desired to learn his method. Among them can be named some well known English concert singers.

In conversation with The Bee representative Mr. Wheatley made the statement that he considered the west the coming field for the better class of artists and looks forward to a great musical future for Omaha. He is backing his opinion by taking up his residence here.

Jessie Florence Conaway.

Miss Jessie Florence Conaway, teacher of artistic speech and song culture, spent her summer vacation in New York City, where she studied voice with prominent foreign and New York artists and did dramatic work with Madam Pilar Moren, the distinguished French-Spanish actress and pantomimist, who has attained a world-wide reputation and has received favorable comment from hundreds of America's foremost people, among them Thomas Edison, who says: "Pilar Moren is the greatest living exponent of the silent drama."

Frank Mach.

Frank Mach, solo violinist and instructor, studied a course with Prof. Jan Marak of the famous Prague conservatory of music, where Kubelik and other world renowned violinists studied. He made wonderful progress, receiving an excellent recommendation from his instructor.

Mr. Mach comes from a noted musical family, his mother's uncle, Bedrich Smetana, is famed the world over as one of Europe's greatest composers. He made many musical friends while at Prague, and also had the pleasure of playing with Jaroslav Kocian, a world famed violinist, at a mid-ocean concert on board the ship Le Bretagne.

Mr. Mach has gained the reputation in musical circles as a genius of wonderful abilities, getting together an enormous class of promising pupils, through his honesty and perserverance. Many of his pupils are making a brilliant success wherever they perform, displaying rare technical and interpretive abilities.

Mr. Mach has stayed here through his determination of making good in his home town, receiving offers from different conservatories, which he rejected. His aim is to make Omaha a violin center. Through the reports that are coming in he is succeeding. All of his pupils leaving the city and studying under celebrated teachers are receiving much comment on their artistic foundation. In a letter from Miss Margaret Johnston, who had moved to Chicago, she writes: "Mr. Maurice Goldblatt was very pleased with my work from you. He said once: 'You may give your last teacher my compliments.'"

Mr. Mach has many such flattering letters.

Voice Specialist.

Lena Ellsworth Dale, soprano and teacher of singing, announces the opening of her vocal studio for 1915-16.

This is Mrs. Dale's tenth studio opening in Omaha, and as in previous seasons, she will specialize in voice method and proper breath manipulation. Graduating from the Angola, Ind., Conservatory of Music, at 16 years of age, after having acted as assistant teacher to her father since her fourteenth year, she went to Chicago and there continued her study under competent vocal teachers for several years. In the capacity of assistant teacher in three Chicago studios, Mrs. Dale had exceptional opportunity for studying different methods of singing and the finer points of artistic interpretation. (Mrs. Dale was director of music at Hanscom Park church for five years and soloist at the First Presbyterian and Temple Israel five seasons.)

Singing much in public, both in concert and in church, Mrs. Dale has had ample means of demonstrating her theories relative to pure singing, tone and has become convinced that months of conscientious study and work upon tone placement and breathing, must precede the singing of many songs. Mrs. Dale was soloist with the Denver Symphony orchestra in 1913 and expects to sing at Chautauqua, New York, next season.

For some time this summer she coached with Mrs. Middaugh-Babcock of New York City. Mrs. Babcock being assistant teacher to Louise Trimer and an expert coach in French music.

Miss Nellie F. Green.

Miss Nellie Green opened her dancing school September 21 at Prairie Park club house, Twenty-sixth and Ames avenue. Miss Green is the daughter of Mr. and Mrs. George B. Green. Her first public appearance was at the age of 5 years, when she danced both a solo dance and also in the ballet in "Tales of Mother Goose," a fairy play given in South Side. Miss Green last winter assisted at the Fremont dancing school in Fremont, Neb., and is recognized as a teacher of talent. She is a pupil of Mr. Chambers of Omaha. Mill Green will have adult classes and assembly on Tuesday evening for those wishing to learn the new dances and will give children classes on Saturday afternoon. Private lessons by appointment. Telephone Harney 4638.

Miss Anna E. Glasscow.

Having taught voice culture and piano for the last sixteen years, Miss Anna E. Glasscow again opened her studio at 503 Karbach block. The success attained in the last year has decided Miss Glasscow to add another piano to her artistic color-blending studio. Miss Glasscow is prominent in chorus work in Omaha and vicinity and has a large number of pupils in both voice culture and piano. Anyone contemplating a musical education will profit by calling at her studio and getting a full understanding of her methods. Descriptive recitals will be given this coming year at her studio.

Miss Loretta De Lone.

Miss Loretta De Lone, recently solo harpist of several of the largest symphony orchestras and teacher of harp in many of the eastern colleges and schools, is now established in her studio, 306 Lyric building. During the coming season Miss De Lone will engage principally in recital, concert and teaching. She has proven that the harp is not a difficult instrument to learn and that results are accomplished quicker than on any other musical instrument. Harps can be rented by those who wish to study before purchasing an instrument. Those wishing such an advantage should apply early in the season. The New York Musical Observer says of Miss De Lone's harp playing that "it was the most musicianly and artistic ever heard in New York." For particulars address Miss Loretta De Lone, 306 Lyric building, Omaha. Telephone Douglas 8704.

Since Miss De Lone's concert on May 2, when she presented the first trio of harpists ever heard in Omaha, there has been a growing demand for this classic instrument. The New York Musical Observer said of Miss De Lone's boys playing in Carnegie hall, that "it was the most musicianly ever heard in New York." During the season Miss De Lone will give a number of out-of-town recitals and will also give a series of studio recitals in the Lyric building, where she has a number of magnificant harps for the use of pupils, who are doing remarkable work. Miss De Lone has also a good following in Lincoln, where she has one studio day and will give a program at the University temple the latter-part of this month. Studio 306 Lyric Bldg. Douglas 8704.

Mme. Frances Baetens.

Mme. Frances Baetens comes from a family of musicians. Mme. Baetens began her study of music at an early age under competent masters, and finished her musical education at Stern's conservatorium, Berlin, Germany, where she studied for four years. She was at one time teacher of piano and harmony at the Iowa College for the Blind, Vinton, Ia., and was director of the music department of the Omaha Woman's club for two years. Mme. Baetens' wide experience, tireless ambition and deep interest in her work have brought splendid results and place her among the most widely known and successful piano teachers in and about Omaha, Neb., and Council Bluffs, Ia.

Mary F. Cooper.

The Mary F. Cooper dancing studio has achieved success by thorough preparation, natural talent and having the interests of the dancing public at heart. The classes will be held for this season as follows: Monday, child's beginning class, society dancing, 4 p. m. Evenings open for private club. Tuesday, teachers' class, 4 p. m.; folk and ball room dancing. Evening, business woman's class, aesthetic folk and society dancing. Wednesday, beginners' class for children in artistic dancing, 4 p. m. Evenings open for private club. Class for high school girls in artistic dancing, 3 p. m. Thursday, beginner ladies' class in exercises, folk and society dancing, 10:30 a. m. Advanced class for children in artistic dancing, 4 p. m. Evenings, private club (filled). Friday, advanced class for ladies, artistic and society dancing (filled). Saturday, all children's classes of week meet at 10:30 for cotillion figures, ball room etiquette and general social dancing 10:30 until 12. Afternoon, private lessons or classes. Evening, high school club. Enroll now, as classes are all limited and many nearly filled.

Effie Steen Kittelson.

Mrs. Kittelson is an indefatigable worker. The work of the studio includes the regular three-years' course for graduation, which includes voice, technique, physical training, pantomime and dramatic art.

Frank E. Strawn.

Frank E. Strawn, pianist, was born and reared in Omaha, and is quite well known here. He studied under Mr. Borglum from 1904 to 1907, inclusive, along with Cecil Berryman, Miss Mack and Miss Davis, who have also gained much local renown. Mr. Strawn has given recitals at the Schmoller & Mueller auditorium and at the Borglum studio, and then went into orchestral work.

Signe Christensen.

Miss Signe Christensen is a pianist of decided talent and highly indorsed by the Liebling method of instruction.

Her persistency and winning ways make every one appreciate her real worth.

Regardless of the size of Miss Christensen's class she never neglects one, even to the smallest detail.

She has presented several of her pupils in recitals and reports that she has an unusual large class for the beginning of the season.

She is organist of the Swedish Mission church, corner Twenty-third and Davenport streets, and leads the choir of forty singers.

Walter B. Graham.

Mr. Walter B. Graham, the well-known baritone, has established himself not only as a vocalist of first rank, but as a most successful teacher. His studio in the Wead building is open now for the student of voice, and he is giving his personal attention to those who consult him. Mr. Graham has studied much abroad, and has been the recipient of much praise and commendation from artists of highest rank. Jean De Reszke says of his voice: "You have made marked improvement. Your voice is now well placed, capable of much more power; the quality is beautiful and your pianissimo is perfect." Oscar Seagle, teacher and critic, of Paris, says, "You have made splendid progress and should have much success in your work." Mr. Graham's voice has been greatly praised by critics in America, and his pupils also have won very favorable notices on their public appearances.

Genevieve Hauflaire.

Genevieve Hauflaire, who has established herself at the Rome, as an authoritative instructor in dancing, says:

What are the new dances? That is the question being asked just now. The names of the popular social dances in the east are the one-step, slow fox-trot, which is not a fox-trot at all, but a combination of the one-step and two-step done to fox-trot music; the Balboa, which is a combination of one-step, two-step and rag waltz, and can be danced to any Castle walk; then the syncopated waltz, which is very pretty and full of rhythm. There is a tendency among dancing people for more rhythm and to do away with the eccentric in social dancing.

To the growing child dancing is a very important factor. The child who dances developes symmetrically and never reaches the gawky, self-conscious age. It is really painful to a child to know it looks overgrown and a ll hands and feet, and some kind friend is sure to remind such a child that it will outgrow the defect, which only tends to make the child more self-conscious. Many a child is accused of being sullen and ill-natured, when it is only self-conscious and lack of poise.

To the man or woman who can dance, business and family cares are lightened. You relax mentally and physically. If you are mentally tired and your nerves worn to a frazzle, try dancing. If you don't know the new steps don't let it bother you, but just get on the floor and dance. You may be able to invent a new one and put one over on the Castles; but however well or poorly you dance—dance. Each time you try you will do better than the time before and get more benefit from it. If you are afraid people will see you, turn on the Victrola and dance in the parlor and see if you don't benefit by the exercise.

Beulah Dale Turner.

Some of Beulah Dale Turner's recent engagements are the following:

August 1—Soloist First Congregational church, Omaha.

August 8—Missouri Valley chautauqua.

August 29—Re-engagement, First Congregational church, Omaha.

September 1—Soloist, Omaha Style show, Omaha.

September 10—Letter carriers' reception, Commercial club, Omaha.

September 11—Soloist, pipe organ dedication, Ashland, Neb.

Later bookings:

November 2—Tuesday Musical club, Fontenelle hotel.

November 3—Grand Army of the Republic program, Young Woman's Christian association.

One of Mrs. Turner's greatest successes last season was her appearance in recital before the exclusive and well known Fortnightly club of St. Joseph, Mo.

Miss Maude Kendle.

Miss Maude Kendle has reopened her studio and a large number of pupils are beginning their studies for the season.

Miss Kendle's wide experience and successful work during the last few years have made her one of the recognized professional musicians of Council Bluffs, where she has established a reputation as a most conscientious and successful instructor.

She has always been a sincere student and as her musical education has been very thorough, she is enabled to impart this knowledge to the students in a very

(Continued on Page Four—Col. Three.)

Miss Olive Seymour
(Pupil of Max Landow)
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—OF—
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Pianoforte and kindred branches of music taught. Students prepared for public performances and teaching career.
Among season's school activities are five individual Piano Recitals to be given by Students and Faculty at the Y. W. C. A. Auditorium, as follows: October 21st, November 4th, November 18th, December 14th, December 30th.
Monthly "Program Socials" to be given at the school. Fortnightly School Programs.
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