

MUSIC

BY HENRIETTA M. REES.

FOR people outside of those who have seriously studied music realize the wealth of detail which it contains. One goes to a great recital and hears the singer present many poems on wings of song, or listens to the tone pictures which are presented through the medium of an instrumentalist. It is all so clear, so enjoyable and so easy that it hardly seems possible that it has taken even the greatest years to gain their enviable positions. And one of the most important parts of all their work has been the details.

Many kinds of detail enter into music. Details of the physical means are used either in the study of voice or of instruments. This includes all the details of technique, of muscular development by exercises. There are the details of observation—reading the notes correctly, the signs of phrases and all other guiding signs. There are the details of hearing, listening to one's own work to see that notes are not held that should not be, that a phrase is not only seen, but made to sound right, and that time is correct and chords which were meant to be played as one note should sound as they are written. Then there is the detail of looking up the meaning of all foreign words or unknown signs, which everybody who studies music must do as many times as necessary in order to remember them if they would play or sing correctly. There are the details of musical taste, which should be developed simultaneously with every new composition studied. There are the details of the last mentioned, but which include more. The details of musical taste would include a nicety of phrasing, clearness of passage work, and a sense of tone, while details of musical feeling would include a larger poetic grasp of the entire composition, the development of a feeling of rhythm; the details of thinking out puzzling passages so as to portray them most logically, the emotional details one might say. There are the details of memory, for no one either sings or plays in public nowadays with music excepting, of course, organists, who have enough to memorize without notes. Even though one does not memorize, the memory is taxed to remember the meaning of words, the fingering of intricate runs, the means used to gain effects at various places, the points brought out by the teacher and the reasons for so doing (provided the pupil was interested enough to ask or the teacher to give them). The teacher who teaches well instals upon the details. The pupil who plays well, no matter how simple the composition, has had to work out the details. The artist who is successful is the one who has thought out every minute detail.

And here is a point I commend to the Board of Education and our superintendent for reflection. In connection with giving credit for outside musical training in the high school, nobody can get through in music. If through their own or their teacher's fault, they have been negligent or careless in their work, and have not worked out any of the numerous details, there is no way to cover it up. Their singing or playing reflect all of their musical experience like a mirror, impartial alike to good and bad qualities. There is no chance of "misunderstanding the question." The honesty and conscientiousness of musical work will show up in the details. Some ideas in other subjects a general idea will convey the impression that the details are known and understood. In music the details are absolutely essential to give the general idea clearly. That is one reason for its great educational value. Every faculty must be alert in the study of it, and every faculty must be on duty at each worthy interpretation.

One day a teacher said to a high school pupil who was studying piano, "Shall I tell you something about your high school work? Your general average is usually B. You probably received a B in English last month and a B minus in mathematics." "How did you know that?" asked the pupil. "Did you see my cards?" "No," replied the teacher. "I can also tell you something else, you are a poor speller." "Now I am sure one of my teachers has been talking to you," said the pupil. "No," answered the teacher. "I merely guessed it from the way you study your music." If a friend is telling an anecdote and you do not listen to the details you miss the point. Likewise, if you are telling one yourself, and get the details mixed. Often in music the whole point of the composition is lost through the same fault. The details of music are its Leprechauns. He who captures one of these little fairies wins a purse of gold according to the old Irish lore. Do you remember the lovely song the Mendelssohn choir sang at one of its concerts about them? He who captures the details of music becomes richer too. In fact, his very musical standing is in direct proportion to his appreciation of them.

Musical Notes.

Miss Alice MacKenzie will be heard in song recital Wednesday evening, December 15, at the auditorium of the Omaha Conservatory of Music, Twenty-third and Harney streets, at 8 p. m. Miss Borglum, singing Miss MacKenzie will be singing a group of German songs, avoiding hackneyed numbers; a group of French songs, the aria "Roberto," in the coloratura, by Mayerbeer, and a group of English and American songs. As an innovation, Miss MacKenzie will give the first scene of act III of "Faust" in costume, with appropriate stage settings and acting. In her reception committee will be her pupils, Misses Lucile Dennis, Mabel Morrow, Christine Paulson, Hazel Long and Madeline G. & Goodrich, and Carl Taylor. The proceeds from this recital over the expenses will go to Christmas charities.

A program of sacred music will be given at St. Paul's Episcopal church, corner of Sixth street and Fifth avenue, Council Bluffs, Sunday afternoon, December 12, at 4 o'clock. Miss DeLone, harpist, will assist, and the soloists will be Miss Ethel Buxton and Miss Elizabeth Fry. There will be several numbers for harp and organ, and, besides the solo, duets and quartet, a duet by Miss Fry and Mr. Pitts. A male quartet, composed of Messrs. Empham, Clark, Kynette and Pitts, will also sing. The anthem will be "Teary with Me," by Dudley Buck, sung by Mr. Kynette and choir.

Claude Coyle is conducting the orchestra at the First Baptist Sunday school. Mr. Coyle is also director of the orchestra at the Council Bluffs High school.

After Virginia Davis presents Gertrude Anne Miller in a piano recital, assisted by Miss Marie Martin, soprano, pupil of Miss Marie Kitchin, Tuesday evening, December 14, at the Schmolzer & Mueller auditorium, Fort Omaha, and Farnam street. Miss Miller will be heard in

SHE WILL GIVE RECITAL AT THE OMAHA CONSERVATORY.



Miss Alice MacKenzie

numbers from Beethoven, Moskowski and other composers. Miss Martin will sing an aria and a group of songs. The public is cordially invited.

The pupils of Miss Ida M. Moran gave a piano recital at the Schmolzer & Mueller piano company auditorium, 1315 Farnam, Saturday at 3 p. m., to friends and parents of the pupils. Taking part were Misses Fern McCoy, Ruth Wick, Mildred Kasper, Eunice Nelson, Frances Murphy, Ruth Braden, Lorraine Newton, Helen Johnson, Hope Allen, Gene Mathews, Ella Chase, Emma Troup, Nellie Finkelstein, Lillie Rose, Kathryn Jensen and Clara Triem.

The following is in reference to a story printed in this column two weeks ago: "Dear Miss Rees—The air played by the orchestra with the 'Birth of a Nation,' represented as sung by Elsie Stoneman at the bedside of her southern soldier, is Henry C. Work's 'Kingdom Come.' It was probably as familiar as 'Dixie' itself. The song will be found complete in Joe Shapelle's collection of 'Heart Songs.' Sincerely, EMMA M'RAE."

A musical will be given Wednesday evening, December 15, at 8 o'clock at the Edward Rosewater school under the direction of the Chicago Symphony orchestra. The program will consist of songs by the Central High school Glee club and selections by the Commercial High school orchestra. The soloists will be Edwin Clark, Donald Smith, Edna Sterling, Hart Jenks and Arthur Rouner. Paul Minick, accompanist.

Mr. Bruno Steindel celebrated twenty-five years of service as first cellist with the Chicago Symphony orchestra. Last week by a festival of three chamber music concerts with Mrs. Steindel and assisting artists. This is a remarkable record and no doubt a record of Mr. Steindel's numerous experiences over this long period of years would prove interesting reading.

Max Landow gave his first New York recital on Sunday afternoon, November 8, at the Lyceum theater. He played Brahms's Sonata in Minor and works by Schumann and Liszt—Musical Courier.

Gillan Tells of the Scenes at Closing of Big 'Frisco Fair

J. M. Gillan, former manager of the Auditorium, who went to San Francisco to be present at the closing of the big exposition, has written of the stirring scenes of that last night and of the part Art Smith, the daring aviator, who was here two years ago and startled the Ak-Sar-Ben visitors by his numerous and daring gyrations in the air. Mr. Gillan says:

"The closing day of the great Panama-Pacific exposition was one of wonderful interest and enjoyment to the 400,000 people who thronged the grounds.

"The scene at midnight was one never to be forgotten. At the stroke of 12 President Moore began to turn off the lights in the magnificent Tower of Jewels. A moment of quiet and then, whoop, the air was full of fireworks and the shrieks of whistles that almost split one's head.

"Then Art Smith appeared over the bay, soaring high into the sky in the darkness with great streams of flame following his gyrations.

"When Smith finally took his plunge toward earth to make his landing the immense throng began to move toward the gates. The thing was done.

"As the light began to fade from the glittering structure one could hear many sobs from the multitude of people standing in silence in the Court of the Universe, waiting and watching for the last view of this marvelous illumination; and many a tear trickled down the cheeks of both women and men as darkness mantled the superb structure in a gloom that seemed almost pathetic. The people of San Francisco, and, in fact, nearly everybody who has visited the exposition, have loved that matchless 'Tower of Jewels.'"

"We have all been so impressed with that popular feature that we have almost learned to look upon it with a spirit of worship. It was so uplifting and wholesome and inspiring that everybody fell in love with its towering, scintillating beauty at first sight.

"President Moore turned off the switch and cut out the electric lamps in that beautiful structure, last night at midnight, but no human hand—no, not even God himself—will ever turn off the light that will shine forever and forever in the souls of those who looked upon that matchless piece of architecture.

"Tower of Jewels" will continue to throw out its myriad colors of cheerfulness, not only for the people of California, but to all quarters of the civilized globe; for millions of people have carried away with them the glittering image of that beautiful structure, on the tablets of their memory and in the fiber of their souls.

"The people of California deserve the congratulations of the world for planning and carrying to success this wonderful exposition. Considering the terrible conditions under which nearly all of Europe has been struggling ever since the exposition opened, it is indeed marvelous that so stupendous a project should have been carried to success.

"I shall ever remember the last few

days of this great exposition as one of the most interesting and profitable events of my life, and particularly the closing scenes and fading of the light from the 'Tower of Jewels.'"

Prof. Willett Will Address Mid-Term Graduating Class

The teachers' committee of the Board of Education decided that Prof. H. L. Willett of the University of Chicago will be the principal speaker at the joint commencement exercises of the mid-year classes of the three high schools on January 22.

The South Side class asked for separate graduation exercises, but the committee thought best to bring the three classes together. There will be seventy-five graduates from Central High, High School of Commerce and South High.

Prof. Willett spoke a few weeks ago to members of the Knife and Fork club when he made a favorable impression.

PERSONAL PARAGRAPHS

F. M. Coffey, state labor commissioner, is here for a week-end visit.

W. S. Baugher, general passenger agent of the Union Pacific, has returned from a trip south. He says weather and business is good in that part of the country.



Bessie Clayton At the Orpheum. Margaret Ryan At the Orpheum. Bertie Beaumont At the Orpheum. Ben Welch At the Gayety. Paul Griffith At the Krug.

IN THE art of toe dancing critics have declared Bessie Clayton supreme. She was last seen in Omaha as the solo dancer with the all-star jubilee of Weber and Fields. A distinction Miss Clayton lays claim to is that she is the only American dancer under contract with the French government, and is the one woman on the American stage authorized to wear the colors of the French Legion of Honor. Since she has firmly established herself in Europe and in America as a premiere danseuse, her coming to the Orpheum for the week starting today is to be reckoned as one of the leading events of the vaudeville season. Having been featured in "Miss Nobody from Starland" and "A Modern Eve," Bertie Beaumont and Jack Arnold came in a skit called "The Doctorine." It is a musical comedy in miniature. A feature that proved attractive enough to return over the circuit is "Love in the Suburbs," a breezy and snappy comedy sketch by Charles M. Dickson. It has a thread of a story, a human interest bit in it. Grown into womanhood, Miss Alice Lyndon Doll will return with a musical act that is said to entrance the eye as well as the ear. Mary Campbell and Jane Shaw, attractive and accomplished young women, assist Miss Doll. "The Traveling Salesman" and the Female Drummer" will be presented by Devine and Williams. Impersonations are promised by Richard Kean, a character actor of wide experience. Among those who will make their debut in Omaha will be Miss Lettzel, an attractive miss, who is known and billed as "queen of the air."

Another act of special interest will be the one contributed by the Tucano brothers. "They are making their first visit to the Orpheum. All over the circuit their work has been popular. For the motion picture fans nooks in the Vosges, France; varied scenery in the north of Norway and quaint and picturesque old Kuala-Lampur, in the peninsula, south of Asia, will be shown, and not only is it declared attractive and interesting, but depicts exotic of educational value.

For the week of December 13 the Orpheum announces a triple headline bill. One feature is usually headlined, sometimes two, but very seldom are three headliners played up. Three headliners that will constitute the distinction this particular week are "The Telephone Tangle," one of the biggest features in vaudeville; Frank Fogarty, styled "The Dubuque Minstrel," and Long Tack Sam, the Chinese humorist, who is one of the most unique figures in vaudeville.

The next attraction at the Brandeis theater will be the de Koven Opera company, on December 23 and 24, in an ambitious production of "Robin Hood." This is the company organized by Reginald de Koven, the composer, for the purpose of restoring the glories of English light opera. Heading the present company are Ivy Scott, dramatic soprano, from the "Madam Butterfly" company, who sang "Maid Marian" last season, and James Stevens of the Chicago Grand Opera company, who sang "Little John" last season. Another valuable member this season is William Schuster, who will be seen in the role of Friar Tuck. Others in the company from last season are Phil Branson and Tillie Saling, and the rest of the cast includes Cora Tracy as Alan-a-Dale, Ralph Brannard as Robin Hood, Marie McConnell as Anabel, Sol Solomon as Sir Guy and Herbert Waterous as Scallie.

As the attraction at the Brandeis theater for four days, beginning January 2, days of this great exposition as one of the most interesting and profitable events of my life, and particularly the closing scenes and fading of the light from the 'Tower of Jewels.'"

Report North as Bob Blake and Genevieve Russell as Beth Elliott in "The Traveling Salesman," a new comedy theater for the week starting today, will be something of interest to patrons of this theater, promises Manager W. W. (Billy) Cole.

This will be the fourth week of Omaha's popular stock company. The new bill is full of bright comedy, amusing slang and wholesome village humor. The story and action run through four acts of solid enjoyment. Bob Blake, a knight of the grip, meets Beth Elliott at a railroad station where she is ticket seller and operator. Beth shares her Christmas lunch with her new friend, who learns that the girl is about to lose some valuable property on account of unpaid taxes. There is a love interest and a counter plot, with a happy ending when Bob and Beth become husband and wife.

The Chicago Ladies' Orchestra has rehearsed a new program and will be in evidence. These young women have received a measure of the applause during the three weeks they have been here. Matinees will be given on Thursday and Saturday. Reservations may be made for any performance, and the same seats may be reserved from week to week by applying at the box office. The management once more calls attention to the policy of respectability being observed at the Krug, whose clientele is growing with each performance.

The Krug theater management announces that arrangements have been made for the presentation of the following plays during the weeks to come: "Parish Priest," "Tempest and Sunshine," "Niobe," "Broken Rosary," "Lion and Mouse," "Girls," "Spendthrift" and "Kindling." Manager Cole assures patrons of the theater that a careful presentation will be given of each play.

The bill at the Empress for the first half of the week promises to be one of the best vaudeville bills of the season. Out of the four acts three are real headliners. The first act heading the bill is the Four Regals in their most sensational and scenic production, "The Armorer." This is a real novelty and an act that has no equal. Vaudeville patrons have been enthused over strong men, but never have they been able to see an act which consists of four strong men. Emil Regal, the prince of strong men, holds a 200-pound anvil by his teeth, while his brothers beat it with sixteen-pound sledges-

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