

MUSIC



THE FLONZALEY STRING QUARTET.

Musical Calendar

January 23, John McCormack, tenor, in song recital under the auspices of the Omaha Retailers' association, Auditorium, 8:15 p. m.

January 25, San Carlo Grand Opera company in "Aida," by Verdi, under auspices of Tangier Temple, Omaha Auditorium, 8:15 p. m.

January 26, San Carlo Grand Opera company in "Faust," by Gounod.

January 27, San Carlo Grand Opera company in "Tales of Hoffman," matinee performance 2:15.

January 27, San Carlo Grand Opera company in the double bill, "I Pagliacci," by Leoncavallo, and "Cavalleria Rusticana" by Mascagni.

January 28, Katharine Kemp Stillings, violin recital, Metropolitan club house, 4 p. m.

January 30, Flonzaley String Quartet and Miss Corinne Paulson, presented by the Tuesday Morning Music club, Brandeis theater, 8:15 p. m.



MISS CORINNE PAULSON, PIANO

By HENRIETTA M. REES.

THE LIFE of the local musical editors is going to be quite metropolitan for the next ten days, as a brief glance at the preceding calendar of events signifies. It will not be metropolitan only in the number of events, but also in the character of them, for every one is a welcome one, and of musical importance. A great deal of interest centers around the appearance of John McCormack next Tuesday, as this is his first appearance in Omaha, although he has long been known by reputation and through his vast number of popular records. The San Carlo company and the other artists coming in recital and concert need no introduction to Omahans, as they have all been heard here before, and a previous hearing makes them anticipated with pleasure again. The yearly visits of the San Carlo company for the past few years have given them a warm place in the affections of all opera lovers, and the operas which they will present at their Omaha engagement are all well known and popular.

Katharine Kemp Stillings appeared last season upon one of the programs of the Tuesday Morning Musical club when she won the deep admiration of this critical audience by her remarkable violin playing. On Tuesday evening, January 30, the Tuesday Morning Musical club will give its third program of the season, when the Flonzaley String Quartet in conjunction with Miss Corinne Paulson, pianist, will be presented at the Brandeis theater. What seemed to impress the Flonzalez most on their last western tour was the size of the audiences that greeted them in contrast to the limited support accorded them on their first visit to the coast. In Fresno, for example, where only a limited audience heard them in a church two years ago, the largest auditorium was hardly large enough to contain the audience that greeted them. "Chamber music," commented Iwan Archambeau, the quartet's cellist, in a Los Angeles interview, "is not amusing, and it requires a cultivated audience. In Fresno a Buffalo Bill show was playing against us, and personally I should have preferred to have been a member of Buffalo Bill's audience, rather than of ours. But nearly a thousand people came to hear us, and this was our experience throughout the west. It is an inspiration to find a universal desire, even in the smallest communities, to seek musical education, and a willingness to hear us play. A glance at the members of the quartet is sufficient to impress one with the fact that they are men of unusual mental and artistic attainments. Adolfo Betti, first violin; Alfred Pochon, second violin; Iwan Archambeau, cello, and Ugo Ara, viola, represent the highest type of the true musician. The organization is generally looked upon as the greatest string quartet in the world.

In a recent issue of Musical Pianist there is a ballad entitled "Pianos I Have Struck," which humorously describes the various pianos to be found in different places, and their usual type. Among others are "Some I struck in Sunday schools, but 'Little Sunbeams' and 'Pennies Dropping,' not to mention harpkins between the keys had made a lasting impression." etc. "Some I found in the homes of ruglovers, where the rug was mightier than the piano; where the motherly pile took up all the tone left kindly by the daughter of the house." And so on, through the theaters, the chaletous tents, charitable institutions, what pianist does not know the type of piano found in each one of them as a general rule? This is not particularly related, but it brought to mind how very little attention the average person or institution owning a musical instrument pays to the value of its upkeep. If a person buys an automobile, he puts quite a sum of money into its initial purchase, but he realizes that his expenses do not stop there, but will continue in its upkeep, in the cost of gasoline, tires, and other incidentals, and the minute the least thing does not run right he attends to it and keeps it in first-class condition. But many a person will put the same amount of money or more into a piano, and thereafter pay no attention

to it. Of course a grand piano does not need the attention that is bestowed upon an automobile, but it should have a fair chance to give returns upon its investment. It should be tuned regularly, whether it is used or not, for a piano will get out of tune without use as well as when it is used, and if it is not used its action will stiffen and it cannot give of its best when it is rarely played. Differences in temperature are bound to affect the metal strings and the wood and change the quality of its tone. Many a piano with a little petting would last twice as long, hold its tune better and be of greater musical value. With string instruments it is the same; an owner of fine old instruments bestow the greatest and most reverential care upon them, for these persons appreciate the value of doing so.

But of all abused instruments in the matter of upkeep the poor pipe organ is the worst. Churches will pay all the way from \$1,500 to \$10,000 for a pipe organ for use in their services, and then will let it stand five or six days in the week during the winter at a temperature below freezing and on Sunday heat it up to from 60 to 80 degrees and then wonder why different stops are all out of condition. Then they send every few weeks for a tuner to fix it and pay him his fee, and wonder why it does not stay in tune, or else they let it go, and blame the organ because it doesn't sound well. The fact of the matter is that every tone of the pipe organ represents a pipe and these pipes are made of wood and different kinds of metal, according to the quality of their sound, and each carefully adjusted and regulated. These wide extremes in temperature affect the different materials in many different ways, and by contracting and expanding them make a difference in the quality and pitch of the tone, and are extremely hard upon the organ. Keeping it in condition is part of the upkeep. If only a nice organ could be partitioned off in some way and a little heat kept around during the severe weather, it would be cheaper in the long run than innumerable repairs and last much longer. Even small pipe organs are expensive and precious instruments. They cost too much not to be worthy of careful treatment to maintain their value.

It is disappointing news to many that Mme. Julia Culp, who was to have appeared in recital under the auspices of the Tuesday Morning Musical club on February 8, will not be able to fulfill her contract. The program which she was planning to engage some other equally welcome artist for this concert, and further announcement will be made as soon as definite arrangements are completed.

Musical Notes.

The Omaha Mendelssohn Choir will hold a full rehearsal this afternoon at 4 o'clock in the Army building, Thomas J. Kelly, director, requests that all members be present.

A piano recital by the pupils of Miss Annie E. Glasgow will be given at her studio, 503 Karbach block, Friday evening, January 2, at 8 o'clock. The program will consist of piano solos, concert, four and eight hand work. Those taking part will be Misses Rose Taylor, Lottie Stein, Anna Selchow, Mildred B. Wohlford, Gertrude Broadwell, Margareta Androsen and Master Virgil Taylor.

Pupils of Florence Bastier Palmer will meet in her studio on Wednesday evening to read the stories and study some of the principles of these arias of the operas to be given by the San Carlo Opera company this week.

The next monthly recital of Mrs. E. R. Zabriskie's violin and piano pupils, will be held Friday evening, January 24, at 8:15 p. m. in Thompson's hall, Room 181, Bee building. Admission is free and the public is invited to attend these recitals.

Martin W. Bush, pianist, assisted by Mrs. Bush, soprano, gave a recital at the Academy of the Sacred Heart last Wednesday. Mr. Bush played numbers by Sinding, Schumann and Brahms, and groups by Sebastei and Liszt.

Under the direction of the Presbyterian choir of York, Neb., Lynn Barken, tenor, of Omaha appeared at the Presbyterian church there Tuesday evening in song recital, winning enthusiastic praise from press and public in a varied and carefully chosen program.

Dr. Frederic C. Fremantel gave a lecture recital, "Red Facts and Fallacies of Singers and Teachers" before the music department of the Omaha Woman's club Thursday, January 18. Dr. Fremantel illustrated his lectures with songs.

A pupils' recital was given under the direction of Miss Helen Macklin in her studio on Wednesday evening, January 17. About twenty piano solos and duets were played. Readings were given by Dorothy Edwards, and vocal solos by Miss Macklin. On Sunday, January 21, at 3 p. m. a musical program will be given at the House of Hope in Florence by pupils of Miss Macklin and vocal pupils of Mrs. Millie Ryan. Friends are invited.

Omaha to Have Grand Opera This Week

A genuine purpose to provide grand opera for the people, at prices that are popular with everyone, seems revealed in the announcements of the San Carlo Grand Opera company, which, under the local management of Lucius Pryor, comes to the Auditorium on Thursday next for a three-day period. The San Carlo company is just what it pretends to be; no more, no less. As an institution it stands upon its own feet, erect in the pride of worthily earned success. It is managed by Fortune Gallo upon the safe and sane basis of being a business enterprise. His singers are paid the salaries which they can earn, and their reputations are based upon the effect they actually project across the footlights. There is a spirit of honesty and sincerity in the whole organization that has made for it thousands of friends in the cities visited, and that is sure to make it a great many more.

The San Carlo has come to be a national institution. Every singing teacher and singing pupil in Omaha should really attend these performances as a part of his or her musical education. There are four of them: Thursday, "Aida," Friday, "Faust," Saturday afternoon, "Tales of Hoffman," evening, "Tales of Hoffman," and "Cavalleria Rusticana" and "Pagliacci." The local promoter has provided rates which bring the performances within the compass of everybody's pocket book. Operas of every seeking novelties are reminded that, while the list of works to be performed is of the more popular character, the San Carlo management is quite within its province when it elects to produce these standard operas rather than those so-called modern compositions that would have no special appeal for the majority of opera patrons. The box office, Signor Gallo knows only too well, has the last word in grand opera affairs, and it is because of the futile attempt to stage novelties and so-called "present-day" operas that most companies have been obliged to abandon their season too early, or have suffered total collapse by reason of light patronage.

Verdi's spectacular opera "Aida," the opening opera Thursday evening, is promised upon an unusual plane of traditional beauty, and a competent cast of principals will be heard. These include Mme. Mary Kaestner, Mme. Maddalena Carreno, the company's new mezzo; Senor Manuel Salazar, the Spanish tenor; Signor Giuseppe Battistini, new Italian baritone, and the two sterling basses of the company—Signors Pietro De Biasi and Natalé Cervi. Chevalier Carlo Peroni will conduct. Tuesday evening's "Faust" in five acts complete, will be given with an entirely changed cast, save that De Biasi will be heard in his great role of Mephistopheles. A beautiful presentation of the tuneful and popular Gounod opera is promised.

Saturday's matinee production of Offenbach's light and scintillating opera, "Tales of Hoffman," offers much to the music patrons, because the work calls for an especially large and brilliant cast, and in it Messrs. Vaccari, the coloratura; Stella De Mette and Maddalena Carreno, both leading contraltos; Alice Homer, dramatic; Messrs. Sciaretti, tenor; Battistini, baritone; Cervi, basso; Dellemolle, baritone, and De Biasi, basso, will participate. It will indeed be a gala performance.

The double bill in the evening, as sung by two especially selected casts,



MME. MARY KAESTNER



MLLE. STELLA DE METTE



SIGNOR EUGENIO DE FOLCO

The detailed casts are as follows:

Thursday, January 25, 8:15 p. m. "Aida." Cast: Mary Kaestner, Maddalena Carreno, Giuseppe Battistini, Pietro De Biasi, Natalé Cervi, Chevalier Carlo Peroni. Musical director, Signor Carlo Peroni.

Friday, January 26, 8:15 p. m. "Faust." Cast: Mephistopheles, Pietro De Biasi; Faust, Salvatore Sciarretti; Gretchen, Maddalena Carreno; Marthe, Anna Haase; Valentin, Angelo Antola; Brander (or Wagner), L. Dellemolle; Marguerite, Luciana Rossini. Musical director, Signor Carlo Peroni.

Saturday matinee, January 27, 2:15 p. m. "Tales of Hoffman." Cast: Hoffmann, Edvige Vaccari; Antonia, Edvige Vaccari; The Post Hoffman, Salvatore Sciarretti; Giulietta, Stella De Mette; Nikolaus, Maddalena Carreno; A Voice, Alice Homer; The Spahnmann, Natalé Cervi; Creepel, Natalé Cervi; Nathaniel, Alice Homer; Lothar, L. Dellemolle; Schlimm, L. Dellemolle; Coppellius, Giuseppe Battistini; Dappertutto, Giuseppe Battistini; Tiresias, Pietro De Biasi; Cokenille, Luciano Rossini; Franz, Luciano Rossini; Turiddu, Luciano Rossini. Musical director, Signor Carlo Peroni.

Saturday evening, January 27, at 8:15 p. m. "Cavalleria Rusticana." Cast: Santuzza, Mary Kaestner; Turiddu, Stella De Mette; Lola, Eugenio De Folco; Mamma Lucia, Angelo Haase; Alfio, L. Dellemolle; Davide, Alice Homer. Musical director, Signor Carlo Peroni.

Followed by "Pagliacci." Cast: Noddi, Julia Darceles; Canio, Manuel Salazar; Tonio, Angelo Antola; Silvio, L. Dellemolle; Bope (Harlequin), Luciano Rossini. Musical director, Signor Carlo Peroni.

Katharine Kemp-Stillings Violinist at Metropolitan

Katharine Kemp-Stillings, celebrated violinist, appears in Omaha Sunday, January 28, as the third number of the concert course under the auspices of the Metropolitan Club House.

In securing Miss Stillings, Miss McCaffrey, manager of the Club House, feels that she is offering the "utmost" in musical talent to the Omaha music lovers. All that is good and true in violinist music is brought out by Miss Stillings, and her delightful simplicity of manner immediately captivates her audience.

Miss Stillings' musical education has been under the direct tutelage of such famous masters as the late Joachim of Germany and Leopold Auer of Russia. This technical training, together with a born musical talent inherited from her grandfather, Robert Kemp, known the world over as "Father Kemp," the originator of the "Old Folks Concerts" of a few generations ago, make this violinist's future assured of one brilliant success after another. Tickets may now be secured at the Metropolitan Club House, 2301 Harney street.

WELL KNOWN LEADER OF MUSIC IN OMAHA.



Mrs. Millie Ryan is just now observing the sixteenth anniversary of the establishment of her studio in Omaha. In those years she has developed many a beautiful voice, and has placed a large number of her pupils high in the opera world. Mrs. Ryan has recently published a revised and enlarged edition of her book, "What Every Singer Should Know," a carefully written treatise on the voice, its training and care. It is profusely illustrated, and contains much of information and advice that will be found of value to all singers.

Dr. Gardner to Be at St. Barnabas' Sunday

Beginning tomorrow evening at 7:45 at St. Barnabas' church, a series of meetings and conferences planned by the diocesan board of religious education will be held, with Dr. William E. Gardner, D. D., general secretary of the general board, to conduct the meetings. These meetings, which take place Sunday evening, Monday morning at 10, Monday evening at 7:45 and Tuesday morning at 10, are all held at St. Barnabas' and Tuesday evening there will be a special address to the Brownell Hall students at the hall.

Danes Celebrate Birth Of Society by Dancing

The Danish society celebrated its forty-fifth anniversary Friday evening in Washington hall with a supper and dance. Carl Nielsen was toastmaster. The speakers were Jacob Jensen, John Mathieson, P. S. Boien and H. T. S. Henningsen. The oldest members were Messrs. Boien and Mathieson, who have lived in Omaha fifty and forty-six years, respectively.

Let Dresher Clean It!

The Dresher Boys knew just what the public wanted, and filled the want. The inimitable "Dresher Service" commences the moment you have telephonic communication with Tyler 3-4-5. It takes nearly 100 people to do the necessary work—such as Cleaning, Pressing, Dyeing, Altering, Remodeling, Tailoring, Hat Making, Dress-making, etc., etc.

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Identified as Footpads, Men Plead Not Guilty

Edward Moore and F. K. Rodgers, alleged leaders of a gang of footpads responsible for several holdups of late, have been bound over to the district court on charges of robbery. Their bonds were fixed at \$1,500 each.

Joseph Young, night clerk at the Keen hotel, swore to the complaint against the two men. In police court they pleaded not guilty and waived preliminary examination. Rodgers demanded a separate trial.

Only Two Holdups Are Reported to the Police

Wholesale arrests of holdup suspects by the police during the last few days Friday night resulted in a decrease in robberies reported at headquarters.

James Morrin, 1813 Capitol avenue, reported that he was held up by two men at Ninth and Douglas streets and robbed of \$14 and his watch. He said one of the men had a gun.

James Casey of the Victoria hotel was strongarmed by two men at Thirteenth and Dodge. He lost \$5 and a watch.

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Mmes. Kaestner, Carreno; Messrs. Salazar, Battistini, De Biasi, Cervi.

FRIDAY EVENING—"FAUST"
Gounod's Masterwork.
Mmes. Darceles, Carreno; Messrs. Sciaretti, Antola, De Biasi.

SATURDAY MATINEE—"TALES OF HOFFMAN"
Offenbach's Delightful
Mmes. Vaccari, De Mette, Carreno; Messrs. Sciaretti, Battistini, De Biasi.

SAT. EVENING—"Cavalleria Rusticana" & "Pagliacci"
Doubtless Bill
(1) Mmes. Kaestner, De Mette; Messrs. De Folco, Silva.
(2) Mmes. Darceles; Messrs. Salazar, Antola, Dellemolle, Rossini.
Musical Director, Sig. Carlo Peroni, Sig. Ugo Barducci.

PRICES—\$5 to \$1.00, according to location. All seats now on sale at Auditorium box office. Mail and phone orders both from in and out of town still received and filled. Still good seats left. Local Manager, Lucius Pryor.

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