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Music, Art and Drama

Where to Go and What to See Of an Artistic Nature in Omaha

By GEORGE BARKER. STRANGER in Omaha with a hunger for good art and a few hours of daylight which he might call his own, might happily employ his time could he but know where our art treasures lie. But he would never, never find them if not especially directed by one of the initiated. The hotels exhibit no announcements of them, the police do not know of them and the conductors on the street cars could hardly be expected to mention them; yet who else might one ask? The Commercial club might tell of the Lininger gallery, but not everyone interested in art would have access to this kindly source of information.

But if through sheer luck or by accident he should find himself within the Lininger gallery at Eighteenth and Davenport streets he would there discover as much art as he could absorb and amusement and diversion would be his. Should he happen to be a supersensitive mortal in search of really great works, he would find in "The Philosopher's Den" a work of

the noblest qualities. For this work was painted before the days when artists went crazy over impressionism and contains the subdued charms that were fascinating to big artists forty years ago. The canvas has a lovely quiet old tone and is painted with rare ability, and it is safe to predict that this picture will still be considered great when many of the later day impressionistic works are hanging in dark cellars or store rooms.

Another praiseworthy painting which the discriminating art lover would find is the "Return of Spring" by Bougereau, which work put Omaha discredibly before the art world some twenty-six years ago, when a zealous religionist, shocked by the absence of clothing about the painting, hurled a chair against the dainty, chaste, nude figure, puncturing the canvas horribly. The late Mr. Lininger afterwards redeemed Omaha by purchasing the painting in Paris, after it had been repaired by the master himself. The painting was one of Mr. Lininger's favorites. While it was painted early in the artist's career, and is not as delightful as some of his later works, such as "The Bathers" in the Chicago Art institute, it is, nevertheless, a "Bougereau" and has much of the inimitable charm which made that artist's work so universally admired.

But should the art-hungry one not have received his fill from the contemplation of these older works, he will have but a short walk to the public library, where on the top floor he may see some of the choicest canvases to be found anywhere. It is not necessary for the lover of great art to travel half way across the continent, suffering inconveniences and expense and loss of valuable time to find works of the highest order, for to the right and to the left of the main stairway leading to the third floor, hanging eight feet above the height of the eye, are two masterpieces of which Paris, London or New York might be proud. Many of us have traveled thousands of miles to see less worthy works than these, which represent Davis and Dessar at their best.

A few steps farther, partly concealed in the dim light of the gallery, one may hunt out the finest examples of Robert Reid, Whitman, Couse, Redfield, Palmer, Meakin and of other artists perhaps greater in name if not in quality. Here the visitor may be filled with expressions as beautiful as dreams, finding qualities to cancel his

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Mme. Marguerite Melville-Liszewska

deepest longings. For the works which of their own intrinsic worth, shine of the artists whose masterful works hang reticently on these dimly lighted walls are not now producing the equal of these works. Many years hence, when another generation of artists stand before these immortal paintings, they will wonder how mere men, living so many years before, could have known so much and have painted so well. It is true that the most discriminating observer will not fail to be profoundly impressed by these works. The only pity is that the paintings cannot be seen in a light and environment more in keeping with their greatness.

Of course, there are private collections in Omaha of more than ordinary merit, but the visitor has but little chance of ever seeing these. But if there were nothing else of a highly nature, the collections before mentioned would be well worth a visit to Omaha to see.

Many letters of appreciation have been received from readers of the little pamphlet, "Without Prejudice," which was issued by the Art Guild last month. One article on the meaning of technic is especially fine and may be printed in these columns in the near future.

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MUSIC

Musical Calendar

February 19, Omaha Mendelssohn Choir and Minneapolis Symphony Orchestra, Omaha Auditorium, 8:15 p. m. Last number of the Associated Retailers concert course. February 20, Leopold Godowsky, piano recital, Brandeis theater, 3:30 p. m. Auspices of the Tuesday Morning Musical Club. February 25, Paul Reimers, noted tenor, Metropolitan club house, 3:30 p. m. February 27, Mrs. Louise Shaddock Zabriske, and Mrs. Edith L. Wagoner, first annual sonata recital at the First Christian church, Twenty-sixth and Harney streets, 8:15 p. m. February 28, Mme. Charlotte Lund, Norwegian soprano, in recital at the Y. W. C. A. auditorium, 8:15 p. m. March 3, 8:15 p. m., Mme. Marguerite Melville-Liszewska, piano recital, Brownell Hall.

By HENRIETTA M. REES.

CLASS lessons are considered in this editorial. The class lesson idea is a plan whereby a teacher essays to teach the uses of a musical instrument to a class of pupils, instead of to individual pupils private lessons. It is supposed to be a scheme whereby people can get music lessons cheaper than would be possible, otherwise, but as a matter of fact, this is not so. Class lessons are only successful in the practical study of an instrument as supplementary to individual lessons, where they have a place, and are of value in the advancement of general musical knowledge. Otherwise, in the opinion of many of the leading local teachers they are but a makeshift, in which a vast amount of time and a considerable amount of money accomplishes a minimum of result. Really, they are the most expensive means of studying music.

Even with the most competent teacher this is true, for progress is necessarily slow, and governed by the duller pupil in the class who constantly holds the others back. The teacher cannot possibly give to each one of the pupils the undivided atten-

tion individually which he could give in private work, attention which the innumerable details of musical education a pupil must know to progress—actually demand. For these reasons it is only under rare circumstances that good teachers will accept any class work of this kind and then only in small classes where they can listen carefully to unison work and devote as much time as possible to each member.

But in the hands of the poorly prepared or purely mercenary teacher the class lesson becomes a deplorable abuse, and many are the hopes and aspirations wrecked on account of it. Many also are the dollars which the teacher takes in under the false pretense of teaching poor people or their children to spare, dollars which they can ill afford to spare. The class assumes large proportions, and the individual tone is swallowed up in the general mass of sound. The teacher can not possibly hear and correct each one. Wrong notes slip in, bad habits are formed and wrong musical ideas become fixed in the mind, while the ear instead of being sharpened to discriminate between tones, becomes indifferent to discord. For this kind of work each pupil in the class pays a fee almost equal to the sum he would have to pay for private lessons from a good teacher. Many times there are good young teachers just starting who would teach for almost the same fee. Yet this kind of a teacher may have from ten up in a class, thus receiving more for his time while he gives less knowledge than any teacher in private lessons. Then, if later the pupil wishes to go on with his work, what is his dismay to find that he must unlearn all he has done and acquire new habits and a new point of view entirely. Nine times out of ten he becomes discouraged and gives it up, and a musical talent that with careful handling in the beginning might have been developed to bring much pleasure into the world is crushed out or blighted beyond recovery.

Class lessons with but two or three in a class have been tried with fair success in some voice and piano studios. These have resolved themselves into short individual lessons for each one and whatever the pupil may learn from listening for the rest of

(Continued on Page Five, Column Three.)

Omaha Musical Notes

Leopold Godowsky, who will appear in a recital at the Brandeis theater on Tuesday afternoon, February 20, under the auspices of the Tuesday Morning Musical Club, recently appeared in Denver and in Los Angeles. The enthusiasm was so great that he was brought from San Francisco for the second appearance. Here in Omaha, the outlook for a large audience on Tuesday afternoon also is most promising as music fans and music lovers are looking forward with much interest to the recital. This celebrated pianist, the program will begin promptly at 3:30 o'clock.

Mrs. Louise Shaddock-Zabriske, violinist, and Edith L. Wagoner, pianist, will present a novelty to Omaha audiences in their forthcoming sonata recital at the First Christian church, February 27. Although sonata recitals are given in many other cities, it just so happens that this is the first to be presented in Omaha. Both Mrs. Zabriske and Mrs. Wagoner are popular in musical circles, where their talent and musicianship have won them hosts of friends. Tickets for this recital are now on sale at the music stores.

Paul Reimer, tenor, who appears at the Metropolitan Club House next Sunday afternoon, is called the "Master of Lieders, Canon and Folk Song." Mr. Reimer appeared in Omaha before the Tuesday Morning Musical Club and made a magnificent hit last season. His program is most enjoyable, and the one to be given next Sunday afternoon will be no exception.

Madam Charlotte Lund, prima donna soprano, comes to the Young Women's Christian association auditorium for a concert on the evening of February 25. Although of Norwegian parentage, a grand-daughter of Ole Bull and a relative of Grieg, she is intensely loyal to America. Her repertoire is extensive, covering the French as well as the German, Italian and Scandinavian schools. Musical America says: "The marked applause indicated the audience's approval of Miss Lund's pure voice, her interpretation, skill and her variety of style."

Marguerite Melville-Liszewska, pianist, will appear in recital at Brownell Hall for the benefit of the building fund, Saturday evening, March 2. Madame Melville-Liszewska is making her second American tour this year, after many years spent abroad. For eight years, Mrs. Melville-Liszewska was assistant to the late Theodor Leschetzky. She has toured Germany, Russia, England, Scandinavia, Switzerland and Holland and appeared as soloist with many famous orchestras. Madame Melville-Liszewska is one of the few who have ever admitted into the Royal Conservatory for composition in Berlin. Two of her best known compositions are her sonatas for violin and piano, which have been awarded a prize in Paris by distinguished judges, and a quintet which has been played by the celebrated Rose quartet of Vienna and Prof. Dessau of Berlin.

One of Patrick O'Neill's pupils, William Hunt, goes to Red Oak this week to sing the double parts, Adam and Raphael, in the "Creation" with Miss Howard, who has come from Des Moines to study with Mr. O'Neill, expects to make a career in light opera.

Last Thursday evening pupils of Florence Basler-Palmer gave a musical for the Ben Hur Lodge in the Lyric building, assisted by pupils of Miss Mackin, Mrs. Kittelson and Mr. Brill.

This afternoon at 3:30 o'clock at the Old People's Home, 234 Wirt street, a sacred concert will be given by pupils of Florence Basler-Palmer.

"The Borendans," composed of performers on the mandolin, guitar, banjo and cello, are planning to give a concert about the second week in March at the First Christian church. Francis Potter directs the orchestra.

A party of Omahans went to Arlington, Neb., Thursday to assist local musicians in giving the cantata of "Paradise" by J. W. Lerman. Mr. Elmer directed the cantata. Mr. Carson sang the bass parts, Howard Siebers, tenor; Mrs. Elmer, soprano, and Miss Parguela Engle, contralto. Miss Marguerite Carnal was the accompanist. Arlington furnished a chorus of fifty voices.

The words of Dr. Edward A. Riney, a well known New York publicist, build up a beautiful picture of the all-powerful influence of music in the home circle. "Music in the family circle builds up the intimate relations between parents and children, between sisters and brothers, that are the basis of the finest feeling in life. Sharing in experiences such as hearing of the great master-pieces of music, brings the family circle closer. Music enlarges the life of the individual. Through music our own minds are strengthened and clarified. We are elevated so that we can share the experiences of the great human leaders. The passions, the emotions of life, moods of other times and of other people become our own. The things that can never be put into words are communicated by music." Therefore get music in the home in every possible way. If you aim to make your dwelling place the center of happiness, let the girls practice playing and singing to their hearts' content; let the boys whistle around the

home. There are signs of gladness and it would be hard-hearted and un sympathetic for anyone to stop them from giving expression to their happy thoughts.

James Goddard, bass of the Chicago opera company, spent a few days in Omaha this week. He will appear at the "C. W. Boat Relief Series" with Tallarot, pianist. The Red Oak Express says, "The singing of Miss Aikin and her gracious manner captivated all and she was repeatedly recalled for encores."

Miss Gertrude Aikin, contralto, pupil of Mr. Graham, recently sang with great success at Red Oak, assisting on the "C. W. Boat Relief Series" with Tallarot, pianist. The Red Oak Express says, "The singing of Miss Aikin and her gracious manner captivated all and she was repeatedly recalled for encores."

A program will be given by pupils of Miss Alice Mackenzie in her studio, Sunday, February 18, at 3 p. m. On the Sunday following the program will be given at the Young Women's Christian association studios. Those who will take part are Misses Helen Trent, Hazel Long and Mabel Morrow. Mr. Joseph Bristow, Mrs. Margaret Sharples, Miss Mabel Morrow, Mrs. Maria Brillhart and Messrs. Wallace and Gray.

The Concordia Singing society will give an afternoon concert Sunday, February 19, at 3:30 p. m. at the Omaha Music Verden, Seventh and Cass streets. Besides seven vocal numbers the program will include a quartet of violin music, including a duet for violin and clarinet, played by two members of the society. The program will also include two solos, and a one-act comic opera will be given. Miss Helen Mackin and Mrs. Dierbow will act as accompanists.

The pupils of Miss Ida M. Morse will give a piano recital Thursday evening, February 22, at 8 o'clock at the Schmolzer & Mueller Piano company, building, 1111 Farnam street. Pupils taking part are: Misses—Marianne, Mary, Miriam Reigsten, Sarah Johnson, Helen Lewison, Eunice, Ruth Wick, Ella Chase, Adella Triem, Mary Houck, Loretta Flood, Beulah Phillips.

Mrs. Mary Flanagan will assist with a vocal selection. The public is most cordially invited.

Mr. Charles Coyne, violinist, has moved to 317 First Street. Mrs. Coyne is directing the orchestra in the Cossell Bluffs school.

Miss Loretta De Lone is arranging a most unique program for Palm Sunday evening, consisting of sacred numbers, harp classics and melodias, to be presented at the Hotel Pontonelle. According to eastern music critics Miss De Lone is America's foremost young woman harpist, and the most artistic and artistic performer of harp classics, as well as soulful interpretation of favorite melodias.

One of the recent additions to Omaha's musical circles is Mrs. Louise Shaddock-Zabriske. She has been very successful in her piano work with small children in Portland, Ore. She is the wife of the well known organist, Mrs. Mater opened a studio in the Lyric last week.

The pupils of Miss Elouise Sheppard will be interested to know of her successful musical career since she left Omaha. Miss Sheppard received all of her musical training under Mr. Goodwal Dickerman and returns every summer to assist her former teacher in his school.

Following the remarkable evulsion given Mrs. Charles Coyne on her appearance with the Chicago Grand Opera company, the Victor Talking Machine company announces that she will make a special recording for the Victor. The two new Gall-Curt records just out are "Dearest Name," in Italian, and "The Departure," in Spanish.

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