

Music, Art and Drama

MUSIC

By HENRIETTA M. REES.

His interesting lecture the other day before the Fine Arts society and the Drama League, Granville Barker defined art as that little extra individual touch which a person gives to any work he may do through which he expresses his joy of living and pleasure in doing the work.

Memories of the Mendelssohn Choir concert in connection with the Minneapolis Symphony Orchestra of last Monday evening kept returning to the mind and will remain long in the minds of many who were present. There were so many excellencies about it. One could almost have filled an entire edition of the paper the next day in telling about them.

The executive board of the Tuesday Morning Musical club proposes that the constitution and by-laws be amended at the annual meeting, April 3, and desires to announce by way of explanation that, in order to simplify and avoid confusion and put all members on a level footing, membership for the following year shall be of two classes only—student and active—active membership not meaning active in a musical sense, as in former years, but active in that all members shall have all the rights and privileges of the club.

A pianist friend in speaking of the three classics arranged by Godowsky and played by him at his recent recital said, "He calls them free arrangements, and then makes them so difficult that they are free for very few others who can play them."

In Philadelphia recently the sale of a book entitled "8017 Birth and Death Dates of Living and Dead Musicians" was announced. The compiler of the record, said to be the only one of its kind in the world, was John Towers, who spent ten years in preparing it.

Boston, at its symphony concerts of last week, listened to music of the suite assembled by Mr. Busoni from his incidental music to Gozzi's Chinese play of "Turandot." Busoni is known all over the world as a pianist of remarkable technical and mental power, and a virtuoso of a distinctive imagination.

Under the auspices of the Chicago Symphony orchestra and the general musical direction of Frederick Stock, the conductor of the orchestra, many of the foremost choral organizations of that city have banded together for the purpose of a choral festival to be given in the Auditorium, Chicago, during the week of April 23. The orchestra—the normal membership of which is ninety—will be enlarged to 150 players, and the choral organizations to participate are the Apollo Musical club, the Chicago Mendels-

Musical Calendar

February 27, Louise Shaddock Zabriske and Edith L. Wagoner, first annual Sonata recital, First Christian church, Twenty-sixth and Harney streets, 8:15 p. m. February 28, Mmc. Charlotte Lund, soprano, in song recital, Y. W. C. A. auditorium, 8:15 p. m. March 1, Marguerite Melville Liszniewska, piano recital for Brownell Hall building fund, Brownell Hall, at 8 p. m. March 6, Tuesday Morning Musical club present Pablo Casals, violinist, and Susan Metcalfe Casals, soprano, in joint recital at the Brandeis theater, 8:15 p. m.

sonn club (of both of which organizations Harrison M. Wild is conductor), the Philharmonic society, O. Gordon Erickson, conductor; the Swedish Choral club, Edgar Nelson, conductor; the American Choral society, Chicago, conductor; the Chicago Singers, conductor; William Boeppler, conductor, and 200 boys from the Oak Park Forest (Chicago) High school, O. Gordon Erickson, conductor. The choral and instrumental ensemble will total 1,000. Gustav Mahler's eighth symphony—known in musical circles as "the symphony of a thousand"—will be the feature of, and the reason for, the festival. It will have three presentations, Tuesday, Thursday and Saturday evenings. Wednesday evening a miscellaneous program will be given, and on Friday evening an all-Wagner program.

Omaha Musical Notes

A musical service will be given this afternoon at 4 o'clock at All Saints' Episcopal church, Twenty-sixth and Dewey avenue, by the church choir, under J. H. Simms, organist and director of music. This choir will sing Part II of "Penitence, Pardon and Peace," a Lenten cantata by Maun-dee, the Magnificat from the celebrated Stanford service in D flat, and a beautiful Vesper song by Cowen, "Evening Brings Us Home." Charles Havartnek and George Compton will each contribute a solo.

Louise Shaddock Zabriske, violinist, and Edith L. Wagoner, pianist, at their first annual sonata program given Tuesday evening, February 27, at the First Christian church, Twenty-sixth and Harney streets, at 8:15 p. m., will play three important sonatas. These are the Casar Franck Sonata in A minor, consisting of four movements, Allegro moderato, Andante, Recitativo-Fantasia and Allegretto poco mosso; Sonata in D opus 12 No. 1, by Beethoven, containing an Allegro con brio, Theme with Variations I, II, III, IV, Rondel and Allegro; Sonata No. 2 in E minor, by Emil Sjogren, made up of Allegretto Moderato, Allegro Scherzando, Tranquillo and Con Furore. Each sonata is of a distinct type and the recital promises much of interest. Tickets on sale at all music stores.

A meeting of the Omaha Chlef club will be held in the public library building on the evening of Monday, February 26, at 8 o'clock.

Invitations have been issued for a recital by Miss Eleanore Rents, assisted by Ruth Gibson, contralto, on Sunday afternoon, February 26, at 4 o'clock, at Metropolitan club house. Miss West is known among her friends as a talented pianist of more than ordinary attainments, and Miss Gibson is a popular singer.

Marguerite Melville Liszniewska, at her piano recital, Saturday evening, March 3, at 8 o'clock, will play the Beethoven Sonata op. 111 in its entirety, the ever welcome Schumann Fantasia Stucka, by Schumann, and the Chopin Fantasia in E major, by Jor Ballade, C sharp minor Scherzo, and two smaller numbers, and the Liebestraum, by Franz Liszt. The concert Etude in G flat, by Moszkowski.

The Tuesday Morning Musical club will present Pablo Casals, violinist, assisted by Susan Metcalfe Casals, soprano, in recital at the Brandeis theater on Tuesday evening, March 6, at 8:15 o'clock. Of Pablo Casals' work as an artist, there can be no two opinions if one may judge from the praise heaped upon the Spanish violinist in America. The enthusiasm he has aroused has been nothing short of extraordinary. People have flocked to hear him as they flocked to hear Patti in her prime, and as they flocked to hear the great Paenaltini. The most enthusiastic tributes of all have come from his fellow artists, who are unanimous in according him the greatest place. "He is the greatest living artist who draws a bow," said Fritz Kreisler, recently.

This genius of the violinello, was born in Vendrell, Spain, in 1878. His achievements on the continent and in Great Britain have been of a character that place him quite in a class by himself among masters of his instrument. In 1912, the French government bestowed upon him the Cross of the Legion of Honor.

Susan Metcalfe Casals has also won many tributes from the press, among them being the following, from the Baltimore American: "The most beautiful and beautiful of her tones, of great tenderness and beauty, and she is able to sing with that absence of effort which is one of the rarest and most welcome characteristics of genuine artistry."

Paul Reimer's engagement to sing at the Metropolitan clubhouse this afternoon has been cancelled.

The social committee of the Young Women's Christian association presents Madame Charlotte Lund in concert at the Young Women's Christian association auditorium Wednesday evening, February 28 at 8:15. Although of Norwegian parentage, a son of a famous family, being a grandchild of Ole Bull and a relative of Edward Grieg, Madame Lund is nevertheless intensely loyal to America and was the first singer to give a concert of solely American composers in New York City. Mrs. Lund has appeared in grand opera in Rome singing Maria, Nedda, Marguerite and many other roles. Her repertoire is extensive and covers the French as well as German, Italian and Scandinavian vocalists. Her program here will hold two songs of special interest, "Bird of the Wilderness," which she has written in America recently, and "Hornemann is the composer, and the words are by the famous Wagner. "I Sent My Soul Through the Invisible" from the Persian Garden.

A bulletin of information from the department of music of Columbia university for 1917-1918 has been received. The department of music in this college was established in 1899 by means of the Robert Center Fund for instruction in music, an endowment presented to the university by Mrs. Mary E. Laddow, in memory of her son, the late Robert Center. A large library, including the entire works of the late Anton Seidl, and complete works of many of the great composers is connected with this department and courses of instruction are offered in musical history and all theoretical branches, and the several courses of music may be counted toward degrees.

Henry G. Cox gave a lecture on the symphony orchestra before the music department of the Omaha Woman's club last Thursday. Mr. Cox illustrated his talk by a large chart, tracing the development of the various instruments, and of their importance in the orchestra. A large audience was present.

WILL SING FOR THE Y. W. C. A. FUND.



CHARLOTTE LUND

Movie Inn Becomes More Popular With Each Week

The Movie Inn at Brandeis stores is proving more popular than the management had any idea it would when it was first conceived. Visitors to the auto show this week will no doubt be pleased at the opportunity to eat where they can at the same time view the pictures on the walls of practically all the famous screen stars.

New Work of Art in Our Midst

By GEORGE BARKER.

ENTERING the quiet atmosphere of the recently completed Presbyterian church one is inspired with such feelings as he might experience in the presence of mountains or the ocean. The soft warm light which falls from the stately windows gives a fascinating richness and mystery to the purely Gothic interior. The effect is strongly conducive to deep thought and content and the beholder is awakened to his finest sensibilities, feeling himself within the impressive realm of a master work which expresses something of the grandeur of the ever-present Eternal. To the artist the effect is most satisfying and his first impression is only deepened by further acquaintance. Indeed, this noble structure would seem to be an excellent addition to our architectural wealth.

The amateur picture buyer has but little to guide him in his purchases except the reputation of the artist whose work he seeks. Should a worthy painting happen to be the work of an artist without laurels the picture buyer often feels that he must smother his desire to possess it. If the artist involved displays a list of honors an inch long he is reputed "good" and the buyer considers himself fairly safe in his venture; if the list is three inches long the artist is reputed "very good" and the buyer feels himself quite removed from the zone of danger, while if the painter exhibits six prizes or more of awards, medals and inches he is reputed "excellent," infallible indeed, and the buyer dismisses all further inquiry from his mind, considering himself immune from error. Now where the picture buyer fails in supposing that because an artist is a medal man that everything coming from his brush is consequently good. Nothing could be farther from the truth. One might as well expect to find members of a family evenly matched in physical and mental attributes. And so the picture buyer is often unknowingly at sea.

J. Laurie Wallace will leave about March 1 for an extended trip east, where he will visit the art centers of the country, stopping in Minneapolis long enough to execute a few important commissions.

Miss Gay Williams, student at the Chicago Art institute, has been at home for the last week recovering from a slight illness, which may keep her from her work for another week. She expects to return just so soon as she will have recovered.

The exhibiting members of the Omaha Art Guild met informally at the residence of their treasurer on Saturday evening. Impromptu talks on various branches of art were made by several of the members. Mr. Wallace, art director of the Guild, gave a spirited discourse on modern portrait painting, illustrating his points with many fine reproductions from the work of Sargent, Zoulogo, Zorn and others. Music and other diversions filled out the evening.

Observations on Art. It is plain to the observer of pictures that there are as many denominations in art as there are in religion. Each brings some beauty from nature to the great clearing house of art knowledge. One may bring color and light, a second may bring form and detail, yet another quality. When a painter appears who belongs to no particular school, but who expresses the noblest qualities of all the schools in a message which is essentially his own, he wins the admiration of his fellow artists, which is more to him than the approval of the million.

Of the various important departments of painting, the one which requires the greatest susceptibility to truth, together with the most thorough mastery of art, is portrait painting. The great painters in all ages have at one time or another given their attention to portrait work. No other branch of art requires so much knowledge and skill, and since the advent of the camera the demands upon the portrait painter have been even more exacting.

One may notice that in our exhibitions the landscapes and idealistic paintings greatly outnumber the portraits. One reason for this is that it takes less ability to paint a credible landscape. For example, if a landscape painter, on account of his inability to draw truthfully, should add a few feet to the height of a tree, or set it forward or backward a hundred yards; or if he should lift a hill a thousand feet or more, or a distant cloud a mile or two higher in the sky, no one would be the wiser. Few.

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if any, would notice how far he had strayed from the truth. In fact, the landscape might even appear to better advantage. And so with color. Gross exaggerations will be tolerated. But if a portrait painter should add even a thirty-second of an inch to the end of a sitter's nose, or the off side of a cheek; or if he should turn the pupil of an eye so much as a hair's breadth to the right or left, he would lose the finer character of his subject, whose acquaintances would be up in arms at once. Besides, landscape work requires fewer facilities and consequently less capital. The out-of-doors being the landscapist's workshop, even a studio is not always necessary. Many a good landscape has been painted in the poor artist's bed room. Then, too, landscapes have a universal market, unlike portraits, which are usually purchased only by relatives of the subject.

Woman's Commercial Club Is Discussed Friday Night

Plans for a Woman's Commercial club were discussed Friday evening at a meeting of twenty-five business women held in Miss Katherine Worley's office in the Omaha National bank building. Another meeting will be held Monday evening in Miss Lora C. Duffy's office in the Van Sant college rooms.

Omaha Streets and Parks Get Very Good Rating

Omaha has 4.12 miles of streets per 1,000 population and is sixth of a list of cities of more than 100,000 population, according to a survey received by City Engineer Bruce. The park acreage of this city is 12.34 acres per 1,000 population, being fourth in the list mentioned. The area of Greater Omaha is thirty-one and one-half square miles.

Tries to Get Pension Through Mandamus Suit

Mrs. Mary Blake, widow of the late George Blake, a retired member of the city fire department, who died June 26 last, has brought mandamus action in district court in an effort to make the city pay her husband's pension. Mayor Dahlman and the city commissioners are named defendants in the suit.

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Marguerite Melville Liszniewska

A protegee of the late William Steinway and assistant teacher to Leschetzky, the world's greatest piano teacher, who appears at Brownell Hall on March 3d, is one of the few celebrated Americans who achieved brilliant triumphs in the musical capitals of Europe. This gifted American artist, who toured Germany, Russia, England, Scandinavia, Switzerland and Holland, has been placed in the foremost ranks of living pianists by musical critics and connoisseurs in this country and abroad and we recommend that all teachers, students and lovers of music will attend her recital. Marguerite Melville Liszniewska is not only one of the greatest living pianists, but is also a composer of rare ability, having been admitted into the Royal Master-school for Composition in Berlin. Like Paderewski, Rosenthal, Hofmann, Bloomfield, Zeisler, Joseffy and many other eminent musical artists, Marguerite Melville Liszniewska prefers and uses the



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