

# THOS. F. QUINLAN



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# MUSIC

### Musical Calendar

March 21—Rev. S. L. Dowd presents Patrick O'Neill in song recital, Brandeis theater, 8:15 p. m.  
March 22—Tuesday Morning Musical club present Mme. Galli-Curci, famous soprano, in song recital, Boyd theater, 8:15 p. m.  
March 27—Boston National Grand Opera company in "Tosca," with star cast, 8:15 p. m., management of Lucius Pryor.  
March 28—Boston National Grand Opera company in "Iris," by Massenet, with Tamaki Miura and other noted singers, 2:15 p. m.  
March 28—Boston National Grand Opera company in "La Boheme," by Puccini, 8:15 p. m.  
March 30—New York Symphony Orchestra, Walter Damrosch, conductor, and Erem Zimbalist, soloist; Auditorium, 8:15 p. m.

By HENRIETTA M. REES.  
TWO WEEKS more with a busy time for the music lovers. Galli Curci, the Boston opera, and the New York Symphony orchestra are three important events to come so closely together, in a season which has been well packed all

### WONDER SONG BIRD HERE ON THURSDAY.



ANELITA GALLI-CURCI

through with interesting events. It will be almost a novelty to have an opera in a theater again, but a very delightful novelty at that, and ought to meet with a hearty response from those who love the accessories as well as the opera itself. Stars listed for Omaha lead us to expect great things from this company, which gave such excellent productions last season. We haven't had as many orchestral concerts this season as last year, and that is to be regretted, for there is a steady and gradual growth of an orchestra loving public in our city, and opportunities to develop this taste are all too few and far between. Zimbalist as soloist is also interesting. But Thursday night of this week comes the most talked-of star for many a long year. Mme. Galli-Curci, soprano of the Chicago Opera company, and the sensation of the musical season, will appear in a song recital at the Boyd theater on Thursday evening, March 22, under the auspices of the Tuesday morning Musical club. The program will begin promptly at 8:15 o'clock and will be as follows:

1. a "Caro mio ben".....Giordani
- b "Per la gloria".....Benocci
2. a "Voi che sapete" (from "Le Nozze di Figaro").....Mozart

- b "Tarantella Napolitana".....Rossini
3. Bell Song (from "L'elisir").....Delibes (In Italian, with flute obbligato)
4. a "Menuet de Martin".....Debussy
- b "Les quatre ans de Rosette".....Chopin
- c Au bord de la Fontaine.....Chopin
- Pastourelles du XVIII Siecle avec accompagnement de Weckerlin.
5. a Pastorale.....Franzella (In French)
- b Menuet.....Debussy
- c "Danse de la Poupee".....Debussy
- Mr. Berenguer.
6. a "Little Dorry".....Sopalli
- b "Maiden's Wish".....Chopin
- c "Las Caroles".....Chopin (In Spanish)
7. Mad Scene (from "Lucia").....Donizetti (With flute obbligato)

The more I think about the organ recital by Mr. Zeuch, the more I wonder about the program he played. Surely it can't be that he does not play the larger organ numbers that he did not choose them. Is he one who feels so assured of his reputation that he does not consider it necessary to go to the exertion of doing so, or is he one of those provincial souls who lives in a big city buried in his music, as it were, and who thought he was coming out to some little western hamlet where "most anything would do? We were amazed, also, to have him announce that before he arrived on the morning of the concert he did not know the range and capabilities of the instrument. He could have found out with very little trouble, either from the Skinner company or the church committee, and schemed out his program accordingly. But how could he sidestep so many wonderful concert numbers for organ as there are, which would show off the wealth and glory of the instrument to the greatest advantage, it is hard to understand. There are the Mendelssohn "Sonatas," gorgeous things, and Omaha people greatly admire Mendelssohn; beautiful and majestic sonatas by Alexandre Guilmant, his "Marche Funebre" and "Chant Seraphique," a ravishing and impressive number; innumerable other works by the same composer, by Saint Saens, Bach, Widor and various other celebrated organ composers, including Borowski, and several Americans, from which he could have chosen an excellent and more representative program. There are brilliant and beautiful numbers, but, of course, they are not easy. They require considerable skill. Any one or two of these larger strictly organ numbers in place of some of the more trivial transcriptions would have added backbone to his program. An ordinary church organist could have played the program he did, and, without even thinking, I can name at least three or four Omaha organists who would have put up a much better recital program and played "America" and "The Star-Spangled Banner" more inspiringly in the bargain. The Presbyterians have not heard their new organ at the height of its resources, because the music presented did not demand them. Let us look forward to another time.

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|---|---|---|

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Free list positively suspended during this engagement

The indications are that all three performances will enjoy capacity business, and why not, for both press and public were lavish in their praise of the wonderful performance of opera given by this company upon the occasion of its first visit to Omaha, and, with the added attraction of two operas entirely new to Omaha, given where one can see and hear perfectly, as well as enjoy every comfort, our suggestion is to make your reservations immediately.