MUSIC

By HENRIETTA M. REES.

SHORT time ago we read an article stating that musicians were greatly inclined to overestimate their own importance. "Me and my work" was given as the excuse for a great deal of the unhappiness they bring upon themselves through ultra-sensitiveness. The article has been forgotten, but the phrase "me and my work" impressed itself upon our memory, and but the phrase "me and my work" impressed itself upon our memory, and thas been interesting to try and trace it do a certain extent. "Me and my work" are, of course, of the greatest importance to oneself. If one is married, perhaps they are of half as much importance to one's better half. To the other members of the family, perhaps a fourth is a good average. Of course, one's mother is interested in one's success, but she is not nearly as interested in the work as she is in the person, and in the person because he or she ! clongs to her (and if one of a large family, you are but a small per cent of her thoughts). Outside of one's family "me and my work," which per cent of her thoughts). Outside of one's family "me and my work," which ooms so large at a near view, becomes vastly minimized in perspective. The music of the musician, except when he plays for his friends, is to them of absolutely no importance, and they do not spend much of their spare time thinking about it. To the pupils it is only of importance when they are taking their lessons or practicing, and they do not spend much time thinking about it after their regular time is over. Out of sight, out of

la: time is over. Out of sight, out of mind, is the rule.

Musical people often wonder how certain effects they have gained and which have taken them unlimited hours and patience to accomplish, can make so little impression even upon their own musical friends. It often does make an impression, but most of the time the other musical friends are also busy thinking about their own work, themselves and their families, and they soon forget the keenness of it, because they do not have time to live it over continually as the one who has spent so much effort in gaining it. And the music of the most talented musician makes the ented musician in the content of the most talented musician makes the ented of the most talented musician makes the enter the enter the talented musician makes the enter the talented musician makes the enter the enter the talented musician makes the enter the ent Bohusia Y Pestal, Alexander Rohrbough, Ernest Stilling and Solomon Wintroub. Accompanists: Grace Wielling. Nora Fred and Anna Killian.

The following of Johanna Anderson's voice pupils will take part in the recital at the Young Women's Christian association auditorium, May 22, 8:15 p. m.:

All, so, is it any wonder that the many who liked one of the Liszt "Hungarian Rhapsodies" which a friend of his played, asked him to please play for another friend "that same little thing which you played for me the ther day?" It is sometimes quite enlivering from a humorous standpoint and of the times quite a hearthreaking jobt to people to awaken to a realization of how little their work means to other people. Yet, upon the other hand, how much does it mean to you if he is in fine form or not? And how much do musical people appreciate and enjoy the marvels of electricity, for example? And the friend who spends his life in it, who works out experiments which have taken him ays, and have given him the greatest satisfaction? How much do they think shout his work? They may mention him to somebody else as a sort of scientific chap, but his work hardly riples their surface. And he is probably just as much of a baby when it comes to his music as the rusical friends are when it comes to dectricity.

If we could only learn not to experiments which have taken him to somebody else as a sort of scientific chap, but his work hardly riples their surface. And he is probably just as much of a baby when it comes to his music as the rusical friends are when it comes to dectricity.

If we could only learn not to expect ment and the rest of the world and still remain on good terms with it.

Mrs. Hazel Smith Eldrige, contralled, and Miss Madge West, violinit, the relation of the plane were a many relations, and make were a many relations, and make were the and my work. If the could only learn not to experiment the ment of the world and still remain on good terms with it.

Mrs. Hazel Smith Eldrige, contralled the proper standard of the president

but from the same point of view with which we look at the other fellow better idea of what to expect from and his work, we would get a much the rest of the world and still remain on good terms with it.

Mrs. Hazel Smith Eldrige, contralto, and Miss Madge West, violingt, when they created two of the roles in the one-act musical play "A Record Romance," written by the musical editor of The Bee, and produced by the Omaha Woman's Press club at the Blackstone hotel. Both are well known in musical circles, but this was their first appearance in theatricals, when not only their musical talent but dragatic ability as well was called upon not only made good with the sudience as the cordiality of their reception proved, but also with the most particular critic, the author, Mr. Hugh Wallace and Mr. E. M. Sunderland are known in both musical and dramatic circles, and Mr. Sunderland are known in both musical and dramatic standpoints, for a local production, and to find such well suited music from a local composer as the song by Mr. Ben Stanley which was used in the play.

Musical Notes

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Helen Root, the 10-year-old daughter of Mr. and Mrs. Charles G. Root, will give a fectial at her home, 3906 South Twenty-fifth atreat, Friday evening, May 25. She is a pupil of Alice Virginia Davis-Berryman and will be assisted by Georgina Davis, a soprano.

Blanch Bollin, soprano, and Elmer Andreasen, organist, assisted by Luelia May Davis at the piano, will be heard in recital at the Plymouth Congregational church, Eighteenth and Emmett atreets, May 24, 1917, at 8:30 p. m. Miss Bollin will sing "My Lute" by Liddle, "Spring Song" by Well, a group of Schumann, Schubert and Hahn songs, some "Bird Songs" by Lehmann, and other

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GERTRUDE WIEDING

modern numbers. Miss Andreasen will play the Guilmant "Grand Chorus in March Form" Andante Cantabile from the "Fourth Organ Symphony" by Wider, "Tocatta" by Crawford and several shorter organ selections. The public is cordially invited

Frank Mach, concert violinist and instructor, will present his pupil, Gertrude Wieding, in recital at the First Baptist church Tuesday evening, May 22, at 8:15 o'clock. The following will assist: Eleanor Lear, pupil of August M. Rorglum, violin sextette; Mrs. H. Goettache, Isabelle Radman, Clara Schneider, Goldie Pred, Mildred Farrell and Mildred Bliss. Double quartet: Fred M. Fredericksen, Francis Gerin, Joe Herman, Edwin Katakee, Bohuslav Festal, Alexander Rohrbough, Ernest Stilling and Solomon Wintroub. Accompanists: Grace Wieding, Nora Pred and Anna Killian.

Filmland Favorites



PEGGEY HYZAND

Peggy Hyland, star on the Greater Vitagraph program, was born near Worcestershire, England, and was educated in Belgium. Her screen career found her employed in many productions in England, and also with the Famous Players and the Greater Vitagraph company, in which she has appeared in "The Agony Column," "The Green God," and was in the first picture that E. H. Sothern offered to the silent drama, "The Chattel." She has also starred in "Rose of the South," "Intrigue," "Whom the Gods Destroy," "Babette," "The Enemy," "Her Right to Live," "Womanhood—



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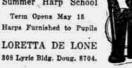
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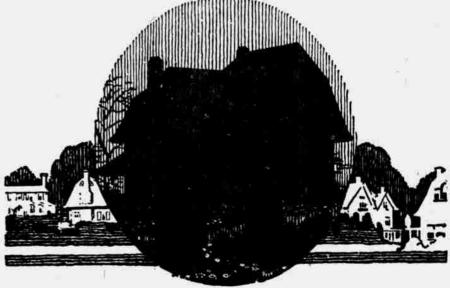
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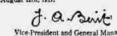
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