

Adelaide Kennerly EDITOR

WOMAN'S SECTION OF THE BEE

Ella Fleishman ASST. EDITOR

MUSIC

By HENRIETTA M. REES.

"IS IT FAIR," asks a local teacher, "for women who do not have to teach, to take musical pupils for merely a nominal sum, just to give them something to do? The teacher who depends upon her musical education to make her living cannot afford to compete with this type of teacher."

No, it isn't fair. If a woman who does not have to teach to make her living prefers to do so, because she loves it, or because there is demand for her services, she should not cut under the professional prices. The laborer is worthy of his hire, whether he is a laborer in artistic fields or anywhere else, and personal income has nothing to do with it. If a person has not sufficient musical education to warrant professional standing, she should not teach. If he has his services are worth as much as those of others who are also musically educated. If one can make any extra money which he does not know what to do with there are several hundred ways of using it to good advantage, in Red Cross or other war work these days. The average woman who teaches some friend's children just for fun and for much less than the professional teacher, she some times give up for her will many times be irregular, as housework or teas or matinees or other incidents will at times interfere, and she will think: "I'll change the lesson today or if it goes, I'll change the main issue anyway." The pupil will think: "Oh, well, it isn't fair if I were studying with a real teacher. She gives me lessons just for fun and so I do not have to work very hard." And the parents will think: "We are not paying much for the lessons, it doesn't matter so much if the children do not have them good. It is really more of a social than a business arrangement, anyway." That is one of the troubles. Even though the woman may be much better equipped than many teachers, she is not appreciated, unless it is a business or professional arrangement and held as such.

It is not fair to the professional teachers, it is not fair to the pupils nor their parents, nor is it fair to the amateur teacher herself.

Do you remember Ugo Ara, the viola player of the Flonzaley quartet, who appeared with them several times in Omaha? For the last six months he has been in the Italian hospital service, his place in the quartet being temporarily filled by Louis Bailly. Musical journals of the week contain an item from an Italian newspaper which took up a subscription for the children of the refugees of the invaded Italian provinces, which reads as follows:

"Among the various expressions of approval our undertaking has brought forth, there is one which we commend to the applause of all Italians, one which represents in the exquisite graciousness and spontaneity of its munificence an example of the character.

"It is the soldier, Ugo Ara, of Venice, who writes as follows: 'Highly Esteemed Director: 'I take the liberty of congratulating you for the intelligent and noble organization you are conducting in favor of the children of the refugees from the invaded districts. 'Herewith, I send my pledge of \$,000 lire. I wish I could give more. But, taking into account my former donations to the Italian Red Cross, and to the Institution of Bonomelli in Lausanne, this represents all I have left of the savings scraped together abroad during 14 years of work. 'I make this offer to my afflicted brother."

"Good music, when gay, will be really gay and frolicsome rather than smack of vaudeville and the foxtrot. If sentimental, it will not be mawkish. Poor music is over-dressed and over-spiced in orchestra score, using drums, xylophones, clappers, fies and gaitery of tin and tinsel rather than variety of color in the divisions of the orchestra.

"Good music is based on a greater chord variety. The poor is built over groundwork of but three or four chords and these are in evidence in every piece.

"What strikes the layman in all

ers of Friuli and Venezia without the slightest hesitation and with my whole heart." An interesting letter from Mr. Ara is also quoted, in which he tells of his experiences as a dishwasher and sweeper, before he was promoted to the medicating room, where he witnessed many horrible and magnificent things. When we hear of something noble like this it seems like a very small thing to pay a war tax, or buy Liberty bonds, doesn't it?

Edith Wagoner, pianist, and Mrs. David Stone, mezzo soprano, will be presented by the Tuesday Musical club at the Boyd theater next Wednesday evening, February 6, at 8:15 o'clock, in the fourth concert of the season. One of the interesting features of this concert is the fact that it is the only recital given by local artists under the auspices of the Tuesday Musical club this season. Mrs. Wagoner's work is known throughout her frequent enjoyable appearances in the past, and those who have heard Mrs. Stone are likewise enthusiastic about her singing. Mrs. Wagoner is the president of the Ciel club, which is composed of professional musicians.

The following program will be given:

- Sonata in E minor.....Grieg
Allegro moderato, Andante molto, Alla menuetto, Finale.
I.
(a) "The Thristle".....Maud Valeris White
(b) "To Daffodils".....London Ronald
(c) "Across the Hills".....
(d) "Blackbird's Song".....Cyril Scott
II.
(a) Glyceme Arlequin, from "Poppaui," Petite Suite (piano).....Florent Schmitt
(b) Le Vent—The Wind.....Alkan
III.
(a) "Sheep and Lambs".....Sidney Homer
(b) "I Came with a Song," Frank La Forge
(c) "When Your Dear Hands".....
(d) "The Bird of the Wilderness".....Edward Horstmann
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(a) Preludes op. 28, No. 3 and No. 10.....Chopin
(b) Mazurka, op. 30, No. 4.....Chopin
(c) Etudes, op. 10, No. 9, and op. 25, No. 8, "Butterfly".....Chopin
(d) Bolero, op. 19.....Chopin
V.
(a) "Like a Rosebud".....Frank La Forge
(b) "The Story of the Day".....H. T. Burleigh
(c) "Sunset in the Desert".....Gertrude Ross
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