

MUSIC

By HENRIETTA M. REES.

STRANGE, it is not, how many people start out with the intention of doing some one definite thing in the world, and after some few years have passed by, lo, they emerge doing something else? Often times it is the result of circumstances more than any effort upon the part of the persons affected which changes things. It isn't half so strange when people who do not start out with any special aim, do not get anywhere, or that people who do not start out with any special view will, through circumstances, gradually develop one, and eventually accomplish more or less of good in achieving it. Sometimes it is strange that people who start out with an aim finally evolve themselves through doing the same thing, and sometimes it isn't. It seems as though the main thing is to have some definite ambition to begin with, and to bend all one's energies to accomplishing it. Then, half the time, one will emerge successful at something else. This has often proven to be the case in the lives of the great musicians, and many instances of it occur today. Kreisler, it is said, started out to be a pianist, and developed into the greatest artist on the violin of his day. Galli-Curci first took the piano for her medium of expression, then later, discovering that she had a voice, she has become the most sensational singer of the present generation. The history of Melanie Kurt, Marie Barrientos and of many successful vocalists and violinists has started with an aspiration to become proficient pianists.



HARMONIQUE TRIO OF LINCOLN.

This should be a great boost for the piano business among music students, although it must be remembered that one swallow does not make a summer, and, too, that all birds are not swallows.

Seriously, though, to become a proficient pianist is one of the best roads toward becoming successful in some other branch of music. In a thorough and conscientious study of the piano the student has an opportunity to gain a musical foundation and familiarity with harmonic idioms that is of the greatest value in other musical lines. The student has the opportunity of gaining this, but does not always avail himself of it, for all too many piano students get sidetracked in the mazes of technique and learn but little about music itself.

It is a strange thing that, although many of the leading violinists and vocalists have forsaken the piano for another branch of music, but few of the leading pianists have forsaken any other instrument for the piano. The only one that I can call to mind is Harold Bauer, who will appear here in concert Wednesday evening. He started out to be a violinist, and at the age of 10 became so much of a prodigy that he made his debut in London, with great success, and followed it by many successful tours of England. He went to Paris, but endured many privations there, being unable to secure engagements as a violinist, while various opportunities were offered for his services upon the piano, at which he was somewhat skilled. He gradually gave more attention to the piano, and has risen to his present high position in the musical world through his attainments upon it. In his case, outward circumstances altered his course.

But after all, among the great musicians who have started out with one musical means and changed to another, it has not really been a change in aim. Their real aim was not to be merely a pianist, or a vocalist, or a violinist at all. Away back in the skeins of fate their ambition was recorded as that of becoming musicians, and the branch of music they used was but a secondary consideration. How wonderful it would be if all ambitious students instead of desiring to learn all there is about piano playing, or violin playing or how to use the voice, would just try to learn whatever they could about music.

Harold Bauer comes to the Boyd theater Wednesday evening, February 27, under the auspices of the Tuesday Musical club. His name is a celebrated one in the realm of pianists, and his playing brings the greatest pleasure and enjoyment through the many individual touches with which he interprets the master works of the great composers. Perhaps some of these touches are the result of his intimate knowledge of the violin and its capabilities, perhaps more of them are from the unorthodox way in which he worked out his own piano salvation. His ideas of piano technique are thoroughly delightful, frequently at variance with the most approved and sanctimonious paths of piano technic righteousness, yet upon the whole decidedly worthwhile and full of common sense. In "Great Pianists Upon Piano Playing" by Cooke, he expresses himself in very fully upon the subject. He refused to write a book upon piano playing a short time ago. "My whole life experience makes me incapable of perceiving what the normal methods of pianistic study should be. As a result of this I am obliged with my own pupils, to invent continually new means to meet the myriads of artistic contingencies as they arise and new plans for work with each student." But one wonders if that is not the most normal method after all. Through his own study he became convinced that while technical study and purely muscular training are necessary, that it was a mistake to practice technic at all unless such practice should conduce some definite, specific and immediate musical result. He believes it is the differences that count in art, not similarities. He does not believe in the even scale, feeling that each finger should be cultivated as an artist himself, according to its own special aptitudes. He does not approve of limiting the production to a certain kind of sound that is called a "good tone." He considers the matter of concentration of the highest importance in piano study, more than anything else. He does not approve of giving studies and pieces for technical purposes and cannot understand the idea of people "using the music of Bach" for technical purposes when they never seem to think of "inter-

preting Bach," who was the master of masters. Mr. Bauer's playing is the result of his own carefully thought out ideas, and it is of the kind that compels attention and admiration for its essentially musical qualities.

Membership sales of seats for this concert opens tomorrow, Monday morning, February 25, at the box office of the theater. Members of the club may reserve not more than five membership tickets in addition to

their own; extra seats may be purchased at the same time.

The music department of the Omaha Woman's club extends an invitation to all lovers of music to attend the open meeting which will be held on Thursday afternoon, February 28, at 2:15 at the Metropolitan club house. The program will be in charge of Mrs. Ray J. Abbott, and will be given by the Harmonique Trio of Lincoln, which consists of Mrs. Lucy Miller, violinist; Miss Lillian Eiche, cellist, and Mrs. La Rue Shire, pianist. The following program will be given:

- Andante "Dainty Dorothea".....De Koven
- "Love Hath Wings".....Rogers
- "Three Green Bonnets".....D'Hardelt
- "Entry Pipes".....Brewer
- "Happy Song".....Del Riego
- Mrs. E. A. Weathers.
- "Melodie".....Tschalkowsky
- "Norwegian Dance".....Grieg
- "Sweet Miss Mary".....Noidinger
- "Spring Song".....Wall
- "Hush".....Needham
- "I've Been Roaming".....Horn
- Mrs. E. A. Weathers.
- Trio Op. 27
- Allegro maestoso
- Andante tranquillo
- Vivace.
- Accompanist, Mrs. James Willard Snell, Madison, Wis.

Appoggiaturas.
Henry T. Finck of the New York Evening Post, in an editorial upon coloratura sopranos, says that he considers Lucy Gates, an American girl, a singer far superior to Galli-Curci. He does not think Galli-Curci's voice a luscious voice, nor especially warm in quality, and he does not find a slight variation from pitch at times "particularly agreeable."

The Chicago Opera company, in its New York engagement, took in about \$200,000, according to the New York Herald. Half of the performances, including all of Galli-Curci's appearances, were sold out.

Christine Miller, popular contralto, who has appeared in Omaha several times, was married February 11 in Chicago to Daniel M. Clemson of Pittsburgh. Members of the bride's family were present. Mr. Clemson is a widower and was formerly a partner of Andrew Carnegie. Musical America says he has fitted up a home worth \$500,000 for his wife.

Genevieve Vix, popular French soprano of the Chicago Opera company, married Prince Cyril Narischkin, February 9, in New York City.

Ysaye will conduct the next Cincinnati festival.

Musical Notes.
Miss Helen McAneny, a pupil of Martin W. Bush, will give a piano recital Tuesday evening, March 5, at Schmolzer & Mueller's.

The semi-monthly recital by vocal pupils of Mr. James Edward Carnal will be given on next Thursday evening, February 28, at the studio, 512-513 McCargue building, Fifteenth and Dodge streets, at 8 o'clock. Those interested in the study of voice culture are welcome to these recitals.

Christman's Fontenelle orchestra, Robert Cascaeden, director, will play at their program this evening the march from the "Wedding Suite," by Jensen, and a suite, "Scenes From Southern France," by Nicode. Besides these a Waldteufel Valse, a "Love o' Mine" selection, and three operatic excerpts from principal grand operas. As usual, No. 7 will be a request number. Mr. Cascaeden will play "Meditation," from "Thais," by Massenet as a violin solo.

Mrs. James Willard Snell, formerly Miss Grace Hancock, a well known Omaha pianist, has been spending several weeks in the city and several rather informal musical affairs have been given in her honor.

Mrs. Marie Bush Gundlach is in Portsmouth, N. H., where her husband is stationed at the present time.

Muriel Thomas, violinist, the pupil of Prof. Frank Macd, won the first and second prizes at a contest in Des Moines, Ia., on Thursday, February 21. Muriel, who is but 12 years of age, is the daughter of Mr. and Mrs. D. W. Thomas of Randolph, Ia.

Elizabeth Murray's Stories

"By virtue of the fact that she is a dialect comedienne, Elizabeth M. Murray, the beam of sunshine, has a fund of good stories that runs well over a thousand.

"It was Christmas eve in camp, and very cold at that," she relates. "There was a certain amount of confusion owing to the Yuletide festivities and leave and so forth, and one 'rookie' was unable to find any of his outer garments. He wandered about shivering and asking all his mates if they knew where they were.

"Has any one seen my b-b-blanket?" he demanded. No answer.

"Has any one seen my t-t-trousers?" Again no answer.

"Well, I'm jolly g-g-glad I have a n-nice w-w-warm pair of braces!"

Says Miss Murray: "Mrs. McTavish met Mrs. Brown on a country road. The former was carrying a queer looking parcel, and Mrs. Brown inquired as to its nature.

"Oh, aye, it's just some ham for McTavish, I bought frae Sandy in the town."

"Indeed so?" said Mrs. Brown, I'm thinkin' I'll be getting some."

"Arrived in town, she called at Sandy's provision establishment and demanded a pound of ham.

At the Theaters

(From Page Eight.)

crudely as in the days of Queen Elizabeth. Mr. Mantell points out that Shakespeare used, according to authentic records, all of the machinery for scenic effects the mechanical arts of his day could boast, and he believes the great dramatist would have been the first to take advantage of the invention of the electric light which has revolutionized stage art. For that reason, he has no conscientious scruples against making his productions as lavish and beautiful as possible. Mr. Mantell has surrounded himself, too, with a company of carefully trained players, selected from the best talent available on the stages of England and America. Heading this supporting company are Genevieve Hamper and Fritz Leibler. In all, 33 persons are carried.

One of the three headline attractions this week at the Orpheum is to be the amusing farce, "The Cherry Tree," in which Harry Green is to be George Washington Cohen, Fanchon and Marco, with their Frisco jazz band, are to be another steller feature, and the third will be Elizabeth Murray, equally popular in vaudeville and in musical comedy. The farce in which Mr. Green appears is the work of Aaron Hoffman, and reveals what distressing consequences might result from a rigid policy of truth telling. It is said that jazz music was unknown to New York until Fanchon and Marco traveled from San Francisco to Broadway. Their band is made up of five performers, chief of whom is Rudy Wiedefeld, billed as the world's premier saxophonist. Miss Murray is a special favorite over the Orpheum circuit. Only recently she closed her engagement with George M. Cohan in "The Revue of 1916." Herbert Clifton is an exceptional impersonator and satirist of women. Edwin George's juggling absurdities are the feature of his amusing act. Exhibiting sports of the frozen north, the Alaska trio offer a skillful skating act. Bee Ho Gray, versatile and amusing cowboy, is to appear with Ada Summerville and her trained horse, "Onion." A journey through central India will be pictures by motion photography in the Orpheum Travel Weekly, and Australian parrots also will be shown.

Ruth St. Denis will be seen at the Orpheum for the week of March 3, this time without Ted Shawn, her dancing partner and husband. Miss St. Denis has arranged a striking program of dances which includes "The Japanese Flower Dance," "The Moon of Love Waltz," "Rosamond," "The Nautch Dance," "The Dance of the North African Desert," "The Peacock Dance." Two big time special features are on the roster this same week, "For Pit's Sake," travesty melodrama, and Frank Crumit, styled the one-man glee club.

An important event in burlesque will be the appearance of the new "Auto Girls" at the Gayety theater the current week. The opening musical burlesque, "At the Movies," in two acts and seven scenes, is a concoction of hilarious episodes mingled together with a song here and there. The closing act is a farce from start to finish, introducing songs, medleys and musical ensembles. The cast is our old favorite Lester Allen, playing the title role; Joe Opp, John Barry, Irene Chesleigh, Jeane Wakefield, Babe Clark, Tony Correll, Ed Miller and Rodero. Today's matinee starts at 3. Matinee daily all week at 2:15.

The management of the Brandeis Hippodrome has secured a bill for Auto Show week of which it is proud. One of the big acts on the bill is the Seven Variety Dancers, consisting of four young women and three men, who present an exclusive dancing novelty. The Brandeis, man and woman, present feats of contortion, tumbling and gymnastics that demonstrate their ability. Charles Klass, an accordionist of great ability, presents selections of a wide variety. A sure enough gloom dispeller is Neal McKinley, the "Kernel of Them All." A comedy sketch is presented by Robert E. O'Connor and company, and the management states, in addition to the Seven Variety Dancers there will be another big feature act presented on the bill as an added attraction for Auto week.

Gus Thaler's Circus, "the speediest animal act in vaudeville," including dogs, ponies and a monkey, who perform amazing feats of leaping, jumping, etc., are the headline attraction at the Empress theater. Raines and Goodrich present a comedy offering, "The Village Cut-Up." A number of original songs are interpolated. Frank Bush, the American story teller, and Mollay and Hamilton, who offer a novelty acrobatic and barrel-jumping act, complete the bill for the first half of the week. For the last half, the bill is headlined by "Alice Teddy," roller skating and wrestling bear. Ogden and Benson, young men from the southland, are presenting a piano and singing act that is bound to register big with the lovers of good singing.

Emily's Voice.
Mrs. Bacon—Don't you think Emily sings with a good deal of feeling?
Mr. Bacon—Yes. But I do hope she don't feel as bad as it sounds.—Yonkers Statesman.

"What kind of ham will ye be wanting?" asked Sandy.
"Oh, the same kind of ham that you serve Mrs. McTavish wi'."
"Aw reet," whispered Sandy; "whar's your bottle?"

But one story that Miss Murray delights most in telling is about Elmer. Elmer was hailed into court on a charge of assault as a result of a poker game.

"Hit's jus' this here way, Mistah Judge," he explained. "Me an' seben other gemmen was a-playin' poker all quiet an' 'specterble. I wuz layin' for de gang to make a killin'. I already had three aces an was waitin' fer de foth to roll down. Sure nuff, here she comes soon an' I wuz just d' same as counin' all dat money mah own—an den I diskivered some fool niggah had er mah sandwich. Den it wuz dat I riz up an' fight."

"But what did you want to make such a fuss over a sandwich for?" asked the magistrate. "Couldn't you get another one for a dime?"

"Yezzir, I guess I could, boss—but but not like dat one. You see, dat sandwich of mine, what some niggah et when I wuzn't looking, was d' one whar I wuz er keepin' dem three aces."

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