

MUSIC

By HENRIETTA M. REES.

SHE WILL PLAY AT BOYD THURSDAY NIGHT

ONE of the most interesting documents it has been our pleasure to read in a long time is the bulletin (1917) No. 49, of the bureau of education sent out by the Department of the Interior of the United States government. This is entitled "Music in Secondary Schools," and is prepared by Will Earhart, chairman of the committee on music, and Osbourne McConathy, chairman of the subcommittee on the course of study in music. Mr. Earhart is director of public school music in the public schools of Pittsburgh, and Mr. McConathy of the School of Music of Northwestern University. These two had the assistance of a large committee of eminent instructors in music, chosen from all parts of the United States.

In preparing the report, two large aims were consistently held by the committee. The first was to prepare a platform sufficiently broad for all proper phases of musical activity, however diverse, found in the high schools of the United States. The second aim was to provide practical help for administrative problems, by presenting in detail plans that in nature and number are sufficient to fit a great variety of conditions.

The report is in 10 divisions and covers the following comprehensive field: (1) The value of music as a high school subject; (2) three types recommended for each type of pupils; (3) required versus elective attendance at chorus classes; (4) music courses recommended, taking up chorus singing, orchestra, glee clubs, music appreciation, theory of music and applied music, of school credit for outside work; (5) a plan for crediting outside study in music under private instruction; (6) credits for boys in secondary schools; (7) music for girls in secondary schools; (8) music for high schools; (9) music for girls' high schools; (10) the high school as a center for community music.

In discussing the value of music as a high school subject, a brief outline of what children learn in the elementary schools in music is given. Their short songs should have grace of melody and simple perfection of form, desirable both for musical experience and also to be consciously analyzed and valued. Technically by the end of the eighth year, the pupil should learn almost all elementary theory, and be able to sing at sight fluently and in parts simple hymn tunes, and to sing with enjoyment after some practice a number of the easier choruses from operas and oratorios, as well as some elaborate art songs and part songs. The values of music as a high school subject are stated and defined in regard to value for its aesthetic nature, its value as a socializing force, its value in the worthy use of leisure and its value as a vocational subject.

The three types of pupils are the little interested or nonmusical pupils, the interested but not particularly talented pupils, and the talented pupils. Chorus singing is recommended for the first type of pupil, chorus singing either required or elective, for the second type, supplemented with a course in theory of music, and music appreciation (both elective) and membership in glee clubs and for the third type of pupils the school should offer chorus singing, required or elective, orchestra, glee clubs, music appreciation, theory of music, and specialized training in vocal or instrumental work, all elective.

The arguments both for and against the required attendance at choral singing are presented, and the conclusions drawn are that "where the music interest is great, the committee recommendations required chorus attendance. Where the music interest is slight, and the singing ability weak, greater proportionate time should be spent upon the development of musical appreciation and less upon an effect at securing excellence in choral performance. Finally it is recommended that where the chorus singing is weak the glee club membership should be large, and where the chorus singing is good, membership in the glee club should be restricted and a superior type of performance required."

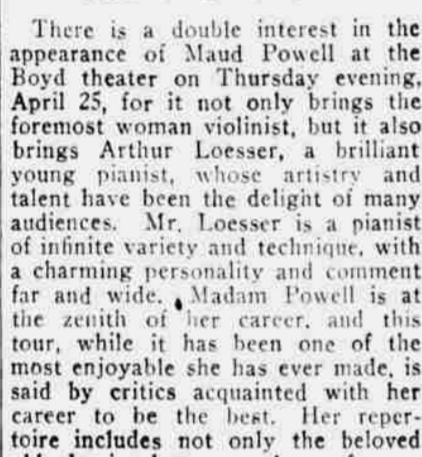
In a lengthy discussion of choral singing which is recommended for pupils of all ages, the following points are noted:

In the four-year high school the work of the different choruses should be sharply defined. In the lower years stress should be laid on the two points: first, the use of music as a means for emotional expression, and second, the development of a more intelligent understanding of the way music is constructed.

In choosing material for chorus singing it should not be forgotten that, although music may ally itself with sentiments of religion, patriotism, love of home, and so forth, and although it should never ally itself with less worthy associations, it is not to be valued because of this alliance. Music is essentially tone, and tonal discourse, and is beautiful as music in proportion to the beauty of tone, the beauty of tonal procedure, and the beauty and nobility of mood out of which it springs. Music in short need express musical thought only. Until this is admitted, understanding of musical beauty as a thing in itself can not be undertaken.

Music appreciation including a study of musical form, history, biography of music, and aesthetics of music is especially suggested for the last two years of the high school course, although courses in this subject for younger students are also outlined. Here, as in other lines, the use of mechanical music reproducing machines are advised.

The thing of all others which particularly impressed me is the outline of courses in harmony. These may be for two or more years, for at least two periods a week and in these the following features are recommended as invariable: Ear training, instruction in the principles of melody writing, harmonization of melodies (in preference to the harmonization of figured basses), harmonic analysis, freedom and musical proficiency in the use of harmonic material. "Every harmonic factor is like a new word in the student's vocabulary, and it is to be used by him in constructing numerous musical sentences until he is familiar with all its merits, powers



Maud Powell

There is a double interest in the appearance of Maud Powell at the Boyd theater on Thursday evening, April 25, for it not only brings the foremost woman violinist, but it also brings Arthur Loesser, a brilliant young pianist, whose artistry and talent have been the delight of many audiences. Mr. Loesser is a pianist of infinite variety and technique, with a charming personality and comment far and wide. Madam Powell is at the zenith of her career, and this tour, while it has been one of the most enjoyable she has ever made, is said by critics acquainted with her career to be the best. Her repertoire includes not only the beloved old classics but a number of new compositions, and the program now being prepared is designed to interest all classes of music patrons. Madam Powell is an American whom, born in Illinois, of pioneers of the central states. Her father was W. B. Powell, educator and writer, and her mother of Hungarian birth. Her uncle was the late Major J. W. Powell, whose explorations of the Grand Canyon caused congress to appropriate money to build and maintain a tablet in his memory. The pioneer instinct is strong in Madam Powell, and she explores new fields of music as readily as her forebears explored new lands and overcame new hardships. Madam Powell has been the means of establishing perhaps more "new" music than any other one artist. Her program will be: *Sibelius Concerto, D minor, op. 47* (Allegro moderato). *Cesar Franck Sonata, A major* (For piano and violin). *Duo: Mme. Powell and Mr. Loesser.* (In four movements). *Allergo ben moderato.* *Allergo.* *Recitative Fantasia.* *Allergo piu mosso.* *Chanson Indoue* (Rimsky-Korsakoff) *Dance of Elves* (Debussy) *Bazzini Piano solo:* (a) *Prelude* (Bachmannoff) *A Flat Waltz* (Chopin) *Butterfly Etude* (Chopin) *La Campanella* (Paganini-Liszt) *American groups:* (a) *Deep River* (Taylor-Powell) *Little Firefly* (Wah-wah-Lassus) *Four Old Tunes* (Caldman)

and special qualities; and free composition for the development of self-expression through music, the criticism of these efforts being directed rather to their success in fulfilling the student's intentions than to the details of technical accuracy except in

Four Recitals to Be Given At the Hotel Blackstone



MISS URSULA DIETRICH

The ball room of the Hotel Blackstone will be the scene of a series of recitals to be given Monday and Tuesday, afternoon and evening, April 22 and 23, at 3 and 8 o'clock. The recitals will be given by Miss Ursula Dietrich, pianist and composer from New York; Mrs. Florence Basler Palmer, one of Omaha's best delightful singers, and Miss Isabelle Radman, violinist. The recitals will be given with the assistance of the Artapello, whose power of reproduction is one of the achievements of the day. For instance, Miss Dietrich will play numbers arranged for two pianos, and while one piano interprets her own playing by means of the Artapello, she herself will play the second part on another grand piano.

those points which have already been studied in the class work.

The report also takes up the advisability of allowing credit for applied music study outside of the regular school course, and suggests a plan somewhat similar to that which is already in force in the Omaha High school which was adopted at the first of the present school year.

Personally, I think the recommendation of harmony as a high school course with full credit, is the most important step in this report, rich with its musical value and sense. Harmony is the grammar of music, and one should not expect to be a great singer or player before they study it any more than one would expect a person to be a great writer before he had studied the grammar of his language. The adoption of harmony into the high school course of the country and the selection of well-equipped, talented, musical teachers to teach it will be the biggest step in musical appreciation and in raising the standard of musical knowledge and culture which could possibly be taken.

When the Department of the Interior and the National Educational association in co-operation recommend such important changes and opportunities as these in the high school course the day is not far distant when our musical education will be more closely associated with our general education, and when the music teacher and the music interpreter will enjoy a much closer contact with the rest of the community.

Appogiaturas.
Aren't you glad that Maud Powell is going to play the Cesar Franck at her recital here?

Eugen Ysaye made a great success conducting the Cincinnati Symphony orchestra. Although widely known in Europe as a conductor he is known but slightly in that capacity in America, his former fame resting solely upon his violin playing.

Adolf Weidig, well known Chicago composer, sends word that when we finish our "Present Day Russia" sonata, published a few weeks ago in these columns, he hopes to play it. But we can't write any more until we know what else is going to happen in Russia!

Musical Notes.
A recital of piano music will be given by pupils of Jean P. Duffield at the Creighton Auditorium, Twenty-fifth and California streets, Tuesday, April 23, at 8:15 p. m. All interested are cordially invited to attend. The music selected is of a high quality and many of the participants will play double numbers. Those taking part will be: Misses Frances Egerly, Emma Ritchie, Emily Ross, Della Emerson, Marguerite Powell, Wynne Fairfield, Margaret Bourke, Anna Leaf, Grace Lawrence, Winnifred Schackel, Enid Lindborg, Margaret Past and Evelyn Ledwich.

A miscellaneous musical program was given in the Young Men's Christian association hut at Fort Omaha on Friday evening, April 19, under the direction of Miss Helen Mackin. Violin, steel guitar, piano, readings and solo dances were given by advanced pupils of Emily Cleve, Luella Allen, Helen Mackin, Effie Steen Kittelson and Willard Chambers.

Mr. Albert Haberstro, basso, who recently accepted a lucrative position with the Redpath Horner Chautauqua bureau of Kansas City, Mo., will make a tour to the Pacific coast. He will be featured with a concert company. Mr. Haberstro may return to Omaha in September to resume his teaching.

Pupils of Mrs. Mary Eggleston were heard in a piano recital Saturday afternoon at the home of Mrs. Henry Vandahl in Bemis park. Those taking part were James Rushton, Joseph Rushton, Viola McMathern, Jessie Farlie, Dorothy Cooley, Kathleen Kimball, Joseph Lawrence, Wylie Thompson, Janet Weire, Irene Vandahl and Margaret Price.

Underlining the Argument.
"Did Mrs. Jims place stress on any particular part of her argument with her husband?"
"That she did."
"Where did she put it?"
"On his head with the broomstick."—Baltimore American.

At the Theaters



Some of the chorus in the "Passing Show 1917"

Ann McDonald at the Boyd in "Upstairs and Down"

John Hyams and Leila McIntyre at the Orpheum

Chic Galleher (GAYETY)

Changes

Brandeis Theater Goes Back to Its Owners Who Will Keep It as High Grade House

WITH last night's performance the showing of popular vaudeville at the Brandeis came to an end, and Messrs. Le Marquand and Ledoux have relinquished the management of the house. The "popularity" contest started there several weeks ago will be transferred to the Brandeis theater for the future be managed by the Brandeis people, and that it will be maintained strictly as a high class theater, offering the Klaw & Erlanger attractions to Omaha patrons. When these are not available the house will remain dark. George Brandeis will give the theater his personal attention, retaining Joy Sutphen as local manager. Further announcement in regard to the future plans may be made later. It is promised, though, that some high grade shows will be presented there this spring, while next season it will be devoted only to the best of drama and musical attractions.

"The Passing Show of 1917," under the managerial direction of Messrs Lee and J. J. Shubert, will be the attraction at the Boyd theater for four evenings, starting tonight (Sunday) and including a popular matinee next Wednesday afternoon. "The Passing Show of 1917" is, according to all accounts, superior to and even more lavish than all its predecessors. The authors are those who contrived the 20 earlier successes that the Winter Garden sent forth to establish new records of popularity in theaters across the continent. Harold Ateridge provided the dialogue and lyrics. The music was composed by Otto Motz and Sigmund Romberg, the latter the composer also of "Her Soldier Boy" and "Maytime," last season's and this season's, respectively, biggest musical successes on Broadway. The whole production was staged by J. C. Huffman under the personal supervision of J. J. Shubert. It seems incredible that so many elaborate and intricate scenes are incorporated in "The Passing Show of 1917" could have been dovetailed together so that the action would be continuous and lively. In the first act there are 14 scenes, and in the second, six, a greater number by far than in any former Winter Garden extravaganza. Heading the list of these strikingly spectacular stage embellishments are a representation of a Yale-Harvard foot ball game in the Yale Bowl with 70,000 cheering spectators in attendance and a gorgeous patriotic pageant, "Ring Out, Liberty!" which utilizes a huge replica of the Statue of Liberty as its background.

"The Passing Show of 1917," like its predecessors, does not belie its name, for all the principal dramatic successes of the year are travestied. So elaborate and varied is the impressive array of talent its cast includes that the roster reads like a guide to the theatrical Milkyway. Only in a Winter Garden production can so amazing an assembly of ability be manipulated into an harmonious whole. The task of providing opportunities for a list of the performers, which includes De Wolf Hopper, Charles (Chic) Sale, Johnny Dooley, Henry Bergman, Mildred Elaine, Rosie Quinn, Miller and Mack, Emily Miles, Earl Higley, Claude Allen, William Singer, George Schiller, Helen Carrington, Grace Hall, Bessie Hoban, Agnes Hall, Betty Touraine and the usual half hundred representatives of the Winter Garden's brigade of youthful feminine beauty. There are upwards of 30 inviting musical numbers, practically each of which entails a change of costume by the chorus, resulting in a seemingly endless parade of novel and variegated costumes in artistic good taste. In brief, "The Passing Show of 1917" is said to be as big as a three-ring circus, and everything is new with the sole exception of the illuminated run-

Betty Morgan (EMPRESS)

way, that staple feature of these elaborate Winter Garden entertainments.

"Upstairs and Down," one of the snappiest comedies to be presented in many a year is to be brought to this city after a year's run in New York City at the Cort theater; four months in Chicago, two months in Boston and one month in Philadelphia. Frederick and Fanny Hatton, the clever Chicago critic playwrights, are responsible for this comedy, and they also have given theater-goers "Years of Discretion," "The Great Lover," "Lombardi, Ltd." and "The Squab Farm." In the telling of the domps of a "baby vampire" and her attempt to follow the "primrose path" is one of the most amusing as well as original comedy themes as yet seen by any modern dramatic author. Laugh follows laugh throughout the three acts of the play, the lines are bright, the epigrams brilliant and the situations exceedingly ludicrous. With practically the same clever acting company as has been identified with the play's long and successful career will be seen during its coming presentation at the Boyd's theater Sunday night, April 28, for five performance.

John Hyams and Leila McIntyre, musical comedy stars and vaudeville favorites, top the bill at the Orpheum for the current week. For the past two seasons they came to Omaha in musical comedy, first in "The Girl of My Dreams" and later in "When the Boys are Away." In vaudeville they are presenting "Maybloom," a playlet which affords excellent opportunity for them. Stuart Barnes, monologist, singing comedian and entertainer, is to present one of the feature acts. He gets most of his humor out of the affairs of Cupid. Harry Beresford a character actor, will be seen in the one-act play, "Mind Your Own Business." This comedy, with Mr. Beresford portraying a humorous old man. A Robins is a humorous imitator of musical instruments, which imitates the tones of the violin, cello, cornet, flute and zither. Alfred Latell, the well known animal actor, will be seen in his famous dog interpretation, assisted by Elsie Vokes. Harry and Etta Conley are to present "At the Old Cross Roads," in which a boy and a girl are depicted in the throes of a country courtship. Hanlon and Clifton are to give an exhibition of athletic feats. Their act is called "The Unexpected" Japanese fishermen will be shown in the films of the Orpheum Travel Weekly, and another feature will be Samur school scenes.

Will M. Cressy and Blanche Dayne are announced at the Orpheum for the week of April 28. They will present "The Wyoming Whoop," a satire on newspaper life, illustrating the fact "once a Yankee, always a Yankee," even when transplanted to the wild and woolly frontier. Harry and Emma Shlarrock, who as the fairground fakirs

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Term Begins Monday, April 22, 8:30 p. m.
List Your Name for the First Lesson
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Gaiety
"OMAHA'S FUN CENTER"
Daily Mat., 15-25-30c
Ev'ngs., 25-50-75c-1
BARNEY GERARD Presents
Edmond Hayes and his sister present "BOZOO" in conjunction with "SOME SHOW" Musical what all say is at "Chorus" girls.
Gerard's greatest, most perfect effort. Beauty Chorus Ladies' Matinee Week Days.

BOYD'S--4 NIGHTS TONIGHT PRICES: \$2 to 50c
"Popular" Matinee Wednesday—Best Seats, \$1.50

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WORLD'S GREATEST CAST OF STARS & WONDROUS BEAUTIES

THE PASSING SHOW 1917
A TREMENDOUS TOOT ON TRAVESTY'S TRUMPET

MESSRS. LEE AND J. J. SHUBERT PRESENT

DeWolf Hopper
Johnny Dooley
Rosie Quinn
Al B. White
Helen Carrington
John Miller
Claude Allen

N. Y. WINTER GARDEN'S INCOMPARABLE REVUE

Chas. (Chic) Sale
Mildred Elaine
George Schiller
Emily Miles
Earl Higley
James Mack
And 100 Other Stars

BOYD ONE NIGHT
Thursday, April 25th
The Eminent Violinist

MAUD POWELL
"The Arm of a Man
The Heart of a Woman
The Head of an Artis."
Prices 50c, 75c, \$1.00, \$1.50 -- Mail Orders Now

BOYD LIVER MOROSCO Presents Apr. 28-30, May 1
His Greatest Laughing Success Mat. Wed.
"UPSTAIRS AND DOWN"
Comedy in Three Acts by Frederic and Fanny Hatton.
WITH A TYPICAL MOROSCO CAST.

EVERY AFTERNOON AT 2:15 PRICES 10¢ TO 50¢

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Orpheum

EVERY NIGHT AT 8:15 PRICES 10¢ TO 75¢

SUPERIOR VAUDEVILLE

Week Starting Sunday, April 21

JOHN HYAMS & LEILA MCINTYRE
In A Model Playlet, "MAYBLOOM"

ALFRED LATELL
The Renowned Animal Actor.
"Le Chien Rigolo With Elsie Vokes"

STUART BARNES
Favorite Singing Comedian

A Broeze From The Farm
HARRY AND ETTA CONLEY,
"At the Old Cross Roads"

Charles HANLON and CLIFTON Art Present "The Unexpected"

HARRY BERESFORD & CO.
IN "MIND YOUR OWN BUSINESS"
(By Arrangements With Winchell Smith and John L. Golden, Authors of "Turn to the Right")
Direction of Joseph Hart

ORPHEUM TRAVEL WEEKLY
Around the World With the Orpheum Circuit's Motion Picture Photographers

American with an ability to wear clothes, a good singer and dancer, plays the part of the Broadway sport. Delbert E. Benn will play the important role of the devil in disguise. Walker and Texas, natives of Mexico, present a comedy talking, fancy rope spinning and knotting offering. The rest of the bill for the first half includes Alice Hamilton, in her offering, "Lavender and Old Lace," and Wheeler and Potter in "A Phony Episode." For the last three days of the week the program is headed by George and Paul Hickman, who present "Black Face Art." The Hickman boys are comedians, singers and dancers. Cummin and Seaham, eccentrics, offer an acrobatic act with a bit of burlesque. "Five Fifteen" is the title of a mystery farce, presented by Lorin Howard and company. Adams and Thomas complete the vaudeville end of the program with a comedy talking and singing number, entitled "After the Party."

The success of Barney Gerard's "Some Show," with Edmond Hayes, at the Gaiety theater the current week is not simply due to the fact that it is presented by a capable cast and excellent chorus, but it is principally on account of the producer's proper conception of what style of entertainment is most liked by amusement seekers. In "Some Show" Mr. Gerard has secured one of America's best known vaudeville headliners, Edmond Hayes, to head the company. Mr. Hayes, in his sketch, "The Piano Mover," has been playing the best vaudeville houses in the United States and Canada. Surrounding Mr. Hayes is a clever company of entertainers and a score of handsome girls who can sing and dance. All the music was written especially for "Some Show" by Barney Gerard, Albert von Tizer, Bert Grant and Lew Brown. Several of the songs are included in popular as they have that melodious single that simply makes you whistle. Today's matinee starts at 3. Ladies' matinee daily all week.

No White Feather.
"Pop, are the Crow Indians harder to fight than any other kind?"
"Not that I know of. What makes you think so?"
"Well, pop, a crow never shows the white feather, does it?"—Baltimore American.

GRAND BALL
Given Under the Auspices of the Ancient Order of Hibernians
Wednesday Evening, April 24.
Rushing's Hall, 24th & J Sts., So. Side. Tickets 75c Per Couple.