

MUSIC

By HENRIETTA M. REES.
THE principal thing one should strive to develop in musical study is a matter of taste. Some one has aptly said, "Tastes differ, taste does not." This is as true in music as it is in every other line to which it may be applied. It is the reason why the music of the great masters has survived. Other people in the time of Haydn and Mozart wrote good music, correctly written music, as simple or as theoretically intricate music, as they, but the good taste of these masters in the selection of their melodies, harmonies, and the development of their compositions, marked them as so much better than the music of the other writers, that their music has remained in the repertoires of the present day, while the other has been forgotten. Beethoven might have written no music than the old if he had not had such good taste. Schumann, Schubert, Chopin and many others were famous for the good taste they displayed in writing their music. Others have written in the same style, perhaps, but they did not have the musical taste which resulted in masterpieces. Others had the same tones and chords to use, they did not put them together with such unerring judgment.

The great virtuosi of today play a great many of the same numbers which the lesser virtuosi play. There are perhaps many who have as much technical skill as these great ones, many who can play as loud or as soft, as fast or with as full a singing tone, but if they do not play with as full a singing tone, but if with as good taste in the use of their skill, they are not as great. There are singers who have as beautiful natural voices, and sometimes as beautiful trained voices as some of the greatest singers in the public eye, but the reason they are not as great is because they have not the same good taste. There are a great many very learned musicians, who have not good taste. More than technique, more than mental understanding, the student should strive to develop his good taste. A fine teacher is a great help, but the student must do the larger part. A fine teacher can by his careful thorough training throw a cloak of good taste around the work of his pupils, but unless the pupil himself prepares upon the pattern thus given him, a cloak of his own, when the influence of the teacher has worn away, all his skill and accuracy and learning will avail him little as an artist.

On Thursday evening, March 18, Mabel Garrison, the brilliant young soprano of the Metropolitan Opera company, will be presented by the Tuesday Musical club in joint recital with Emilio de Gogorza, the celebrated baritone, at the Brandeis theater at 8:15 o'clock.

Press notices from Duluth, where Miss Garrison was heard recently in a recital, state that Miss Garrison possesses a coloratura soprano of rare beauty and spontaneity, which combines unusual depth and timbre. Miss Garrison is said to be the leading coloratura soprano of the Metropolitan Opera company, a position never before occupied by an American singer.

Emilio de Gogorza is a Spaniard by birth. He received most of his vocal training under Emile Bourgeois of Paris, singing master of the Opera Comique. As a youth in school near Windsor, England, Gogorza first drew attention to his voice while singing in a boy's choir. Mr. Gogorza is now considered one of the foremost singers of the present day; he is widely known on two continents. Of recent years he has resided in America.

The membership sale of seats for the Garrison-Gogorza recital will open Wednesday morning, March 11, at the box office of the Brandeis theater. Members of the club may reserve five (5) seats only in addition to their own. Extra seats may be purchased at the same time. The public sale will open March 15.

A recital will be given by Ellen Beach Yaw under the management of the Municipal Auditorium on Monday evening, March 8, at the Auditorium, Fifteenth and Howard streets. Mme. Yaw has not visited Omaha for several years. She became famous a short time previous to this first visit for the phenomenal range of her voice which compasses three octaves, and holds some of the highest notes which have ever been found even in coloratura voices. Mme. Yaw will be assisted by Georgiella Lay, pianist in the following program:

- Indian Bell Song (Lakme).....Delibes.
- La Sir.....Ambrose Thomas.
- El Primo Amore.....Ch. M. Willer.
- Marquise.....Massenet.
- Mme. Yaw.
- Tarantella and Canonette, from Naples and Venice.....M. H. A. Beach.
- Bird of Linn.....Margaret Ruthven Lang.
- Just Before the Lights are Lit.....Branscombe.
- The Robin.....Niedlmeier.
- The Day Before.....M. H. A. Beach.
- Prelude in D flat.....Whitling.
- Berousis.....Karganoff.
- Scherzo.....Bargiel.
- The Skylark.....Ellen Beach Yaw.
- Care Nonne.....Verdi.
- Mme. Yaw.

A plea for better instruments in the schools is made by "Musical News," London, and seconded by the Chicago Musical Leader. "The wastefulness of buying in a cheap market is shown by the fact that these pianos last but a few months, whereas a good piano would remain in shape for a considerable number of years. A cheap instrument is the surest way of killing a desire for music. One of the chief reasons why children sing in a cracked tone so frequently heard comes from their subconscious imitation of the pianos which they are accustomed to hear."

This plea could be enlarged to take in a great many people who have the financial wherewithal to give their children a good instrument, but who are content with poor pianos in their homes. There are other people in the world who own good pianos, but that is all. When one touches them one is disillusioned, for they do not keep them tuned. How can one expect children to develop a taste for the best in music when there is no opportunity to make musical sounds? Cheap instruments of any sort are not an economy. Rather they are an investment which defeats its own end. And lack of tuning for the piano in

Great Baritone to Be Heard in Omaha



Emilio de Gogorza

the home is not an economy either. It injures the instrument in the first place to let it stay out of tune, and it injures the ear of every one who listens to anything played upon it. A badly out-of-tune piano is about as much good in a home as a clock which doesn't run.

Dr. Silly, organist and choirmaster of St. Cecilia's cathedral, has recently formed the Philharmonic society, which is rehearsing at the Elks' hall on Fifteenth street every Tuesday evening at 8 o'clock. This society has been formed with the object of bringing together the members of all the choirs in the city. It therefore invites members of all creeds and organizations who are able to give their time to rehearsing. Applicants may call Tyler 4200 or write to the secretary, Mr. Spillman, the Elks' hall, Fifteenth street. The first work will be the Messiah which is now being rehearsed. Among the sponsors are Mrs. E. W. Nash, Mr. and Mrs. L. C. Nash and Mr. Joseph Hayden.

Many members of the former well known Mendelssohn choir are being enrolled. The intention is to have a choir of 200 and an orchestra of 80.

Heard at the Symphony Concert.

The program promised Grieg and Brahms, Debussy, Elgar, Schumann, Scott. The music-lover rubbed his palms and hopped back to enjoy the lot. "Piano, voice and violin." Said he, "I might as well within." And by anticipation stirred. He listened; this is what he heard: He heard the shifting train of feet. As late arrivals sought their rows; The slam of many a tip-up seat; The groans evoked by wounded folk; The head the hissing, whispered joke; The rustling clothes of restless folk; The needless cough; the luckless sneeze; The stick that slips from slanting knees.

He heard why someone broke it off. With James and made it up with John. He heard his next row neighbor scold. At what the vocalist had on. He also heard (for who could fall?) The music storm of rattling hall. As all in union 'thronged. The programs turned half through a song.

He heard somewhere astern, abaft. A far too often opened door; He heard from those who felt the draught murmuring like the ocean's roar. All this and more he heard quite plain. As there he sat distraught with pain. He hardly saw whole phrases he got. Of Brahms, Debussy, Grieg or Scott. —New York Telegraph.

Appoggiaturas.

Time was when Americans went to Europe to study with certain teachers. Now it is said foreign students are coming to America to study with some of the fine teachers here.

"In his rage at his political downfall, Paderewski is reported to have broken his piano to pieces. He has succeeded finally."—Musical Courier.

New York welcomed Wagner back to the operatic stage with what the same paper calls "the fatally soporific" Parsifal. This opera was sung in English with an illustrious cast.

The latest in musical advertising is to drop circulars about the event by aeroplane, which was recently adopted in New Orleans. Let us hope the practice will not become general.

The Chicago Opera company is winning great fame in New York City. Crowds are being attracted by the interesting masterpieces presented, and by the fame of the singers, and in some cases of the composers whose work has been presented. According to Musical America, police reserves were called to curb the crowd assembled to hear Galli-Curci and Titta Rufio in Rigoletto. The ballets by two Chicago men, "Birthday of the Infanta" by John Alden Carpenter, and "Boudoir" by Felix Browrig, were both successes at the New York premiere.

A certain leading voice teacher in Omaha, keeps busy all day long at her residence studio, training ambitious and aspiring students in the art of music. Incidentally she keeps house, and on certain stipulated days a colored lady of skill in her line, occupies the laundry in the basement of her home. One day as she was being paid for her services she expressed her pleasure in working there. "It sure am fine," she said, "to be down dere in de laundry 'rubbin' on de clothes wid all them girls upstairs a hollerin'."

Musical Notes.

Mr. Stanley's third organ recital with vespers and sermon by Dean Hancock will be given in Trinity cathedral this afternoon at 4:30 o'clock. Mr. Stanley will have the assistance of Mrs. Hazel Reynolds, organist. A novelty will be presented when Mrs. Reynolds and Mr. Stanley will play a "Festival Overture" by Volckmar for two performers on the organ. The program will also include the "Andante" from the "Fifth Symphony" of Beethoven. The choir will assist in the service. This series of Mr. Stanley's recitals is taking place on Sunday afternoons during Lent. Mr. Stanley is

dean of the Nebraska Chapter American Guild of Organists. Luella Allen's Violin school gave a recital Saturday afternoon. The following took part: Miss Lillian Over, Miss Ruth Ball, Miss Mary Jennings, Miss Albach, Miss Opal Smith, Miss Pearl Haas, Miss Margaret Minnick, Miss Josephine Robinson, Miss Marie Hamilton, Miss Lillian Nusbaum, Miss Irene Stewart, Miss Leonore Wilson; Howard Lundgren, Frank Falkner, Maurice West, Albert Harding, Ellen Heise, Edith Hamilton, Evelyn Frances, Dorothy Clark, Grace Wells, Dorothy Kohansky, Bess Sturrock, Sarah Hausen, Olive Wilson.

Mr. Joel Mossberg, well known

baritone singer from Chicago, Ill., will appear in concert in Omaha at the Swedish Auditorium on Friday evening, March 12. Mr. Mossberg is also director-in-chief for the American Union of Swedish Singers, which will hold a convention this coming June in Boston, Mass. The West Sisters' String quartette, Omaha's popular chamber music organization, will also appear on the program Friday evening. Mrs. Madge West Sutphen, first violin; Vivienne West, second violin; Eloise West, viola, and Belle West, violoncello. Mr. Mossberg has been heard in Omaha before with the Swedish singers and he is well remembered by those who heard him. The West Sisters' String quartet play with musicianly skill

and a fine feeling on ensemble, and are so well known to Omaha audiences that no further mention is necessary.

This concert will be given under the auspices of the Norden Singing Society of Omaha, which is affiliated with the American Union of Swedish Singers, and which expects to attend the convention next June in a body. The officers are as follows: President, Emil Peterson; vice president, Victor Nelson; secretary, Albin Anderson, and treasurer, Vitis Erickson. John Helgren is director of the Norden Singing society.

A concert was given Thursday evening, March 4, at the Immanuel Baptist church, Twenty-fourth and

Finkney streets, under the auspices of the Woman's society. No admission was charged, but a subscription offering was taken, the offering applying upon the fund for the proposed new addition to the church. Those appearing on the program were Misses Jess McDaniell, Charlene Johnston, Hazel Leaverton and Lulu Maxwell; Mesdames C. E. Melton, Rita Thomas True and Grace Thoom Oglesby; Messrs. Harold Graham, Edgar Leaverton and Harold Thom. The program included literary as well as musical numbers.

Edith L. Wagner will give another of her residence studio recitals this afternoon at 4 o'clock. A feature of the program will be the

playing of Virginia Richardson, aged 81-2 years, who will play any of the several compositions she knows in any key requested. These have been studied in the original key in which they were written and she will transpose them. Others taking part in the program will be Frances Nicholas, Ann Alexander, Edith Victoria Robbins, Zida and Margaret Bromley, "Pete" Hamilton, Marian Cooley, Betty Zabriskie, Meredith Oakford, Louise and Wayne Elwood, Ruth Hartick, Louis Fink, Marian Sittes, Betty Davis, Frances Cooksio and Travis Nesbit.

March 6.—Demand for 5 cent shells yesterday's close

At the fork of the national highway built by Caesar and repaired by Napoleon, on the hills above Meaux on the Marne, the site for "America's Gift to France" will be selected by Marshal Joffre and Marshal Foch. Meaux marks the high water mark of the German advance of 1914. "America's Gift to France" will be a colossal statue by Frederick MacMonnies to commemorate the first Battle of the Marne, September 6, 1914. It will cost \$250,000 to erect the memorial, and late in March a collection will be made throughout the United States to obtain the funds.

Marne Memorial Will Mark Apex of German Advance
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WOMAN

Maurice Tourneur's Exquisite Drama of Feminine Development Since the Garden of Eden

"WOMAN" is not a melodrama. Neither is it an allegorical play nor a spectacle. It is so wonderfully unconventional that it almost baffles description. For one thing, the offering is remarkable in the number of beautiful women utilized in telling the story and the few men necessary to the unfolding of the plot! "Woman" is intimate and personal! It is amazingly novel! Nothing like it ever has been shown in Omaha! Episodes presented are—

Adam and Eve in the Garden of Eden
Emperor Claudius and His Siren Mistress
Heloise and the Young Monk Abelard
The Brittany Fisherman and the Mermaid
An Incident of the Civil War

Important Notice to the Public

WHILE "Woman" is daringly artistic in its theme and presentation, there is absolutely nothing that will appear offensive to good taste. A prude, however, will not understand "Woman." Mr. Tourneur, in this super-production, has made no truce with prudery. Rather has his superb artistry been above such narrow ideals! The handling of the surpassingly beautiful scene in "The Garden of Eden" is marked by spiritual reverence, imagination and good taste!

Starting Today at the

SUN

"Woman" will be presented with specially elaborate music score by Norden's Symphony Orchestra and the Sun Pipe Organ.