

MUSIC

By HENRIETTA M. REES.
THE Nebraska State Music Teachers' association has come and gone and left many a ripple of musical interest in its wake. The programs this year were of a more even excellence than those of other conventions. The interest shown in the convention and the continued good attendance at the sessions was a source of great encouragement and inspiration. Nebraska is a comparatively young state. Many people who come here from communities centuries old do not pause to consider that Nebraska only a few years ago celebrated her fiftieth anniversary and that practically since that time all of her cities and towns have been built up and her resources developed. The wonder of it is that as much high-grade music as one finds flourishing in various parts of the state has been established in so young a community. But now is the time to build for the future, and there is an opportunity for the Nebraska Music Teachers' association by continuous constructive work to do much for the development of music which the teachers working individually could not do.

One important step for advancement was the adoption of the "Curriculum of General Musicianship" by Henry G. Cox, as a foundation toward standardizing teaching. A committee was appointed to further work in this connection during the coming year.

Music teachers are the most impractical people in the world. One would know that or they would not be music teachers. For who would go into so uncertain a profession, which can succeed only in a prosperous community, if he were a hard-headed business man, when there are so many other lines of business where one can make so much more money in the same amount of time, and with much less previous equipment.

So when the music teachers met in their fourth annual convention they did not consider costs of teaching, studios and pianos, how to meet the high cost of living on an uncertain income, ways and means of getting the most money for lessons or anything like that. They met together and played for each other and with each other, and they gave up lessons for several days in order that they might give of their best in the interpretation of artistic musical compositions, or that they might hear what others in their profession are doing in an artistic rather than financial way.

Looking at the convention in retrospect many interesting points stand forth.

Among these is the violin playing of Mrs. Mabel Woodworth Jensen of Council Bluffs on Tuesday, the artistic singing of Mrs. Louise Ormsby Thompson of Central City on Wednesday and the piano playing of Herbert Schmidt of Lincoln on Tuesday. Mrs. Jensen's broad, full tone, fire and vitality are well known to the Omaha public. Mrs. Thompson has sung here before some years ago. It takes an artist to sing Mozart as she did on the classical program, and the purity of her tone, clarity of phrase and other excellences were a continuous delight. Herbert Schmidt repeated his piano groups on Wednesday afternoon by request, and delighted again by the fresh cleant charm of his playing.

The two-piano music of Mrs. Jobst and Miss Adelyn Wood was another interesting feature of the convention, and these numbers were also repeated by request on a later program.

The various ensemble numbers were all of a high order. The classic composition presented by the various combinations of instruments on the important classical program were every one of the greatest interest, and played with regard for musical values which made them greatly appreciated. In fact, the many ensemble numbers were especially featured of the convention and all maintained a high standard.

The two composers from Nebraska mentioned in this connection, for they were among the interesting events of the convention, and they showed an unusual happiness of creative thought in the higher forms of music by these Nebraska musicians. These were Carl Beutel of University Place, a most versatile musician, and Dr. W. F. Dann, teacher of art at the university.

The choral program of Tuesday evening was another of the high lights of the convention. It gave the associate teachers an opportunity to hear the splendid organ of the First Presbyterian church, the organ group by Mrs. Zabriske showing the many diverse possibilities of the great instrument to advantage. The Mendelssohn numbers, sung by the combined choirs under the direction of J. H. Simms and with Fred G. Ellis, baritone, were presented with most artistic results. This was the first time Mr. Ellis has been heard since his return to Omaha after many years on the western coast, and it was gratifying to his many friends to notice the same care and artistic finish which won him his high position in musical circles when here before. The work of the chorus under Mr. Simms would do credit to any great musical center.

Of the soloists Mabel Allen Smalls of Omaha made a decided impression by the artistic worth of her singing. She is a young Omaha musician who is rising rapidly to a high place in musical circles. Maude Fender Guszmer, contralto, deserves an additional word for her excellent singing of Wednesday morning. Her voice is unusually rich and deep, and she sings with splendid effect and most gratifying clarity of enunciation.

Madame Gilderoy Scott is another contralto who brought much of interest to the program. She has a remarkable voice and she presents her songs with such skill that she captivates the audience to the mood of her tone at will.

Many of the songs by Nebraska composers are deserving of a wide circulation. "Springtime" by Paul Reuter is a song which should become popular for recital programs, and many of the others are full of poetic sentiment and musical charm. Carl Stechelberg, Henry Cox and August Molzer added much with

Popular Conductor of Big Symphony Orchestra



Emil Oberhofer

Dancer of Ballet Intime Coming Soon



Ruth Page

violin selections on various programs, in fact, there were only one or two numbers that a bias music listener like me would not be glad to hear again.

The poor, downtrodden accompanist has received but scant notice during the programs, but for the most part the accompaniments were of a high order which increased the artistic value of the soloists and the pleasure of the audiences.

Sidney Silber of Lincoln, former president, was made honorary president of the association. Miss Edith M. Miller, the secretary-treasurer of the association, was made an honorary life member of the association in recognition of her tireless work in the interests of the convention.

Henry Cox, who is bringing the Minneapolis Symphony orchestra, under the direction of Emil Oberhofer, to Omaha on Friday, April 16, announces two concerts, to be performed at the Auditorium at 3:15 and 8:15 p. m. While the afternoon concert is given primarily for school students, a few general admission

DIAMOND 24th and Lake
 SUNDAY
 Olive Thomas
 In "Glorious Lady"
 Short Western Feature and Comedy.

GRAND 16th and Binney
 SUNDAY
 Marguerite Clark in
 "A GIRL NAMED MARY"
 Harry Pallard Comedy—Fathe News. Continuous, 3 to 10:30 P. M.

HAMILTON 40th and Hamilton
 SUNDAY
 Dolores Cassinelli
 In "The Virtuous Model"

SUBURBAN 24TH AND AMES
 SUNDAY
 Annette Kellerman
 In "A Daughter of the Gods"
 Pathe Review—Comedy

tickets may be available at the door. General admissions are now on sale at music stores for the evening concert and reserved seats may be obtained at the Auditorium box office beginning Monday. The afternoon program will be "The March of the Toys," from "Babes in Toyland," by Herbert; overture, "Mignon," by Thomas; "Meditation" from "Thais," by Massenet; the violin solo played by Guy Woodard; "Peer Gynt" suite, by Grieg; aria, "O Don Fausto," by Verdi; the contralto solo sung by Harriet McConnell; "Nocturne" from "A Midsummer Night's Dream," by Mendelssohn; the horn solo by Mr. Lindenbahn; "Second Hungarian Rhapsody," by Liszt; the harp cadenza by Henry Williams. The evening program will be the "Symphony Pathétique," by Tschai-kowsky; "Cavatina" from "Romeo and Juliet," by Gounod; the tenor solo sung by George Rasely; symphonic poem, "The River Moldau," by Smetana; "Dixiel Song," (Ballata) from "Faglicacci," by Leoncavallo; the soprano solo sung by Emma Noe; overture to "Tannhauser," by Wagner.

A large number of general admission tickets are available for the afternoon performance at very moderate fees. Visits from the Minneapolis Symphony orchestra cannot come too often or be too well patronized. One does not begin to hear symphonic music with a few

hearings, but the oftener it is heard the more of a "fan" does the listener become. The programs are attractive, and the soloists will lend additional interest. The Omaha public schools are co-operating with Mr. Cox in this appearance of the orchestra. Records of many of the compositions to be played are being studied and a little bit about the general arrangement and instruments contained in a symphony orchestra is taught by the teachers during the time allowed for music.

The Tuesday Musical club is bringing a big attraction to the Brandeis theater on Saturday evening, April 24, at 8:15 promptly. This is "The Bohm Ballet Intime and the Little Symphony," "a feast for both the eye and ear." According to reports from elsewhere, the "Little Symphony" has made its own particular niche in the world of music; there is nothing like it. Intentionally restricted in size, it nevertheless demonstrates perfect expression of the symphonic form. Precision and accuracy contrast with delicate shading, nuance and tone color.

The Bohm Ballet Intime has never visited Omaha before, although glowing reports from the east have made the name of its creator well known here. If I am not mistaken, he has been here in the past with the Russian dancers—several years ago. Since the organization of his

Ballet Intime, Mr. Bohm has been hailed in the east as the "creator of a new art."

Appoggiaturas.
 A great many churches think the organist can't play, so they dismiss him, when, as a matter of fact, it is the fault of the organ, which is so poor that even Bonnet himself could not get much out of it.

Musical Notes.
 On Saturday evening, April 10, the employees of Bemis Bag company entertained with a concert and dance at the plant at Eleventh and Jackson streets.

The concert was by the Bemis Bag Glee club, an organization composed of members of the plant and office, and under the direction of Edward Dewar Challinor, with Edward Tierman as secretary. The idea of the glee club is the promotion of good fellowship among the employees of the firm. They hold regular weekly practices on Wednesday night. For this concert the glee club was assisted by Mr. Challinor's quartet, Mrs. Grace Lattin, soprano; Mrs. Mabel Zimmott, contralto; Mr. Rudolph Gerner, tenor; Mr. Frank Faux, bass; Mr. Willey Koch, baritone. An unusual added feature was given by 18 returned army and navy men. They called it "Musical (?) Memories of the Service."

Cecil W. Berryman will present Gertrude Anne Miller in her fifth annual piano recital, Tuesday evening, April 22, 1920, at the Y. W. C. A. auditorium.



LOUISE GLAUM in "THE LONE WOLF'S DAUGHTER" W. W. HODKINSON DISTRIBUTION

"The Lone Wolf's Daughter" is a blend of two of Louis Joseph Vance's stories, "The Lone Wolf" and "False Faces." An advance showing of this picture revealed the truth of the P. A.'s claims regarding this feature. It is an elaborately produced powerfully enacted melodrama depicting the underworld of London. Louise Glaum takes the lead as "The Lone Wolf's Daughter."

Long Island Seems Well Supplied With Some Good Liquors

Hempstead, L. I., April 10.—The memory of once popular beverages is perpetuated by owners of dogs in Nassau county, who have been renaming their canine for registration. Town Clerk Gilbert has received the papers of Mrs. John H. Burton of Cedarhurst, listing three of her Airedales as Whisky, Gin and Brandy.

Bride Becomes Groom When She Marries Topeka Mar

Topeka, Kan., April 10.—To become a bride and also a groom at the same time, fell to the lot of Miss Nellie Bogard here the other day. It all came about when she and A. F. Groom appeared before Probate Judge Gaw with a marriage license and the necessary fee.

drama depicting the underworld of London. Louise Glaum takes the lead as "The Lone Wolf's Daughter."



Starting Today



Unquestionably, Undeniably the most overpowering, most amazing screen production ever offered the public of Omaha—The mightiest melodrama of a decade.

The Lone Wolf's Daughter

The Sequel to "The Lone Wolf" by Louis Joseph Vance
 Portrayed by that magnificent star—

LOUISE GLAUM

A new, fascinating, beautiful girl, "The Lone Wolf's Daughter" trapped in the gilded cage of her father's deadliest enemy! And in the background, London's lurid underworld of crime bowing nightly to its master Prince Victor! Scotland Yard's crafty network of secret service, straining to catch the great criminal! Michael Lanyard—The Lone Wolf waiting to strike! Such suspense, such breathlessness, such tingling titanic drama never before has been injected into one picture until now



Prince Victor—London B.W.
 "I loved you till I was killed and I shall be with you in my next life. You will find my body in the Lone Wolf's Daughter."

Musical Atmosphere by Nordin's Symphony Orchestra Sun Pipe Organ.

