

**MUSIC**

By HENRIETTA M. REES.

When I was in the university I should have liked an "N." But I was not a good enough basketball player to get one. I did not even make the first team, and in the games in class I always played opposite a girl whose arms were longer than mine, and who surpassed me in a great many respects as a basketball artist. But I could play the piano, as I had studied a great deal, and upon one notable occasion played a group of classical selections in chapel. If it had been possible to win an "N" by being one of the five pianists chosen to represent the university from an artistic standpoint, I think my interest in keeping up music with a full university course would have been given an impetus and spur which would have done a great deal for my technic at least, for I was having a part in university activities rather than that, when I practiced, I was away by myself, out of them. Of course, there might have been many other players who would have surpassed me, with all my work, and I might not have won the coveted "N" anyway, even if I had had it.

But the right to wear a college letter is not given for supremacy or skill in any art, only in athletics.

The girl with longer arms than mine could catch and throw a basketball, yet she wouldn't have lasted five minutes in simple finger gymnastics, such as certain gentlemen like Kraemer and others wrote into exercises, to last far longer. She had capacity of one kind, I of another, but it was her kind which was recognized. Music is not classified as an athletic sport, yet any one who has ever worked seriously on technic knows it is one of the greatest athletic sports in the world. In fact, a great many who have given professional recitals cast interpretation to the winds and merely present it in its athletic glory, that all the world may see, even universities.

An art is really nothing but a sport in which mental and spiritual development is superimposed upon the physical development necessary to express it. And if anyone thinks any line of music does not need physical development (except composing, the greatest of them all), let him try it without any. Or if the debater thinks mental activity does not count, let him also try it. The virtuoso must keep in the athletic training of his line as rigorously as the best football player or pugilist.

But if I had been the very finest musician in the whole university, I could not have won an "N." One must make a team, and universities do not pick out and recognize a team of the best in art. Why not? A team of the best musicians in school would certainly be worth while. Certain students, according to temperament and preliminary training, should have an opportunity to try for it, the same as certain others do for the athletic teams. And what recognition is so distinctly typical of a university as the right and honor to wear some form of the college letter?

The Tuesday Musical club will present Erika Morini, violinist, in recital at the Brandeis theater on Thursday evening, December 8, at 8:15 o'clock. Erika Morini has made a sensation in both her New York and Chicago appearances, and her recital here Thursday evening promises much in the way of a musical treat. Press and public have given her unstinted laudation, and conservative critics have waxed enthusiastically wholeheartedly. Mrs. Stephens, who handles the publicity of the Tuesday Musical club, assures us that the program is almost identical with the one given in New York City. The program for Thursday evening follows:

1. Concerto, B minor.....Saint-Saens
- Allegro non Troppo.....
- Andantino Quasi Allegretto.....
- Molto Moderato e Maestoso.....
2. (a) Andante Religioso.....Franca
- (b) Valse in A major.....Brahms
- (c) Rondó.....Mozart
3. (a) Hindoo Chant.....Mozart
- (b) Canone.....Koralkow-Kreisler
- (c) Waltz Caprice.....Wieniawski
4. Two Spanish Dances (Nos. 7 and 8).....Sarasate
- Emanuel Bakban at the piano.

In one of the books of the university course of music study, Rudolf Ganz makes some pertinent and ironic remarks about the composer and his part in the great general scheme:

"The evidence of the neglect of the composer lies in the fact that a great part of the so-called musical profession, the 'public' and the 'people-at-large' have no clear idea of differentiation between creative and recreative musicians. The composer is that obscure being the name of whom you find on the programs, but of whom you are not supposed to know anything, and in whose fate you are totally uninterested. He is usually supposed to be dead. He mostly is; but what would the armies of artists and would-be artists, the millions of music-lovers, do without him? Music as 'made' by the composer is a sister to literature, sculpture and the beaux-arts in their different branches.

"The composer is a brother to the painter, the poet, the sculptor, the etcher. The 'reproducers', pianists, singers, violinists, organists, conductors, banjo-players, and the like—are not in his class. They may be wonderful, great, successful, rich, clever—but they are not in his class. Just so, the actors will not sit with the dramatic authors on the last day of judgment. And yet teachers and students are not interested in the neglected composer, both old, and young—he has to die to be appreciated."

The news of the death of Christine Nilsson brings to the mind of many of the older generation, the days when this soprano was among the greatest of her time.

The daughter of a small farmer in the district of Wederslof, Sweden, she showed great aptitude for music at an early age, and was fortunate in having friends who interested themselves in her career.

She was noted in the roles of "Violetta," in "La Traviata," "Margaret" in "Faust," "Ophelia" in "Ambrose Thomas' Hamlet," and numerous other roles which are forgotten today. She sang at the Swedish court early in her career, and afterward made her debut at the

**Twenty-Four Lessons in Piano Playing--Fourth Lesson: E Minor**

**GROVE'S MUSIC SIMPLIFIER.**  
(Copyright, 1920, by W. Scott Grove, Scranton, Pa.)  
**Lesson No 4.**

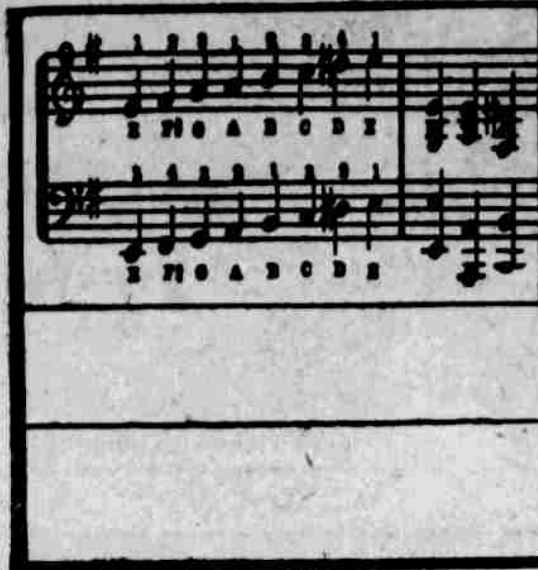
The fourth lesson in this series of twenty-four lessons of the modern method of instruction for the piano or organ according to system originated by Mr. Grove, takes up the key of E Minor. It is proposed to give in this complete

series all of the fundamental chords used in musical composition. There will be twenty more lessons before this twenty-four lesson course in music is completed. The pupils are expected to learn these chords so that they can be played almost intuitively. This means diligent practice. When this lesson has been mastered the students will be fully qualified to take up the study of the fifth lesson which will be next presented.

D with a dash above it, at the bottom of the chart, is directly over the key D on the keyboard. The white and black spaces will then correspond to the white and black keys. Each of the three horizontal series of letters represent a chord. Beginning with the upper row, play the white letter with the left hand and play the three black letters in unison with the right hand, making the first chord. Then, in the same way, play the notes indicated in the second horizontal series, then those in the third and back to the first, forming a complement of chords in

E Minor. The first things necessary to become a good player are patience and practice. During the time before the next lesson the chord shown should be played over and over again until you memorize it and can play it without the chart. Memorize the letters also. You will find that before long you will be able to play simple accompaniments in this key to any melodies you or your friends may sing. If you wish to go further in studying, learn the fingering of the scales shown on the staff in

each chart, upper notes played with right hand, lower with left hand. Every triad in black letter is marked 1, 3, 5. Always read it so, no matter in which vertical order the notes may be written. Note that the small letter D with a dash above it must not be played. Never play small white letter D with dash above it. NEXT LESSON—Key of C—The natural key.



**Key of E Minor relative of G Major.**

|   |   |  |   |   |   |   |   |   |   |  |  |   |
|---|---|--|---|---|---|---|---|---|---|--|--|---|
|   |   |  |   | E |   | G |   | B |   |  |  | E |
| A |   |  |   |   |   |   | A |   | C |  |  | E |
|   | B |  | D |   | F |   |   | B |   |  |  | D |

Theater Lyrique in Paris. Later she sang at the Crystal Palace, and at the Birmingham festival. In 1869 Mile Nilsson sang Donna Elvira to the Donna Anna of Titiens, and the Zerlina of Patti.

She sang in America under M. Strakoski, and paid a second visit to America in 1873-1874. Speaking of her singing, A. C. in Grove's dictionary, wrote:

"Her voice is of moderate power, great sweetness, brilliancy and evenness in all the register, the compass being about two and a half octaves, from g to d. It had formerly been three octaves, but upon the advice of Rossini she spared the higher part, on account of the great strain. Her style is especially suited to the more pathetic parts of opera, being peculiarly excellent in

Elsa, Margaret and Mignon; as Donna Elvira and the Countess she was unrivalled. During her earlier seasons her success was helped by a certain naivete of look and manner which was very charming." Mme. Nilsson retired from professional work June 20, 1888. She was born August 20, 1843.

**Musical Notes.**

Karl Tunberg has opened a piano studio in the new Schmolzer & Mueller building on Dodge street, between Fifteenth and Sixteenth. Mr. Tunberg formerly was a prominent pianist in Seattle, Wash., and before that he supplemented his study in this country with a period of study with the celebrated Theodore Kullak in Europe.

The recital by Frances Gettys of University Place, artist pupil with

Maud Fender Gutzmer, dean of the college of fine arts, Nebraska Wesleyan university, brought a number of Lincoln people to the program. Her assistant was Miss Hazel Wepking, advanced pupil with Carl Beutel. Mr. Beutel played the orchestral accompaniment on the second piano for Miss Wepking and Mr. Rex Fair of Lincoln assisted with the flute. Mrs. Gutzmer lived in Omaha and presented Miss Gettys here, that Omaha people who are interested might see her work with a pupil who has been under her tuition for some time.

Louise Shaddock Zabriske, F. A. G. O., will present her 15th organ recital at the First Presbyterian church, Thirty-fourth and Farnam streets, Sunday afternoon, December 4, at 4 o'clock. Mrs. Zabriske will be assisted by the quartet of the First Presbyterian church, Louise Jansen Wylie, soprano; Mrs.

Verne Miller, contralto; Mr. A. L. Hobbs, baritone; Mr. L. S. Dadds, tenor, and Mrs. E. O. Ames, soprano. Among Mrs. Zabriske's numbers will be Prelude in D Major, by Bach; Harmonies of Evening, Karg-Elert; a group of four widely different shorter numbers, in which the many color tone color combinations of organ will be used, and Ma Herolique, by Saint-Saens. The quartet will present the motet, "Hear My Prayer," by Mendelssohn, with solo by Mrs. Wylie, and a group of three numbers, among them "List to the Lark" (The Norfolk Chimes) by Clarence Dickinson. The public is cordially invited. Rev. Edwin Hart Jenks, pastor.

Miss Loretta DeLone had the pleasure of renewing her acquaintance with Sousa, who was the first in New York to welcome the west-

ern harpist after her six seasons with the Minneapolis Symphony orchestra. The great bandmaster told Miss DeLone that there was need of competent harpists in New York and hoped that she would remain.

Miss Emily Cleave presents her pupil, Master Samuel Carmel, in a violin recital Monday evening, December 5, at 8:15 o'clock at the First Christian church, Twenty-sixth and Harnes streets. Miss Margaret Liljenstolpe, accompanist.

A representative violin program will be presented by the young man, in connection with a Petite Symphonie for two violins, in which he will be assisted by Miss Emily Davis. Master Carmel is said to have unusual talent. The admission is free and those interested are cordially invited.

Hazel Eldridge, contralto, has opened a studio in voice culture, room 10, Baldrige-Weed building, Tuesday and Friday mornings and Thursday afternoons.

**Full Steam Ahead.**  
If there is any slackening of motion picture production it is not visible at the Hollywood studios. Pauline Frederick, Doris May and Seaside Hayakawa are up to their respective necks in work and L. J. Gasnier also is putting in the ticks on one of his special subjects, "The Call of Home." Full steam ahead is the program of the moment.

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