

MUSIC

By HENRIETTA M. REES.

UPON hearing Erika Morini, the phenomenal young violinist who played at the Brandeis theater before the Tuesday Musical club audience last week, one could not but be impressed by her tremendous energy and practice, all of the world's greatest, it displayed itself early, and in her case as in the case of every prodigy the world has ever known, a near and close relative, usually a parent, has fostered it and helped it to overcome the obstacles of expression from the very first. But the urge itself is innate. To feel what to do, and only have to be taught how to do it, is to have great talent, but to feel not only what to do, but rather what one must do, and only have to be taught how to do it, is something greater yet.

It is not enough to know it, one must feel it, and this feeling is a sort of extra sense. It must be coupled with knowledge, and it will, and nothing can stop it. The more one knows of people, the larger or smaller urge of some sort. If this is fostered in their infancy, and early youth, it will undoubtedly take them somewhere, and by its very motion gather impetus unto itself. If it is discouraged, ignored and other interests can lead us from it, it will either lie dormant for many years, and only come out long afterward when it is difficult to overcome its obstacles of expression, or it will die.

One says it is so hard to learn, for art is long and time is fleeting, and one is best on with technical and mental difficulties, and besides there is the pull of other things which would take one away from it. These are merely the obstacles which test one's musical urge. One may study for years, or only for a short time, he may learn from it according to what he feels for it, and in proportion to the urge there is behind it. And another word for urge might be vision.

The Philadelphia Public Ledger wrote of the debut of Galli Curci as a Metropolitan opera star, in the leading role of "Lucia" in that city last week. Six inches were devoted to the musical part of the performance and about one to the star. Following it almost two columns about "First opera night singers in brilliant social season" with the following subtitles: "The Moods of the Mode," "A Profusion of Capes," "Box-Holders Entertain" (with the people named was a description of the gowns worn), "Opera Supper Dance Popular," "Mrs. Fell Has Novel Gown," (three inches to Mrs. Fell and her dressmaker), "French Gown Worn by Mrs. Gilmore and Some Other Hosts."

And thus it is done in Philadelphia.

Vincent D'Indy, the distinguished French composer, is visiting America. Writing of his recent appearance as conductor with the New York Symphony orchestra, Richard Aldrich of the New York Times says in part: "It was just about 16 years since M. d'Indy had stood in the same place conducting a concert of the Boston Symphony orchestra. These years have increased the composer's fame and authority as one of the leading musicians of the time. They have also left their traces upon him personally, as they have upon most others. He is, as was before, a distinguished figure; and before the orchestra a man of perfect simplicity and modesty, wholly without preoccupation with himself, and induced with difficulty to take for himself the place of the public."

M. d'Indy's name is not that of a conductor chiefly, though he has shown an abundance of skill and routine and sympathetic insight in that capacity. He gave the impression of a musician directing the playing of musicians, who could not fall of a common understanding, and did not.

A distinguished guest, such as M. d'Indy, is expected to bring his hosts that in which he has the greatest interest, and for which he most conspicuously stands. He comes now as a representative of French music, as well as one of its most significant composers. He finds this public more open-minded toward modern French music, more appreciative of it, than when he was here before—a necessary result of greater familiarity and understanding. In 16 years much is changed in the attitude of the musical public. The clear understanding of what M. d'Indy himself stands for and signifies was unmistakably shown at the beginning. Mr. d'Indy got the orchestra up for a fanfare, which was played as M. d'Indy came upon the stage; and the audience rose to receive him, applauding long and loud.

The joint recital of Nina Koshetz of the Chicago Opera company, and Bronislaw Huberman, violinist, will take place at 3:30 p. m. at the Brandeis theater. Miss Koshetz, who replaces Irene Pavloska on the program this afternoon, is a native of Moscow. At the age of 9 she gave a piano recital and at 11 became a pupil in the Moscow conservatory, where she studied with Safonoff and Igoumenoff. At 18 she studied singing with Mascetti and composition with Taneeff, teacher of Rachmaninoff. Later she went to Paris to be coached by Fela Litvin. She made her debut in Moscow, where she sang an extensive Russian, Italian and French repertory, and was a guest artist at the Imperial opera in Petrograd. After the bolshevik upheaval she managed to escape from Russia and came to America, where she has been heard in concert in many cities. She is now a member of the Chicago Opera company.

Mr. Huberman toured America when he was 14 years of age, as a boy prodigy, and he was acclaimed heartily upon his tour. As an artist, Huberman has attached himself to no particular school, but worked out his own salvation. He says: "Learn from the past, enjoy the present, work for the future." His artistic views of life philosophy he has given to the public in a book, "From the Workshop of a Virtuoso," published several years ago. Before the world today, Bronislaw Huberman is said to stand in one of our greatest masters. His is a career of brilliant achievement and his second coming to America in October, 1921, after

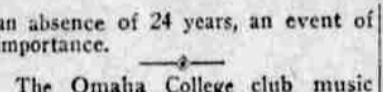
At the Theaters



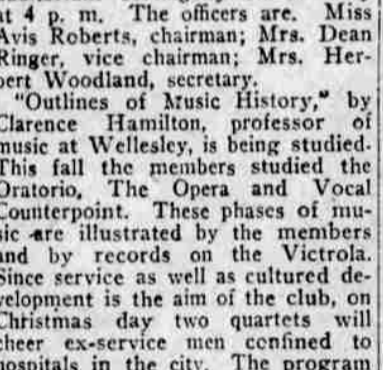
Margaret Ford--ORPHEUM



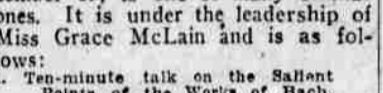
Helen Keller--ORPHEUM



Jay Bainter--BRANDEIS



Miss Sox--EMPRESS



Patti Moore--GAYETY

an absence of 24 years, an event of importance.

The Omaha College club music section meets in the Burgess-Naah auditorium fortnightly on Monday at 4 p. m. The officers are: Miss Avis Roberts, chairman; Mrs. Dean Ringer, vice chairman; Mrs. Herbert Woodland, secretary.

Clarence Hamilton, professor of music at Wesleyley, is being studied. This fall the members studied the Oratorio, The Opera and Vocal Counterpoint. These phases of music are illustrated by the members and by records on the Victrola.

When William Harris, Jr. produced "East is West" in New York, the comedy did not meet with unqualified approval from the pundits of the daily press who comment on plays and players. Louis De Foe of the World, however, prophesied that it would find great popular favor, although personally he did not esteem it as a perfect specimen of the play.

FOR Helen Keller this may still be a world soundless and dark; but it is lit, at least by her sensitive hearing. Formerly without speech and both deaf and blind, this famous woman is scheduled to appear for the current week at the Orpheum. The show is to feature three featured offerings. One of these will be the comedy "East is West."

STEP LIVELY GIRLS: As shown under the direction of Arthur Pearson, his producer will be at the Gayety theater every night, daily at the current week. In the cast will be Hughie Mack, who has been a headliner in vaudeville and was featured in Irving Berlin's "The Merry Widow."

THERE are to be two featured acts in the vaudeville show which opens at the Empress today. One is to be a philosophical farce, "The Question," and the other is to be offered by Lulu Costes in her "Dance Fantasies."

What the Theaters Offer

BRONISLAW HUBERMAN, the celebrated violinist, whom we are to have the pleasure of hearing at the Brandeis theater this afternoon in joint recital with Irene Pavloska, has a memory so keen that it is almost amazing. There is no feat, no matter how difficult that this wizard cannot accomplish, and his repertoire is practically inexhaustible. Once, at a Dresden concert, Mr. Huberman played by popular vote, three concertos out of a given list of twelve. The vote was cast by having the ballots being dropped into a box as the audience passed into the auditorium.

WHEN William Harris, Jr. produced "East is West" in New York, the comedy did not meet with unqualified approval from the pundits of the daily press who comment on plays and players. Louis De Foe of the World, however, prophesied that it would find great popular favor, although personally he did not esteem it as a perfect specimen of the play.

THE most interesting motion picture ever made is the Fred C. M. Pictures of the "The Black Panther's Cub." It is a story of a young man who is blind and deaf, and who is taken to a circus where he meets a young woman who is also blind and deaf. They fall in love and are married. The young man is taken to a circus where he meets a young woman who is also blind and deaf. They fall in love and are married.

ROBERT B. MANTELL will come to the Orpheum for the first time, starting Monday, January 2, in a new scenic production, and a revival of "The Merry Widow." He will play the role of the melancholy Duke, and will be assisted by the Rosalind. During the course of the week, Miss Hamper will be seen as Juliet and Mr. Mantell as Romeo.

MEL KLEE JUST A LAUGH

MARGARET FORD "EAST AND WEST" An Odd Novelty Act

NEW SHOW TODAY VAUDEVILLE PROGRAM "THE QUESTION" A New Philosophical Farce

FRANK MACH Concert Violinist and Instructor. Produces Results. Studio, 507 Lyric Bldg., Jackson 1952

"OMAHA'S FUN CENTER" Gayety Good Res'd Seats 50c

Helen Keller a Triumph of Soul Over Adversity

Mastery of the human voice, although she cannot remember ever having heard a sound, is not the only big accomplishment to be credited to Miss Helen Keller, blind, deaf and formerly dumb, who is appearing at the Orpheum theater this week. She has discovered happiness. She radiates joy and apparently enjoys life far more than many more fortunate persons. She has developed assurance.

There is nothing of the usual diffidence of a blind person in the grasp of her hand. Learning that she is to meet some one, she puts forth her hand naturally and confidently, while her countenance lights up just as though she can see and hear. There is a charm and warmth in her presence. Miss Keller is tall, rather handsome and gracious. She has large, blue eyes, which have the deceptive appearance of being unusually strong and clear. She is a vigorous, healthy looking woman and, above all, is serenely happy.

Her ability to read the statements of her companion and lifelong friend, Mrs. Anne Sullivan Macy, given her in the palm of her hand through the manual, seems remarkable. Her recital after her matinee at the Orpheum, but it was the excitement that came to everyone of the stage after his or her act has been rousing applause and the artist is confident of having pleased them.

THE Black Panther's Cub, which is the latest production of the Orpheum, is a story of a young man who is blind and deaf, and who is taken to a circus where he meets a young woman who is also blind and deaf. They fall in love and are married.

MEL KLEE JUST A LAUGH

MARGARET FORD "EAST AND WEST" An Odd Novelty Act

NEW SHOW TODAY VAUDEVILLE PROGRAM "THE QUESTION" A New Philosophical Farce

FRANK MACH Concert Violinist and Instructor. Produces Results. Studio, 507 Lyric Bldg., Jackson 1952

"OMAHA'S FUN CENTER" Gayety Good Res'd Seats 50c

Nebraska Girl Wins Fame as Singer



Miss Jane Betts.

The Musical Courier a short time ago printed a picture and interesting article about Jane Betts, contralto, formerly of Omaha, and a pupil of Thomas James Kelly, both in Omaha and for several seasons in Cincinnati. Miss Betts gave a recital in Cincinnati and of her a Cincinnati critic said: "Jane Betts has nothing to put over, her singing is just real, pure, beautiful singing."

Goldwyn believes that it has made a "find" in 17-year-old Patsy Ruth Miller, who has been in pictures less than a year and who is already playing leading roles. She has just been cast in "Remembrance," the next Rupert Hughes photoplay.

Little Miriam Battista has been given an important role in William Cherry Cabanne's next feature production, entitled "At the Stage Door." George Walsh has signed with Universal to star in a serial.

Triumph in Omaha Expected by San Carlo's Director

The great success of the San Carlo Grand Opera company at the Manhattan Opera house, New York, and in Philadelphia, this season, causes Fortune Gallo, the general director of the opera company, to predict a record house when the company comes to Omaha, January 2, for an afternoon and evening concert. The selection for the afternoon will be the "Tales of Hoffman" and for the evening, "Aida."

Director Gallo states that the company is much stronger than ever before and that this year has added much to its prestige. Mr. Gallo has not only added to his artists a number of persons with international and national reputations, but has a personnel of singers of genuine worth and established merit. Chorus, ballet and even the scenic equipment have been added to materially.

Pauline a Sharpshooter Pauline Frederick has built a rifle range at the rear of her Beverly Hills home and has asked all her friends who think they can shoot to go out and break clay pigeons with her. Miss Frederick is a crack shot.

THE PLAY THAT MADE NEW YORK LAUGH FOR 2 YEARS

ENTIRE WEEK STARTING SUNDAY, DECEMBER 25

AUDITORIUM Monday 2 January 2 ONE DAY ONLY—MATINEE AND NIGHT

SAN CARLO GRAND OPERA FORTUNE GALLO—General Director

Delicious Refreshments High Class Entertainment Refined Dancing

NOW OPEN Roseland Garden Dance Palace

Orpheum Theatre advertisement for Helen Keller, featuring "The Black Panther's Cub" and "Dance Fantasies".

Empress Theatre advertisement for "Rustic Garden" and "The Merry Widow".

Man With Broken Neck Lives Without Brace

To Think Rightly Makes Happiness, Says Fay Bainter

Price of Milk Reduced One Cent in Ohio Town