MUSIC

By JEAN P. DUFFIELD.

"BIG, grim and wedded to utility," is the terse characterization of Omaha contributed by W. L. George, the English author, to a Harper's of about a year ago.

Big, grim and wedded to utility.

There is no opprobium in the epithet "big," but there is in "grim"; and more in the last laconic phrase. And the worst of it is we are unable to deny altogether this none too soft impeachment.

But give us time, Mr. George. This wedlock you write about is only a passing infatuation, or at most a marriage of convenience, lightly contracted and capable of easy dissolution. Even now there are forces at work which will eventually bring a separation. Our Fine Arts society, Drama league, our various musical and cultural organizations are working with almost complete unanimity toward this end.

And among the influences devoted to the advancement of the cultural and the artistic, surely none is more potent than the Tuesday Musical club. Organized originally as a study club, with regular meetings held at the homes of its members, it has grown to be the largest supporter of good music in the community, having a membership list limited only by the capacity of the buildings it uses. Again, the club is able by means of its prestige and its large resources to bring for a hearing only first-class artists; those who stand at the forefront in their respective classifications. This past season the Tuesday club has even stood sponsor for a performance of grand opera, an undertaking before whose magnitude its mounting ambitions have hitherto halted. But results justified the effort. The company engaged was the Scotti opera, the performances were excellent and the audience well pleased. The remaining events on the club's calendar for the past season were recitals by Morini, violinist; Werrenrath, baritone; Gabrilowitsch, pianist, and Matzenauer, contralto.

Thus the work accomplished has been of such a nature that both the club and the community may well be proud of it. The artists have held high the torch of artistic progress and have furnished examples which our youth may well strive to emulate. Naturally, these results have been obtained only at the cost of much sacrifice. Officers of the club have given freely of their time and have not faltered at the necessity for strenuous labor. But they have the satisfaction of knowing that the cause has been well served by their unselfish efforts.

And it seems more just after all, that an organization should accept these responsibilities rather than an individual. For the individual the risk of such an enterprise is almost too great, especially in a community which, if not wedded, is at least strongly devoted to the utilitarian. It is work that must be done if we are to advance from the pursuit of the practical to the higher estate where the ideal holds unquestioned sway, if the finer and more spiritual things are to bring recompense for life's quotidian cares.

In these days a first-class concert course costs much money. The outlay is great and certain; the returns more or less problematical, generally leaving unsettled until the final admission is paid the interesting question, "On which side of the ledger shall the balance be?" All honor to the courageous company, willing to accept these risks for the love of the art, and to the end that the artistic life of the city shall be nurtured.

In this connection we wish to call attention to a communication received not long ago from one who not only has the love of music in his heart, but who gives this love outlet through one of the finest and most beneficent channels, that of singing in a church choir. Our correspondent cites the circumstance that in the course of the past two seasons no less than eight musical affairs of prime importance have fallen on Friday evenings; the evening of all the week most apt to be devoted to rehearsal by the various choirs of the city. He specifically mentions the recitals by Kreisler, Van Gordon, Middleton, Homer and Matzenauer. Continuing he says:

A few, but by no means all, choirmasters are broadminded enough and sufficiently considerate of the musical interests of their charges (incidentally their supporters) to make allowances enabling their choir members to take advantage of these excellent opportunities to hear some of the best things in music. Within my own personal experience, however, two rather prominent directors of choirs here have either refused to make any allowance whatsoever or have, upon request, grudgingly made slight concessions as though they considered that an unreasonable demand had been made of them. At best the student has been enabled to hear part of the program only—and that in a rather perturbed state of mind. I do not know how these directors justify their stand on this issue. They should be willing to subordinate their own immediate interests to the musical education and the development of high standards in their followers and to further rather than to oppose the splendid work of the Tuesday Musical club and the Business Woman's association.

On the other hand, would it not be possible for these organizations in arranging future programs to make less frequent use of Friday evenings, so long held inviolable by the local meistersingers?

The argument is a good one and well presented. We can very naturally appreciate the position of the choirmaster, who knows that rehearsals are rehearsals, and best results can only be obtained when every singer is present every time. Our correspondent's final suggestion is the best. Friday is only one-seventh of the week, and if the clubs who are booking artists will make sure that we receive only our fair proportion of Friday engagements there will be little trouble from that source.

Then when some important event does necessarily fall on rehearsal evening it will probably be found that the most exacting choirmasters are not adamantine, and will realize that their own best interests lie in encouraging their singers to attend.

The passing seasons do not afford too many of these.

About 78 students of music in Nebraska entered the student contests in piano, voice and violin during the Nebraska music teachers' convention in Lincoln. Two honors went to Omaha. One in the voice department, Miss Ethel Woodbridge, pupil of Walter B. Graham, awarded the bronze medal, and the other a special gold medal awarded to Master Samuel Carmell, 11 years of age, violin pupil of Miss Emily Cleve.

The judges were five representative violinists of the state, who considered Master Carmell so exceptional that he stood out in a class all by himself and, therefore, they decided to award him a special gold medal, the only special one presented. The contestants played according to number and the judges were given no names of the performers or their teachers.

Samuel Carmell was called to the stage and introduced to the very large audience (that nearly filled St. Paul church in Lincoln) by Mr. August Molzer, violinist, and president of the association, who said: "The judges and I personally consider Master Carmell as possessing the finest talent for violin of any student the state of Nebraska ever had and, therefore, the association has created a special class for him, and awards him a special gold medal in recognition of his wonderful talent."

Karl E. Tunberg of Omaha was elected president, Jane Pinder of Grand Island vice president and Geil White McMonies of Omaha secretary-treasurer of the Nebraska Music Teachers' association at its annual meeting held in Lincoln the past week. Omaha was selected as the next meeting place.

There was a strong delegation from this city at the convention, yet the local musical fraternity was by no means as completely represented as it should have been. Some of the profession are apparently overlooking the fact that in union there is strength—strength for the union and strength for each part—and nothing more than attendance at such a gathering is necessary to prove the everlasting truth of this dictum.

The various students' contests were expected to prove a special feature of the gathering, and in reality they created even more interest than had been anticipated. There were 38 entrants in the piano contests, in which the present editor of this column had the honor and the pleasure to act as a judge, and candor compels the admission that the standard of excellence maintained among those competing for honors was so high and so uniform that the judges' task became a very difficult and delicate one. There was frequently only a fraction of 1 per cent difference in the gradings, and there were many of the losers who missed capturing honors by just such a small margin.

The winner of the gold medal in the piano section, a modest youth from Bridgeport, in the extreme western part of the state, played the first movement of Beethoven's "Appassionata" sonata with such beauty of tone, such clarity of phrase, such chaste modeling of the thematic line and clean-cut detail of technic that it became at once apparent to all the judges that here was the recipient for first honors, without doubt or reservation. Unfortunately the young man's name has escaped from memory.

The judges in the voice and violin sections were quite as enthusiastic over the contests in their respective lines, but the present writer has, of course, no first-hand knowledge of these competitions.

E. Robert Schmitz, the pianist, made a splendid impression in the course of his lecture-recital, but in his regular recital on Tuesday evening he overstepped the perfunctory limits of a "good impression" and astonished, fascinated, thrilled by a meteoric display of wonderful piano playing. Mr. Schmitz has a style which admits of comparison with that of no other pianist. It is sui generis. It combines bigness, restless and resistless energy, whirlwind speed, tenderness and clarity. It is a tonic and an exhilaration. Mr. Schmitz should be heard in Omaha soon.

Henri Scott's song recital was another event which added to the general interest, even though the genial Henri was not in the best of voice.

On the whole the convention was a great success, thanks to the efforts of August Molzer, president; Paul Reuter, secretary, and Sidney Silber, chairman of the program committee. Now let us all get together and work for the success of the Omaha meeting in 1923.

Mr. Silber, after 14 years in Lincoln as the head of the piano department of the University School of Music, has resigned to become dean of the Sherwood school in Chicago. His departure will be a serious loss to the musical interests of the state.

On Friday evening, April 28, the Creighton University Glee club will make its tenth annual bow to an Omaha audience in the Brandeis theater. Mr. Cox, director of the club, has developed a perfectly blended and balanced program, which is sung in a superb manner by the club, whose members have all had a wealth of Glee experience. According to Mr. Cox, who is so well known to Omahans for his masterful work, the club will compare favorbaly with any like university organization in the middle west.

The appeal of the male quartet and Glee club work to every audience, and the fortunate selection of the members to be presented, will provide a program which will be appreciated by all music lovers.

The Glee club will be accompanied by the university orchestra, and together they have developed many treats which they will give that evening. Vocal solos by J. Clifford Long and Mat J. Severin are more perfect than these two popular songsters have ever before done, and that is saying a good deal. An exquisite violin duet by Mr. Cox and Claude O'Donnell, adds a touch to the program without which it would seem incomplete.

Parties of all kinds have been spoken for, and classes, fraternities and departments are striving to outdo each other in good-natured rivalry. The program:

Prelude—"Spanish Habanera" ....Albeniz
The Invisible Orchestra.
Chorus—"Spanish Students" ....Lacombe
The Glee Club.
Violin Duets:
(a) "Love's Greeting" .....Elgar
(b) "Love's Joy" .....Kreisler
Mr. Cox and Mr. O'Donnell.
Mr. Long at the Piano.
Chorus—"The Sword of Ferrara" Bullard
The Glee Club.
Tenor Solos:
(a) "O Lovely Night" .....Ronald
(b) "California Night Song"..Stewart
Mr. Long.
Violin Obligato: Mr. O'Donnell.
Mr. Cox at the Piano.
Chinese Fantasy—"Tea Leaves"..Whiting
The Orchestra.
Bass Solo—"Mandalay."
Mr. Severn and the Club.
Choruses:
(a) "On the Sea" .....Buck
(b) "Alma Mater Song" .....Amici
(The words of the Alma Mater Song are by Mr. Barson of the Glee Club.)

Musical Notes.

Cecil Berryman presents Sadie Levey in a piano recital, assisted by Reah Hanning, soprano, pupil of James E. Carnal, at the Schmoller & Mueller auditorium, Tuesday evening, April 25, at 8 o'clock.

Amelita Galli-Curci is to sing in Omaha on May 27 at the Auditorium. Lucius Priot has charge of the arrangements, and will look after the details of the local engagement. She has been the sensation of the opera stage since coming to America, and Omaha people remember her well for a splendid evening of unusual music at the Boyd theater several seasons ago. She has advanced greatly in artistry since then, and is now given credit with being one of the most delightful of all sopranos.

The Omaha saxophone band of 50 musicians will give a "May day" concert at 11 a. m. Sunday, April 30, at the Strand theater, when the following program will be played:

Chorus—Hallelujah from Messiah. .....Handel
With two pianos, Mary Adele Abbott, Flora Sears Nelson.
Marche de Concerte—Fantastique..Fucik.
Sextette From Lucia .....Donizetti
With piano and marimbaphone, Mary Adelle Abbott, May Gordon Cooley.
Vocal Solo—Call Me Thine Own...Halevy
Grand Fautasie—My Old Kentucky Home .....Dalbe
Louise Janssen Wylie, with band.
Serenade—Organ Echoes .....Hayes
With Strand organ, Mr. Stevens.
Selection—A Perfect Day .....Bond
Mendelssohn's Spring Song.

On Sunday, April 30, all organists who are members of the guild will hold special musical services in their several churches in recognition of "Guild day," which occurs at this season each year. "Guild day" is observed throughout the country wherever a state chapter exists. The various churches observing this day, together with the programs, will follow in these columns next Sunday, and the public should be interested and attend one or more services.

Piano pupils of E. M. Jones appeared in a recital on Friday evening at his home, 3848 Hamilton street. Those taking part were: Miss Shicker, Helen Graham, Vivian Fairall, Edalyn Horrigan, Victoria Kuncl, Miss Gillette, Miss Stoejskal, Mary Inez Phillippi, Edith Christiansen, Annette Bender, Miss Munson, Dorothy Dawson, Miss Munger, Louise Phillippi, Rosemond Kinkenon, Lea Rosenblatt, Wanita Robeck, Dorothy Hunter, Madaline Glandt, Norma Archer, Toby Goldstein, Ida Minkin, Maxine Schurman, Dorothy Kemp, Helen Cain, Dorothy Long, Florence Mulinger, Virginia Hunt, Anna Linsman, Jeanette Dreibus, Eileen Dreibus, Miss Lindberg, Corinne Jones, Morris Goldenberg, Herman Rosenblatt, Joe McClenigan, Mr. Williams, Mr. Hoffman, Rex Carden, Arthur Goldstein, Elba Rominger, Ted Sherdeman and Donald Carlson.

The Omaha Philharmonic orchestra, Frank Mach, director, will give a concert at the Masonic temple at Florence for the benefit of the social ten circle, Ladies Aid society of the Florence Presbyterian church, Tuesday evening, April 25, at 8:15, assisted by Mrs Stella Kendrick, soprano; Miss Clara Schneider, violinist; Merwin Tilton, whistler; Philip Kranse, violinist; Gerald McCreary, tenor, pupil of John G. Jamieson, and the Harmony Four Violin Quartet, Nettie Goettsche, Clara Schneider, Gladys Furness and Margaret Cogan.

Louise Shadduck Zabriskie, F. A. G. O., will play the last organ program of this season at the First Presbyterian church, Sunday afternoon, April 30, at 4 o'clock, assisted by Mrs. Louise Jansen Wylie, soprano, and Mrs. Edith L. Wagoner, pianist.

Edith Louise Wagoner will present 11 of her older pupils in a piano recital at the Schmoller & Mueller auditorium, 1514 Dodge street, on Friday evening, April 28, at 8 o'clock. The recital is free to the public, to whom a cordial invitation is extended. Those on the program are: Edna Swanson, Meredith Oakford, Lois Longley, Lois Finck, Margaret Mangold, Janice Foster, Alice Holovtchiner, Clara Edwards, Elizabeth Kane, Laura Richardson and Mildred Heintzelman.

A musical program was given by the pupils of Mildred E. Johnson, Monday evening, April 17, at her home, 214 East Eleventh street, Wahoo, Neb., assisted by Mrs. C. C. Williams, soprano of Kearney, Neb., and Anthony Donato, violinist, pupil of Carl Frederick Steckelberg, Lincoln, Neb. Those on the program were: Arline Kirchman, Lois Mack, Edna Peglow, Anthony Donato, Mrs. C. C. Williams Aderale Hendrickson, Ceresco, Neb.; Edna Peglow, Doris Nordggren, Ceresco, Neb.; Anthony Donato, Mrs. Emma McDonald.

Kitchen Window Garden.

Did you ever try the experiment of having a large flower pot or window box containing parsley, mint, pepper grass and other greens that add flavor to meats, soups and other dishes? Such a miniature kitchen garden need not be at all unattractive. You may even grow these things in your own living room or in a sunshiny window in your dining room. If the tiny garden is planted in a neat flower pot set in a jardinier or in a tidy window box the herbs and flavoring greens may be as attractive to the eye as ivy, inch-plant or other greens grown only for appearance.

The important thing in flavorings of this sort is to have them always on hand. In a small family a bunch of parsley, such as you may buy at the green grocers', is for the most part wasted. You need only a little and you often do not think of getting it until it is too late.

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