

# Soloists for the Mendelssohn Choir's Coming Concerts

**I**T is related of a famous European conductor of a generation ago, that on one occasion he was summoned to the court box to receive, as he thought, a special compliment on his wonderful work. But the monarch rather disappointed the conductor by remarking: "I have seen conductors in many realms, I have watched them astoundingly, I have heard their work and I am compelled to admit Herr —, that I have seen none perspire as freely as you do."

When Theodore Thomas, the great master of the orchestra, took up his baton in public concerts, some people used to consider his conducting rather cold because he did not "perceive freely," because he did not indulge in sweeping beats to the "brasses," because he did not go through the motions of our modern bandmasters, because he did not act as a "prima-donna conductor." His effects were produced at the rehearsal. There he worked intensely, ardently and with honest "sweat." But when he came to the concert, that work was done, and he stepped aside, as if were, so that nothing could interfere in the way of physical personality between the composer and the audience. People went away from the concert, talking, not about Thomas, but about the Symphony! This is as it should be. "Summa Ars. Celare Artem" was ever the motto of the great artist. The highest form of art is to conceal the art. In other words, "Get your effects at rehearsal and don't show off."

When the mantle of Mr. Theodore Thomas descended upon Mr. Frederick Stock the "virtue" came with it. Mr. Stock is one of the most active, enthusiastic, virile and commanding men at a rehearsal, but in the concert he is quiet and reserved, unobtrusive and undemonstrative. The work has been thoroughly done at rehearsal, and a look, a glance, a slight movement of the hand, indicates to the players a volume of meaning. An artist should not have to stand before his picture, pointing out its merits; if it is a work of art it should speak for itself. Herein lies Mr. Stock's strength as a conductor; he makes the art-picture, the musical tone-poem, speak for itself. Because he does not beckon to the "woodwinds," "whisper to the strings," "challenge the brass," and defy the drums and cymbals, some have fancied him "cold." The stock see him at a rehearsal.

Stock can do more with his men through his eyes, than most conductors can with their whole bodies. Therein lies his strength. He is recognized by the best authorities as one of the few really great orchestral conductors of the day.

One of the always prominent features of the Mendelssohn choir spring concerts with the Chicago Symphony orchestra, and one which demands managerial enterprise and knowledge, is to be found in the class of soloists offered at these concerts. Only the very best available artists are secured for these events and the various high-grade "agencies" are drawn upon each year for their very best material. Each singer presented must have already "made good" in the most musical centers of this country. This is surely a recommendation. No other traveling orchestra on its tour carries such expensive equipment in the soloist line.

This year Omaha will have the pleasure of hearing for the first time two of the most prominent singers of this generation, in addition to other artists who have already added Omaha laurels to their national collection. The two eminent artists who will appear in Omaha for the first time are Miss Olive Klina, soprano, and Mr. Herbert Witherspoon, basso.

Miss Olive Klina sang for the manager of the Metropolitan Opera company of New York and was at once offered a three-year engagement, but on advice at her friends declined on account of her youth. Miss Klina is one of those few gifted people whose voices were "found" after she had already developed in another line. She was trained as a concert pianist. And after training she discovered that she had a voice. Her musicianship through her pianistic training has placed her in a most enviable position, as so many singers lack this equipment. An eastern critic describes her voice as "smooth and luscious as peaches and cream (while using it with extraordinary art), while she looked a picture sufficiently to be her own excuse for being, without any of her other acquired graces."

Herbert Witherspoon, like Miss Klina, is an American product, and is another living rebuke to those art pessimists who have the notion that a foreign label must be attached to anything in order to make it worthy. Mr. Witherspoon saw the first light in this existence in the unromantic city of Buffalo. His father was an Episcopal clergyman of note, in more ways than one, for he was a splendid musician; and his mother was an artist. He is a Yale man of '96, with a B. A. which he does not use in his advertising. His debut was made under no less an auspicious guardianship than that of Walter Damrosch and his orchestra, in 1907, when he sang in the excerpts from "Parsifal" (Richard Wagner) which created such a furore at that time. He has sung with



Frederick Stock

Margaret Keys

Lambert Murphy

and been engaged by the Henry W. Savage and the Metropolitan Opera company time after time; he has been engaged by the leading conductors of orchestras and by the greatest festivals over and over again; he has sung "from Maine to California and from Vancouver to Texas" and yet, it is scarcely credible, that he has never before sung in Omaha.

The Mendelssohn choir of Omaha and its conductor, Thomas J. Kelly, feel with the Chicago Symphony orchestra, that in presenting Mr. Witherspoon to local music lovers for the first time, they are doing a good work for the American musician, as well as giving to the local musical people an opportunity never hitherto within their reach.

Of Mr. Lambert Murphy, the brilliant young tenor, who has so enthralled the audiences of the Mendelssohn choir concerts for the last two seasons, it seems unnecessary to say anything, as he has already sung and thereby spoken for himself. He is one of the most sterling artists before the public today, and if his work were done under the name of Morfeo Lambert, instead of Lambert Murphy—a name he is proud to bear—he would doubtless be unavailable to local concert givers, as he possesses all the qualities necessary to be styled a great



Olive Klina

Herbert Witherspoon

tenor and tenors who are great are very scarce.

Of Miss Margaret Keys, the contralto, nothing can be said in addition to the eulogies which were heaped upon her by all the local critics after her superb work at last year's concert with the Mendelssohn choir and Chicago Symphony orchestra. As one critic remarked: "She came here with an eastern reputation; she left here with a genuine western one, as spontaneous and sincere as it could possibly be." Miss Margaret Keys was one of the surprises of the whole five-year series of concerts, and no contralto who has ever visited Omaha has been accorded a better reception or has convinced the people with her sincerity, her art and her genius any more than has Miss Margaret Keys.

Mr. Bruno Steindel, the ever popular violinist, who is the solo attraction of the afternoon concert, Tuesday, April 27, needs no eulogy here. He has already crept into the first pages of the daily papers. Words fail.

## National Drama to Be Presented by the Danes Tonight

The extensive preparations for the gala performance to be given by the Danish societies at Washington hall this evening have now been completed and a revival of the famous national drama, "Tordenskjold," will take place on this occasion.

A large cast, consisting of the best local talent, has been rehearsed under the direction of J. Enkebo; new and historically correct scenery and costumes have been prepared for the play and a fine musical program secured for this festive occasion, which marks the anniversary of the victorious battle of Kolling.

Hugo Dietricksen, the Danish baritone, will render vocal selections between the acts and the Fourth regiment orchestra furnish the music for the grand ball following the performance.

The seating capacity of the hall has been more than doubled for this occasion and one of the largest gatherings of the Danes from Omaha and surrounding towns that has ever been in Omaha is expected to participate in the national celebration.

## HOTEL MEN SEND REGRETS TO WIFE OF ASSOCIATE

Resolutions of regret and sorrow over the death of William B. Burbank and of sympathy for his family, were adopted by the Omaha Hotel Men's association, of which Mr. Burbank was vice president. Copies of the resolution were sent to Mr. Burbank's family.

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dandruff is to dissolve it. Soap cannot do it, simply because of the alkali which it contains. No amount of scalp-scrubbing with soap will remove dandruff. The only thing known which will dissolve all fatty accumulations and dandruff is eggol, a teaspoonful of which added to a cup of hot water, removes every particle of dandruff and other foreign matter. The latter is exceptionally rich. For a moderate price you can get enough eggol to produce twelve or more of these surpassing head washes. Every head of hair needs a head wash of this kind.

**TEARFUL**—Falling of hair can be positively and quickly stopped by using a mixture of half a pint of alcohol, half a pint of water, for a full pint of bay rum in place of alcohol and water) and one ounce of beta-qualol, thoroughly mixed. This surpasses any hair tonic or invigorator I have ever known. It is a hair restorer, actually compelling the hair to grow luxuriantly, frequently several inches a month. Hair stops falling, the hair becomes fluffy, silky and thick, and the formation of the dandruff is completely stopped.

**MISX**—It is regrettable that you could not get the spot at the drug store. My secretary will see that you get it. If you will write—addressing Secretary to Valaska Surratt, Thompson Hotel, Chicago, and enclosing the price, 50 cents.

**MRS. G. O. N.**—Blackheads are simply a local trouble and blood tonic will do no good. It is not generally known that blackheads may be thoroughly removed in a few minutes by getting a sponge, wetting it with hot water, sprinkling some powdered norexin on it, and then rubbing it on the blackheads. It is almost magic in result and every blackhead will disappear. Do this every day and you will not be troubled further. It works equally well in very severe cases.

**SARAH M. H.**—Do not wonder that you did not succeed in removing the superfluous hairs you mention. Why not dissolve them away instead of burning them off? By moistening the hairs with simple sulfo solution, every hair, heavy and light, disappears in a few moments. Instead of using the depilatory, where applied as the contrary is left soft, smooth and clear. If your druggist hasn't the simple sulfo solution, get the sulfo powder. It is precisely the same, only you wet it with a little water before using.

**BEREFT**—To develop the bust has often proved a difficult matter. Although you can never be sure of success, nevertheless the following formula is the very best you can ever hope to find. It is safe and if applied can succeed, this certainly should. To a half pint of cold water, add two ounces of rucetone, obtainable at any drug store, and half a cup of sugar. Mix thoroughly. Take of this two teaspoonfuls after meals and at bedtime.

**MRS. BEAUTY**—Yes, the face powder I use is made after my own formula. It is now supplied by drug stores, and called "Valaska Surratt's Face Powder." It is free from the chalkiness of nearly all face powders, and superb in fineness, smoothness and scent.

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