

Gossip of Music and Musicians

By HENRIETTA M. REES. HENEVER a musician attains any degree of eminence in his profession, there are always some people who will say, "Remarkable! Isn't he (or she) the most divinely gifted person?" This is a trite remark, by the way, and should be given a special place of honor in the musical portion of a bromide catalogue.

It is very rarely used by musicians except in the most unusual cases. There is a sort of humor in the remark itself. It seems to say to the artist, "You are not any smarter than I am through your own effort; you have not exercised any more patience nor worked any harder than I; you just happened to be more divinely gifted at your birth." In a word, it seems to rob the performer of any credit he might be applying to himself for careful study and work well done, and at the same time excuse the speaker for not being equally wonderful.

The person who uses this remark usually has not the intention of implying this meaning to the remark, to him it merely casts a glamour of romance around the player, but how prone we are to sit back and blame unseen forces because we are not more than we are, instead of going out in the backyard with a spade or shovel and digging up our talent. There is a great deal to be admitted in the way of divine gift, but in the great majority of cases, if you study the lives of the great set men, you will find that they worked hard and constantly, and, what is more to the point, thought all the time. In a number of cases we see that as in the parable, some have been given five talents and some only one, but on the other hand there are examples all around us of the story of the hare and the tortoise.

Many people have an idea that when a pianist sits down to the piano all he has to do is to start out, and the inspiration will come to him, and he will play. It does not occur to them that there has been a vast amount of work behind the scenes here as well as at a theatrical production. The artist has probably spent years of study before he attempted the composition he is playing, and has then perhaps worked long and diligently upon it, polishing the phrases, and balancing the entire work, and when he has once decided how it is best expressed, he always strives to do it that same way. It is said that a young woman at one time effusively remarked to Eugene de Reszais, "How lovely it must be to get up to sing, and forget everything," to which he replied, "No, mademoiselle, to get up and sing and remember everything." Mr. Henderson says that the gift most great performers have had was an insatiable appetite for study, "the antique type of genius, willingness to take infinite pains."

In looking over the last season of musical events in Omaha, the fact that musical appreciation is making vast strides is everywhere noticeable. With only one exception, there have been notably large audiences at every concert. It is worthy of remark that at the recitals by local talent, even though admission has been charged, very few seats were left for the late arrivals. A glance at future prospects seems to show that it will not be long before the city will not broaden their tastes, become better acquainted with worthy compositions in all branches of musical art, and meet some of the best known interpreters of the present time.

The New Music Review has published an article in this month's issue of "Music as an Aid to Religion," by J. Sebastian Matthews. This was read at the Thirtieth Episcopal Congress of the Protestant Episcopal church at St. Louis. It is a splendid article and "delicately" but deservedly raps the musical profession in regard to musical matters. The author calls attention to the rapid musical growth in America and the possibilities of church music here. He shows the importance of music in worship, and that the choice of it rests entirely upon two men in each community, the minister and the organist. Often the clergyman knows nothing about music, and the organist knows nothing about the history of music in the churches and has no appreciation of its limitations in the church, and in America the personal taste of these two, who for the reasons just given are not always competent, decides the matter. What are the standards for the ministry doing in their seminary course to develop their personal tastes, the quality of which so much is going to depend? Music is a part of that practical knowledge, which pastoral work certainly requires, which in a seminary course is given about one-eighth of the total attention, the fraction which music alone gets is infinitesimal. The lectures upon musical subjects are not taken seriously by the students, because music does not count at all in the tests to be taken before admission to the ministry is permitted. It is time every one knew that music knowledge is not a gift, that every person can be musically educated, and that ignorance in music differs not the slightest in cause from any other ignorance. Our seminaries should put music with the obligatory subjects and they should possess a model choir for the benefit of the students. The way to know and appreciate good music is to hear it and to hear it often. A dignitary of the English church in the last century explained the difficulty of co-operating with the organist, "because organists are not gentlemen nor received in society as such," to which the organist, in defense, referred to the statistics of the criminal calendar and proved thereby that of all the callings, including the clerical, musicians held the lowest prison record.

At one time at a denominational school not far distant the writer had occasion to play for chapel and to drill a small choir of pupils for that event. The chaplain chose the hymns, and the principal one day decided to choose the hymn instead, as the chaplain chose such "distant ones." During the week following the chaplain inquired how I liked the change, and incidentally said that after hearing a few of the ones now sung he was not surprised that those he chose did not suit. Although I did not say it at the time, my private opinion was that for musical worth and appropriateness of words and music neither was much of a judge. Any church music knows how little attention some of the clergy pay to having the entire service worked out as a whole, music, sermon and all. Last year a minister who was asked any time he had any suggestions as to the music to kindly give

Creighton University Glee Club



Top Row, Left to Right—Gerald McVeigh, John Cordes, Frank Murphy, John Shanahan, Gerald Rademacher, Claude Laird, Larry Gilbert and Riley Roche. Second Row, Left to Right—Cuthbert Doyle, Savory, William Brungardt, A. A. Kohler, Harry Murphy, Louis Waldman. Third Row, Left to Right—Lester Myers, Lamotte Buggie, G. W. Johnston, Emil Swoboda, Orville Runyan, Chester Wells and George Keyser. Bottom Row, Left to Right—Carlisle Lentz, Max Block, John Vitavaas, Richard T. Kersey (leader), C. W. Hamilton (manager), Jay Wessent, Paul Harrington and Richard A. Smith.

The Creighton University Glee club will hold its annual concert at the Boyd theater January 15. The club is composed of students chosen from all departments of the university, and represents the pick of the musical talent available. There are thirty-one young men in the organization and all are the possessors of trained voices. Since early in September they have been rehearsing twice every week in preparation for the concert and their whole heart is in the affair. Richard T. Kersey acts as leader, while Charles

Hamilton, Jr., of this city, is manager. Since its organization three years ago the club has made a good record, featuring in its annual public appearance some musicians of national prominence. In its first concert the collegians were assisted by Master Joseph Gill, the boy violinist, and Frederick C. Freemantel. It was at this concert that Miss Elizabeth Hamling made her musical debut in Omaha, after returning from Europe. Last year two formal concerts were staged, one at St. Joseph, Mo., and the

other in Omaha. The St. Joseph appearance was regarded as the largest social affair of the season and drew a most select audience. In that concert Joseph Gill again assisted the club. The Omaha production was of a like nature, and proved a distinct success. Miss Mary Munchhoff and Mr. Freemantel were featured on that occasion. The annual concert by the Glee club offers the student body its only opportunity to gather for a common purpose. Students in all departments of the uni-

WILL PLAY FOR THE TUESDAY MORNING MUSICAL.



MAX LANDOW.

them, but who never did, was quite offended when he preached a strong temperance sermon one Sunday to have the choir get up and sing "Crossing the Bar." The only knowledge the director of the music could ever get from him in advance as to his subject was through the Sunday paper, so it was no one's fault but his own that the two portions did not fit.

At the next national congress of Episcopal churches let us hope that someone will suggest having hymn books in the pews with the notes as well as the words printed in them. Last week I visited All Saints church, principally to hear their lovely Christmas music. It was very impressive, the choir starting to sing away off without accompaniment at first, then as they gradually approached a soft organ tone was heard, which increased to a loud and triumphant opening song as the choir came through the church and reached their seats. Everything was impressive, but when it came to the congregational singing, and the writer felt like joining in, it was hard to sing a part without notes, merely following the words in the book and the choir, fine as it may be. In our public schools everyone is taught to read notes and sing, and perhaps a great many more of the people present would have felt like singing, too, last Sunday, and been perfectly able to carry a part if they had had the notes before them.

The Chicago Opera company this afternoon will perform the opera, "Orfeo," by Monteverdi, which is the first of modern operas and was presented in Mantua, Italy, for the first time in 1607. Mr. Monteverdi was a wonderful composer in his day, and was even considered an anarchist. This work, although it may sound very tame to a modern audience, was at the same time the beginning of dramatic music, and modern music. This shows that opera started out as a dramatic art work, but in its youth it fell in with such nurses as Carissimi and company, who fed it so many musical sweetmeats that the dramatic side of its character nearly died of indigestion. Mr. Gluck rescued it from one of its last gasps and gave it a better-balanced diet, and later Mr. Wagner developed it to as strong a part of the whole as the musical was. All these men really did was to elaborate upon Mr. Monteverdi's original idea. He was also not only the man who founded modern music and dramatic music by the use of dissonances, but he should be remembered as the first to use the tremolo in string instruments. He also introduced the use of the trombone in Italian music, which did not make its appearance in classical Germany until the time of Beethoven.

A notable event in New York last week was a dinner by the "Bohemians" to

Kugen Ysaye, who has been called by other celebrated violinists "the greatest of them all." Franz Kneisel, violinist, is president of the club, and Fritz Kreisler and Efram Zimbalist were among the other noted violinists present to do him honor. There were also present singers from the opera, heads of conservatories, Joseph composers like Godowsky and Henry Holden Hus and Rubin Goldmark, all to pay their respects to a man who, as Mr. Henderson says, is so modest that it is recorded in a book of violinists. He brings out the thought that more modesty in others of the professional musicians might be worth while.

The Carl Fischer company has recently published six compositions by Joseph Gahn, who is well known to Omaha people through his long residence in this city. These compositions are classed in two groups, three melodious solos, which comprise "A March," "Dancing Marionette," and "From Days of Long Ago" (a minute); and three concert solos, "Efficientness," "Hillans" (cellos, lyrique), and "Spinning Wheel" (stude). The themes throughout are musical and logically developed. All are written in a facile manner and are very graceful. Mr. Gahn at present lives in New York City, where he has been most successful in his work.

The Tuesday Morning Musical club will hold its regular January meeting at the home of Mrs. Fred Nash. The program, "Modern Composers," is in charge of Mrs. R. Beecher Howell. Misses Olive Seymour, Marie Bush, Grace McBride and Mrs. Mira Edridge will take part.

The recital of Misses Ruth Flynn, Grace Slabaugh, Mabel Henriksen and Elizabeth Berghoff, assisted by Mr. Landsberg, takes place Tuesday evening.

Mr. Max Landow will give the following program on "Thursday evening" at the Young Women's Christian association auditorium, under the auspices of the Tuesday Morning Musical club. This will be the second artistic recital for the club this season and tickets will again be available to the public.

PART I. Robert Schumann, Davidsbündler.

Dances (Op. 9).

PART II. Franz Liszt, "Annes de Peterinas."

1—Chant de Noël.

2—Au Lac de Wallenstadt.

3—Pastorale.

4—Au Bord d'une Source.

5—Le Mal du Pays.

6—Les cloches de Genere.

PART III. Frederic Chopin, Twelve Etudes (Op. 10).

Mme. Calva will be heard in song recital at the Boyd theater by her husband, Signor Galileo Gaspari, on January 17.

The Creighton University Glee club of Omaha is to be congratulated upon their selection of artists for their coming concert at the Boyd theater January 15. Mr. Landow is so well known that comment is unnecessary. His appearance at the concert was interesting. Miss Christine Miller was heard in Omaha before the Tuesday Morning Musical club three years ago, when she made a decided impression with her splendid singing. Miss Miller, though of Scotch birth, has had an entire American training, with the exception of a few lessons of Mr. William Shakespeare in London. She is her own manager, and is said by the Musical Courier to be most in demand of any concert singer on the American stage. Miss Miller has a well-trained, sympathetic voice and a personality that puts the audience in a receptive mood before they hear her sing.

Mme. Adeline Genee, the famous Danish dancer who was to have opened her American appearance at the Metropolitan opera in New York, has already been presented three times to capacity audiences and repeated requests have made it necessary for her manager to cancel some of her out-of-town engagements and to arrange an additional series of five performances.

Mme. Genee will travel with her entire company, consisting of Alexander Volinin, a corps de ballet and her own symphony orchestra, and is making a tour of all of the important cities in the United States.

The elaborate scenery and general equipment of this production has meant the realization of a long cherished dream to Mme. Genee. Her presentation of "Robert Le Diable" and "Coppelia" and a pantomime and allegro from "Les Petits Mozart" have been sensationally beautiful.

In addition to the ensemble numbers Mme. Genee has presented waltzes of Strauss and Chopin, danced with Volinin and solo numbers as well. The New York Sun says: "Exquisite taste indeed characterizes this production. Mme. Genee's technical facility is astonishing. She seems incomparable today."

Lively Contests Are to Take Place at the University

The final oratorical contest in the college of Arts will be held January 22. Those who qualified for the finals are Raphael Hamilton, Preston McAvo, Paul Harrington, Ernest Simmons and James Gaffney. The winner of this contest will represent Creighton in the state oratorical contest February 20th, while the winner of second place will speak for Creighton in the Nebraska Peace Association Oratorical contest to be held some time later. Preston McAvo, one of the speakers in this contest, spoke in the Peace contest last year.

The final contest for the selection of the Creighton University debating team will be held at the law college Monday evening. Eight orators, among them Miss Geneva Marsh, the only woman student at the law college, Francis Mathews and Philip Horan of last year's team, will compete. Three will be selected as first team members, while the next best will act as alternates. The only debate scheduled for this year is with South Dakota State university, and the exact date has not yet been set.

Amos E. Henley, Creighton Law '09, formerly associated with Myron Learned in the practice of law, has formed a partnership with John W. Parish, with offices in the First National bank building.

Mid-year Freshmen classes are being enrolled in the Creighton Pharmacy and Law departments, as well as in the high school departments of the Arts college.

The next session of the Model House at the law school will be held on the evening of January 8th. The floor leaders of the Conservative and Progressive parties will be elected on January 7th. The moot court will re-open Friday evening, January 10th, and the seventh of a series of public lectures will be delivered.

Classes were reopened in the Law college Thursday, in the Arts and Dental colleges Friday, and will begin in the Medical and Pharmacy departments Monday.

The semester just closed at Creighton university has been one of marked success in attendance and an increase of college spirit. The attendance at its close showed an increase of 20 per cent over the total for last year. A large number of new students have been enrolled and many additional improvements have been made to the college buildings.

A course of public lectures is being planned to take place at the Creighton university auditorium, Twenty-sixth and California streets. They will be delivered by prominent local men and will deal with Omaha, its resources and future.

A summer school will be organized next summer by the authorities of Creighton university. All subjects necessary for the state teachers' certificates will be taught, and if the attendance warrants special post-graduate courses in medicine, surgery, law, pharmacy and dentistry will be added.

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versity have gathered loyally to the support of the club during past years, and promise to repeat this year. The social aspect of the occasion will not be confined to students, but the date has been placed on the social calendar of the most select in this city. Tickets for the concert are on sale at Beaton Drug company.

Irish Fellowship Club to Celebrate Night of Big Wind

On the evening of January 6 the Irish Fellowship club will celebrate the seventy-fourth anniversary of the "night of the big wind" at Irish society hall, Arlington block, 1814 Dodge street. Edward J. Waters, president of the Irish Fellowship club, will welcome the guests on behalf of the club. Thomas J. Flynn will act as chairman.

The regular program will be interspersed with talks by the older members, reminiscent of the days on the "Old Sod," when they courted the colleens, danced at the "crossroads" and made merry at the christenings. The old songs that were sung around the blazing hearthfires of Ireland will be heard again. Tales of "banishes," "depressions" and "fairies" will be revived.

The hall will be decorated with American and Irish flags. Refreshments will be served. The regular program will be as follows: Song, "The Harp That Once Through Tara's Hall," Henry W. Dunn. Fiddle, "The Wind That Shakes the Birkie," Joe Maher. Flute, "Commaucht Man's Raffle," Thomas O'Brien. Piano, "Swagwearing Jig," Ed Carroll. Song, "An Londubh" (The Blackbird), Jim Hall. Flute, "Rocky Road to Dublin," John McGory. Piano, "Irish Selections," W. E. Laviolette. Song, "Mothers' Rue" (Little Red Fox), John Coffey. Flute, "Jarryowen," Dan Hurley. Song, "Happy to Meet and Sorry to Part," Clint Miller.

Cynicism. Did you ever notice that a man's creditable creditors are never half as much use to him as his rich ones? Man has his art, woman her figure—and both of them are uncertain. Curiosity is a busy matrimonial agent. Judge.

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