# HARRISON MAKES INAUGURAL SPEECH

**New President of Real Estate Exchange Tells of Methods of Expanding Business.**

**ECONOMIC CONDITIONS LOOM UP**

President C. F. Harrison, newly elected head of the Omaha Real Estate exchange, in his inaugural address last Wednesday, had the following to say:

"The value of this organization to its members and to the general community will, I believe, be in proportion to its adoption of and adherence to certain basic principles of duty.

"We deal with a fundamental thing—the land. When we improve it for a home we deal with a fundamental instinct—the desire to have a home.

"Our work has a twofold aspect. We seek to make a living out of it and at the same time render a service to the public.

"Our business has more room for expansion and promotion than any other professional business—the lawyer cannot make business, neither can the physician.

**Can Create Business.**

"We, on the other hand, create business. We can increase the wants which must be supplied. We in a measure control the extent of our business.

"However, there must be a reason for every development and our power to create business is limited by the actual needs of the people.

"Though we have for the greater part of the year a delightful climate, people do not come here especially for their health. They come to better their living conditions.

"It is a part of our business not only to sell houses and lots, but to seek to know economic conditions and what things can be profitably done here and help to bring people here to do these things. This demands intelligence, broad views, co-operation with others and a devotion to the city's interests. I am expecting great things from our committee on new industries.

**New Enterprises for Omaha.**

"I shall expect each member of that committee to get in touch with at least one enterprise that ought to be located in Omaha. There are a number of big things that will require the united efforts of all our people. Such as development of interurban railways, a pipe line from the Wyoming oil fields, a free bridge across the Missouri, a north and south road and development of water power in Nebraska. But there are lesser things that can be brought here by our committee.

Our city planning committee ought to be more than a nominal one. For the first time in our history they in co-operation with the official city planning board—can attempt real work.

Our committee on publicity is composed of young enthusiasts who, I am sure, will get results. There never was a time when so much that is favorable could be said about Omaha as now. The one selfish committee, but in my judgment a most important one, is that on appraisements. All the appraisement work of the city should be done by this committee.

I need not speak especially of the other committees which are well manned.

**Concerning Overhanging Signs.**

"There is another thing I have had long on my mind and which I take this opportunity to mention. That is the abolition of the over-hanging sign on our principal thoroughfares. We are all sinners alike here. It is worthy of note that two of the great newspapers stultify themselves and depreciate the value of their advertising columns by putting up overhanging signs. Even if it is true that the use of their advertising columns can be supplemented to advantage by these signs, it is certainly poor policy to use them, especially when their example is bad and leads to abuse and the cluttering up of the business district.

"I think the newspapers should go out of their way in the public interest to commend owners of buildings like the City National and the Keeline building in refusing to surrender to the objectionable overhanging sign. In one of the best blocks of the city there is a single overhanging sign that should not be tolerated.

"Another thing is on my mind—the marking of the streets. On the city hall itself is a little old tin rusted sign that cannot be read. Nothing would add more to the convenience of strangers or even our own people than the marking of the streets. We should not wait till we can do it expensively. It would be a great help to the outlying districts if the cheap stencil sign could be renewed."

# H. H. Harper Buys Another Addition, Which He Will Sell

Murray Hill addition has been sold to H. H. Harper for the Commonwealth Real Estate company. J. H. Dumont made the sale.

Murray Hill addition consists of 165 lots located on Thirty-sixth street, four blocks west of the south end of the west side park line and immediately north of the right-of-way of the Union Pacific cut off.

There is considerable history concerning this twenty-seven acres, which is a part of the farm of about seventy-five acres which W. V. Morse bought in 1884 for $5,445. The abstract of title shows that during his life Mr. Morse sold five different parcels of land aggregating thirty-one acres for a total of $35,241. The first two sales were made in 1887 and 1889 and brought him more than double the entire cost of the land, so that subsequent sales have all been profit.

Mr. Harper has not fully outlined what he contemplates doing with Murray Hill addition, but it will no doubt be placed on the market soon.

# Exchange May Buy Local Real Estate

The Omaha Real Estate exchange may develop into a buying and investing company. At the meeting Wednesday the matter of investing in real estate some surplus money the exchange at present has invested came up. A committee is to be appointed to decide as to the disposition of this money and the advisability of assessing the members to make this a yet larger fund with which to make a big investment in Omaha real estate.

# *Melba to Sing at the Auditorium in the Charity Concert Course*

Mme. Melba

Madame Melba, incomparable soprano as she has been for twenty years, has for the last year been in her home in Australia, but is now touring the United States and will, with her assisting artists, give the third and most important concert of the charity concert course, at the Auditorium on Wednesday, December 8. The story of Melba's career has seldom, if ever, been equalled in the history of music. From the time her schoolmates in Australia used to sit spellbound while little Nellie Mitchell "made the "funny noise in her throat," to the time not so many years after when she was one of the great ladies in the social world of London, success constantly followed on the heels of success. The "funny little noise in her throat" which she used to make for her school mates in Australia, turned out to be the matchless trill, the like of which no living man has heard. It was this same "funny little noise" that has done so much to make Melba one of the richest women in the world as well as one of the most famous. Melba, naturally a musician, was skilled at the piano and organ before she took seriously to singing. She is unique among singers of her day in that she never was compelled to learn how to use her voice. It was naturally "placed" from the beginning and the years she spent with the great Marchesi in Paris were devoted chiefly to the learning of operatic repertoire and routine. Marchesi herself said that she never could teach Melba anything about singing—that the good Lord had done that.

Since the early part of the '90s, Melba has been the most notable figure among singers of her generation. The indescribable beauty of her voice made success easy for her. From the beginning her fees were large and for years past they had been the largest earned by any singer since Adelina Patti was in her prime. She has sung in the great cities of three continents, Europe, North America and Australia.

By HENRIETTA M. REES.

CHARLES ZUEBLIN in his lecture before the Society of Fine Arts, a short time ago, made the statement that art was an emotion rather than a mental expression. Referring to architecture, he said that the art to be found in the great Gothic cathedrals was the result of feeling rather than of scientific measurements. He said that in America we were inclined to measure these works of art and base our buildings of Grecian, Gothic or other styles of architecture upon these measurements instead of building them to represent the truth we felt. How much the same is true in music. How many times the failure of the recitalist is not so much due to lack of study and conscientious development of skill, but rather through the lack of feeling expressed. How often the new composition does not last because it does not have a message or if there is one intended, it does not convey it clearly. How often do students learn just how to put down their fingers upon the keyboard, or just how to take a certain vocal tone and hold it, but do not learn to use these means to express what they feel in the composition they are studying. In the study of music is it not strange that so much more time is put upon the physical and mental means of reproducing the works of the great masters in comparison to the emotional side.

The conscientious pupil spends so much time working upon the correct use of voice or fingers, hands and arms, pursuing the signs, and marks of expression which are put in from time to time to help him to play intellectually—getting the measurments in the music we might say—and then how seldom does he study out or the teacher demand that he study out, its meaning in an artistic way. Mr. Zueblin said that the motto of William Morris, an art decorator in England, was that art was to tell a true thing, or ornament a useful one.

It is a good motto, also applicable to music. If a composition does not do either, it has little excuse for existence. If the composition is all right, but the interpretation does not have any significance, while the notes and general lines may be correct, the performer will not appeal artistically because it does not mean enough to him emotionally.

It is not all the fault of teaching or studying. One must have talent for music. Talent differs from genius (according to the Century dictionary), because the one is dependent upon tuition, while the other is entirely independent of it. Talent is a gift committed to one for use and improvement. It may be small, but it may become larger through use and improvement. It is to be increased, and not to be stifled in the maze of technical and mental difficulties encountered, and, in the haste that marks most of our music study.

One cannot hope to succeed as a great musical artist without either genius or a high degree of musical talent highly developed. The word artist implies art in the performance, and the art in music as well as in architecture is not to be found in its scientific exactness, but in the recognized truth felt and manifested in every part of it. It is to find and properly express this that great virtuosi spend weeks and months upon their program numbers, that the Flonzaley quartet sometimes spend a whole afternoon upon four measures of Mozart, and that our own Mendelssohn choir has sometimes not presented numbers to the public for one or two seasons after beginning to study them.

It would be hard to count the number of people who have been making inquiry concerning the identity of one special tune played in the musical score accompanying "The Birth of a Nation," now playing to crowded houses at the Brandeis theater. It is the pretty little air which Elsie Stoneman presumably plays on her banjo and sings as she takes her place at the bedside of the wounded southern officer. The best available authority labels it an old Bohemian polka, popular at the time of the Civil war.

It is undoubtedly true, but in several memories lurks a tantalizing conviction that the tune was set to a song in some way connected with the spirit of plantation life—though nobody seems able quite to name it. That isn't the only haunting bit of lovely musical mosaic which so greatly heightens the effect of the picture. It is "In the Gloaming," which always means a romantic passage between Margaret Cameron and her northern sweetheart, and such dear familiar airs as "The Swanee River," "Home, Sweet Home" and "Auld Lang Syne" find their appropriate moments in the story.

A passage from "Der Freischuetz" is heard above the noise of battle, and the intensity of a dramatic situation is strengthened by the excerpt from "Zampa," while the mounted confederate troops gallop across the screen to the strains of "Light Cavalry," "In the Hall of the Mountain King" from Greig's "Peer Gynt" suite, adds excitement to the thrilling horror of the flight from burning Atlanta and the wild cry of the Valkyries, as Wagner conceived it, heralds the wild ride of the assembled clans.

Sherman's march to the sea has "Marching Through Georgia" for a setting of course, and "The Girl I Left Behind Me" is eminently fitting in several scenes of the story. The darkies dance to "Turkey in the Straw" and work to the strains of "The Camptown Races," and the "Comin' Thro the Rye" waltz carries the southern beaux and belles through their ballroom diversions. The big moment in the drama, when patriotic sensibilities are stirred most deeply, are accentuated by "America," "Dixie," "The Star Spangled Banner," and "Maryland, My Maryland." The Simonetti "Madrigal" is recognized in the gentle air played as the loyal Camerons sacrifice the last of their possessions to the dear cause of the south.

Such special themes as appear and reappear to announce the entrance of certain characters, or the intrusion of certain ideas, were composed by George Brill, the New York musician who arranged the whole score and who deserves generous credit. The appealing melody, which plainly characterizes the sentiment of the young southern hero for Elsie, was called by Brill "the perfect song."

The Musical Courier is publishing an interesting series of copyrighted articles entitled, "Some Observations Upon the Art of Singing," by Thomas J. Kelly, the first one appearing last week.

A short time ago the Cincinnati Symphony orchestra was left an endowment of $700,000 by the will of a public spirited and music loving woman of that city.

Fritz Kreisler, in a recent Boston recital played the Schumann fantasia in C minor. This work written in Schumann's later years "when his imagination was beginning to cloud and his invention was unstable," has been sympathetically revised by Mr. Kreisler. Originally scored for violin and orchestra, Mr. Kreisler has arranged it for violin and piano. Speaking of it in a review in the Boston Transcript, he says in part, "I think I can say in all truthfulness that no one has studied Schumann more assiduously than myself, for I know every note of every composition he penned. I have not only played them con amore, but have pondered them for the deeper purpose of their philosophy. * * * I began this study at the age of 14, and am now 41, so this was no recent resolve. * * * The unevenness of the work was pronounced and left so many loose threads, that it was puzzling. One might say that it was a fine fabric, but patchy, leaving gaps to be filled, and then needing to have all its splendid but tangled threads drawn together for a finale that should crown and complete it." Kreisler has devoted the past eight years to carrying out this work, living up to his own ideals and trying not to violate Schumann's in this reconstruction and restoration.

Theodor Leschetizky, famous teacher of the pianoforte, died recently in Vienna, at the age of 85 years. Paderewski, Gabrilowitsch, Mark Hambourg, and other noted pianists, were under his tuition.

David Bispham and company in "The Rehearsal" and "Adelaide" will be heard at the City Auditorium Monday evening, November 29, in the latter play Mr. Bispham takes the part of Beethoven. The "Rehearsal" furnishes a miscellaneous concert.

**Musical Notes.**

Miss Elsie Faustian will give a recital Sunday, November 28, at 3 p. m. in the Creighton auditorium. Miss Faustian is a pupil of Miss Mary Munchhoff and is said to have a very remarkable voice.

She will be assisted by her sister, Miss Frida Faustian, a violinist of note, a pupil of Mr. Henry Cox and a member of the Omaha Ladies' Chamber orchestra. The program includes an aria from Il re Pastore by Mozart with violin obligato, Muller Lez Lieder by Franz Schubert and a group of short songs by Grieg and Gilberte, an aria by Rossini and several violin selections.

The piano accompanists will be Miss Bertha Clark and Mr. Henry Cox.

The Omaha Conservatory of Music will hold a students' recital this afternoon at 4 o'clock at Conservatory hall, 224 Harney street. Those taking part will be Rosalene Goldenberg, pupil of Mrs. Bastens; H. A. Salisbury, pupil of Mr. O'Neil; Rudolph Bremers, pupil of Mr. Rieed; Pauline Capps, pupil of Mr. Pulc; Helen Garvin, pupil of Mrs. Wagner; Miss Schumann, accompanist, pupil of Mr. Landsberg.

Miss Lucile Allen gave a pupils' recital Saturday afternoon in studio in the Arlington block. The following took part: Miss Smith, Miss Frances Wilson, Miss Gaines, Virginia Davis, Irene Zitzman, Alice Sunderland, Malcolm Donaldson, Adrian Zeman, Robert Mickel, Merrill Northwall, Richard Barmettler, Frank Falkner.

Miss Eunice Ensor, director of extension work in the public schools, will present a program at the Edward Rosewater school Thursday evening, December 2, at 8 p. m. The same program was presented before the Woman's club three weeks ago and was enthusiastically received. These programs are free and the general public is cordially invited. The opera Rigoletto will be studied and excerpts given by pupils of Florence Basler Palmer, assisted by Miss Ruth Flynn, who will read a paper upon the opera play, incidental music and accompany. Those taking part will be George Compton, Mr. Hubbard, Miss Hein and Mr. Wilson.

The George Crook Women's Relief corps No. 88 of Omaha, Neb., will present Wilmot Goodwin, baritone, and assisting artists in two recitals Wednesday and Thursday evenings, December 8 and 9 at the Young Men's Christian association auditorium, corner of Seventeenth and Harney streets.

Miss Loretta Dellone had an interesting interview with Miss Sassoli, the Italian harpist with Geraldine Farrar, on Tuesday afternoon. Miss Sassoli was surprised to find such a large number studying the harp in Omaha. Those who attended the box party given by Miss Dellone were the Misses Hamilton, Deve, Key, Dierks, McCrann, Timms, Skeen and Ackermen.

Miss Sassoli and Miss Dellone are pupils of Haselmans and both use many of the French company's numbers for the harp.

Frances Nash was the soloist at the opening of the orchestral season at Kansas City, last week, and scored a distinct triumph. The press comments at length upon her art and her first season has yet to bring one adverse criticism. "Miss Nash fairly blazed her way into the favor of the audience. She was compelled to break the no-encore rule and received several recalls."

Carl Busch, director of the orchestra and a musician and composer of national reputation, writes Miss Hopper, "Just a line to say Miss Nash was a great success and we became very great friends. Thank you for sending us this lovely artist." Mrs. Carl Busch, who is a pianist and for the present season is serving as manager for her husban's orchestra, writes: "Miss Nash made good in every sense of the word. We were charmed with her work and our audience was delighted. I have yet to hear one disparaging criticism."


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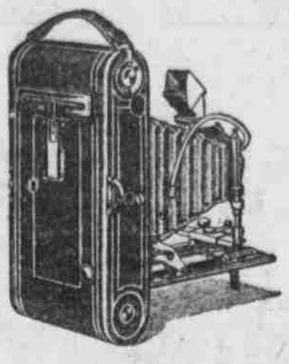

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