

# MUSIC

By HENRIETTA M. BEES.  
 All musical Omaha is keyed up to concert pitch in anticipation of the Mendelssohn Choir Festival, which takes place this week. And for several reasons, one of which, and perhaps the greatest one, is that at these concerts there is such boundless opportunity to revel in the spirit of the music, because in the work of our great choir and the famous Chicago orchestra the spirit is there to be revealed in.

Music paints in the overtones of language, and the poems presented by the choir will suggest through their musical settings much which is said in and between the words. Sometimes a mood is enhanced, sometimes a background of nature is suggested, running water, or the rustling sea, perhaps one can imagine the rustle of breezes, or the shimmer of moonlight, the rocking of a cradle or a boat, or the seductive delights of the merry dance. The character of the music depends upon the meaning of the song. If one reads the words carefully and then listens attentively it is easy to see how the music enriches and strengthens the words or mood of the poem, and how it often suggests much more than is said. It does not only depend upon the meaning of the song, however, for, granted that the music is well written, it depends upon the singers and even more upon the conductor to present the spirit of it, and then, lastly, it depends upon the listener when it is presented to hear it.

The Mendelssohn Choir and the Chicago Symphony Orchestra have long since proven their ability in the art of interpretation. The spirit of every number is there in clear and finished expression. It is possible to hear and enjoy, but in order to do so one must concentrate upon the music and not be counting the members of the choir and orchestra, the lights in the Auditorium, nor studying the effect of a neighbor's attire, nor thinking how very ill one is; in other words, one must be what Schaulflier calls a creative listener, who by attention and appreciation so reflects the inspiration of the music that it reacts upon the performers and returns again vastly strengthened by the listener's support. Did you ever try being a creative listener? The delight and inspiration gained more than pay for the experiment. One cannot help but receive some effect from the music in this way, some pleasure or new idea to take home, and it is this which is the valuable part.

Sidney Lanier, poet and musician, wonderful flute player, and soloist with the Peabody Symphony orchestra, writes thus of the Theodore Thomas orchestra in 1871: "And tonight I come out of what might have been heaven. 'Twas opening night of Theodore Thomas' orchestra at Central Park Garden, and I could not resist the temptation to go and bathe in the sweet amber seas of the music of this fine orchestra, and so I went and tugged me through a vast crowd, and after standing some while, found a seat, and the baton tapped and waved, and I plunged into the sea, and lay and floated. Ah! the clear flutes and oboes and horns drifted me hither and thither, and the great violins swayed me upon waves and overflowed me with strong lavations, and sprinkled glistening foam in my face, and in among the clarinets as among waving waterlilies with flexible stems, I pushed my easy way, and so, even lying in music water I floated, and flowed my soul utterly bent and prostrate."  
 Not a word of analysis, nothing but the pure enjoyment he had experienced, the inspiration which he had gained from the music which the orchestra still possesses.

There is so much to be learned and enjoyed at the Mendelssohn Choir Festival that no really sincere teacher or student can afford to miss these concerts, yet if every music teacher in Omaha saw to it that every pupil should attend, the Auditorium would be full without drawing upon outside music lovers. One wonders why this is not accomplished? Choir singers could learn from and be inspired by the choir soloists, and all vocal students could learn from the distinguished soloist (each voice is represented); violinists and other players of orchestral instruments could learn from the orchestra; pianists could learn of the great tonal effects and the large works; organists could learn how to produce orchestral effects properly, and harmony students would have an unequalled opportunity to study form.

As was said at the beginning, all musical Omaha is anticipating these concerts, because these are the ones who know their value.

Walter Damrosch, conductor of the famous New York Symphony orchestra, which gives one concert only at the Brandeis theater on Friday evening, May 7, was born in Breslau, Prussia, January 26, 1862. At a very early age he showed a great fondness for music and was instructed by his father and later studied with Blachblater and Drasseke at Dresden. He came to America with his parents in 1871 and before he was 19 years old was the conductor of the Newark Harmonic society. His thirty years of devotion to choral, operatic and orchestral music in America is generally known, and for this service he was recently made doctor of music by Columbia university. Mr. Damrosch, who is certainly in a position to predict our musical future says:

"If America continues to develop musically in the next twenty-five years as it has done in the last, we may confidently look forward to its excelling the old world in this most beautiful of arts. In technical excellence our operas, opera companies and orchestras already excel the best that Europe can offer, and hundreds of native and foreign born music teachers of the first rank are at work all over the country in developing not only professionals of high rank, but amateurs, whose musical intelligence thus quickened makes American audiences today the most critical as well as appreciative in the world. The great American composer has not yet arrived, but we are ready for him when he does come, and he will certainly not be permitted to suffer neglect at our hands as has come to so many of the great composers of Europe."

Corinne Paulson, pianist, will be the only soloist for the concert on May 7 and will be the second Omaha girl who has the honor of making her American debut in connection with a great orchestra.

There also is cause for rejoicing among music lovers in connection with this concert, for it will afford Omaha the opportunity of hearing Beethoven's wonder-

## WILL PLAY WITH THE NEW YORK SYMPHONY ORCHESTRA.



Corinne Paulson

ful Fifth Symphony, the C minor one, with the celebrated and marvelously beautiful andante. This has not been played in Omaha for many years, and at the request of several of the local musical colony, Miss Paulson wrote Mr. Damrosch requesting it, with favorable result. This is, perhaps, one of the best known and best beloved of all symphonies, as well as one of the greatest in all symphonic literature. Beethoven himself left to clue to its meaning, and with that clue nearly all critics have arrived at the same conclusion, namely, that it pictures the struggle of an individual with Fate, the alternations of hope and despair and the final triumph.

The eighth annual May concert given by the Swedish Singing society, Norden, and Joel Mossberg, basso, of Chicago, assisted by a group of the Omaha symphony orchestra, Claude Coyle, assistant to Henry Cox, director; the Danish Singing society, Danis, and the Norwegian Singing society, Nor, will be given at the Swedish auditorium, Sixteenth and Chicago streets, May 1 at 8 p. m. John S. Helgren, director; and Miss Margaret Liljenstolpe, accompanist. Joel Mossberg is an interesting singer, Chicago's well known musical writer and musician, Glenn Dillard Gunn, writing thus about his work: "Mr. Mossberg was especially successful. He has a resonant voice of rarely rich and sympathetic quality and sings with taste and intelligence." The three societies will unite in singing Grieg's "Land-Sighting," with Mr. Mossberg as soloist, and accompanied by orchestra. There will be other numbers upon the program by the orchestra and each of the different societies, as well as several solos by Mr. Mossberg. The proceeds will be set aside for the entertainment fund for next year's convention of the Swedish Singers' Union of America.

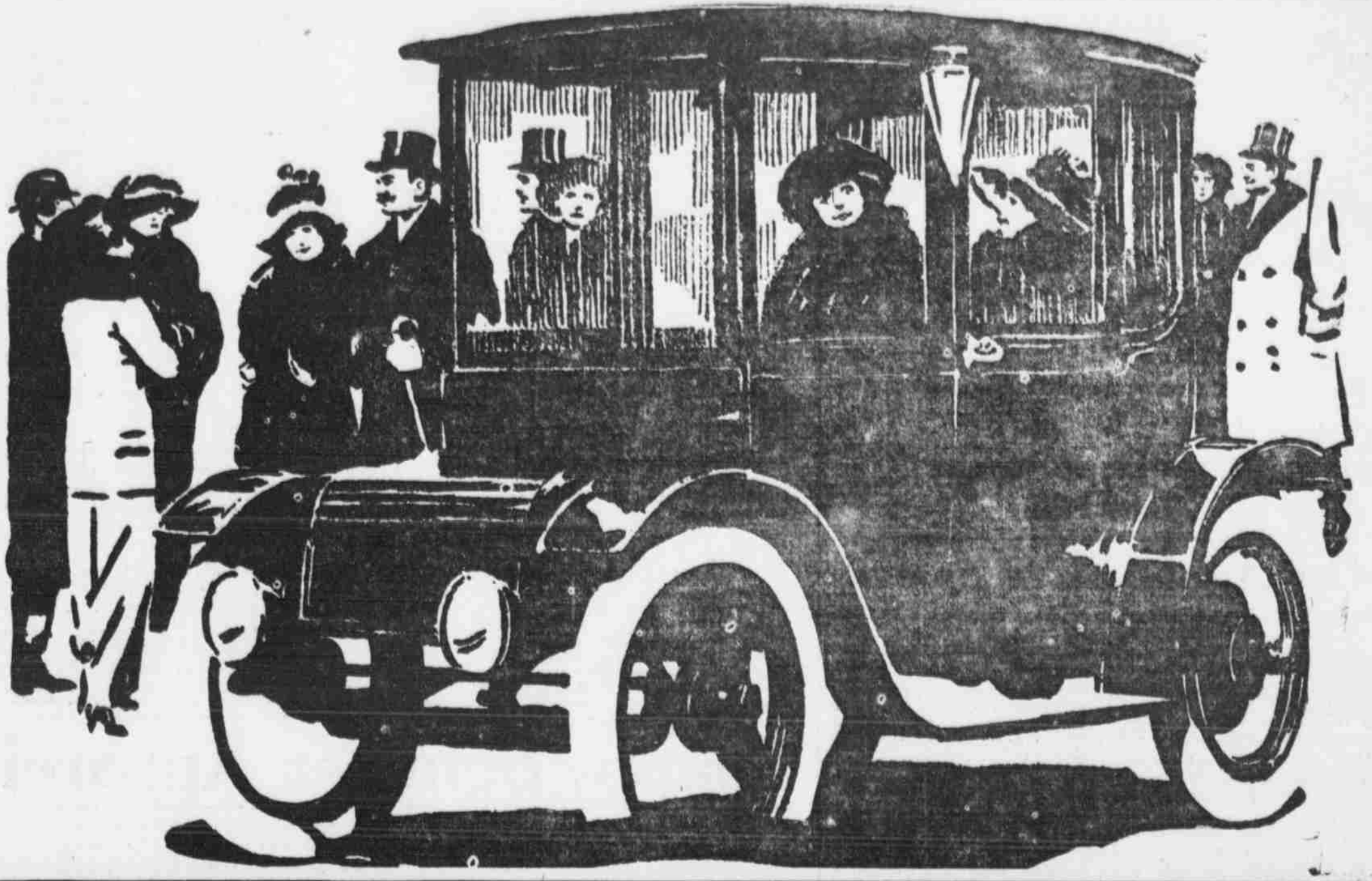
**Musical Notes.**  
 Mr. James Goddard, American baritone, will appear in concert at the W. C. A. auditorium Monday evening, May 2. This is Mr. Goddard's first American tour after singing leading roles in Noval Opera Covent Garden, London, England, and Imperial Grand Opera, Vienna, Austria. A program of unusual merit is looked forward to, as Mr. Goddard is said to be the possessor of the most remarkable and magnificent bass-baritone voice on the concert or grand opera stage today.

A most delightful program of harp music and readings was given by Miss Lorette De Love on last Tuesday at the sisters and pupils at the Sacred Heart academy, where the artist learned the first principles of harp playing. This was Miss De Love's first program since she had the misfortune of spraining her wrist before Christmas. Her concert on May 2 has aroused genuine enthusiasm, especially as she wishes to allow some talented young lady in Omaha to secure a scholarship in the use of the harp, which fact proves that the artist is a benefactress in her native city.

Mrs. Lena Ellsworth Dale for the second time this season will sing at Boyd's theater, Tuesday Society concert night. Her songs will be "Loin Du Blai," waltz; "Say Yes," D'Hardelot; "I Hear You Calling Me," Marshall-Mr. Vernon C. Bennett, accompanist. On Tuesday, May 4, Miss Edith Flickinger, soprano, will sing.



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