



By HENRIETTA M. REES.

Closely interwoven in the woof of our local musical affairs are the activities of the Omaha Mendelssohn choir, the rehearsals of which will begin tomorrow night at the Army building, Fifteenth and Dodge streets promptly at 8 o'clock. There will be a business meeting of the executive board at the Paxton hotel at 8:30 o'clock preceding the rehearsal. Mr. Kelly is full of enthusiasm for the ensuing year, and there have been more applicants for membership than ever before. It is not necessary that applicants be pupils of any vocal teacher for the membership is strictly nonpartisan. It is only necessary that they be able to pass an examination as to quality and kind of voice, and sight reading ability, which would be necessary to join any organization of the kind. Most of this work is practically done, Mr. Kelly having devoted several evenings to it during the last week. The Mendelssohn choir has a membership of nearly 200 and draws its members from many walks of life, the common bond being the love of singing, and the interest and desire to fitly interpret the great choral works which are studied. Members learn so much more than how to sing their own little part in the chorus. That is perhaps one of the reasons for their enthusiasm. They learn how to listen as well as to sing, to be watchful and careful, and to think at the same time that they are singing. Poor sight readers if they are faithful become good ones, good ones grow gradually better and better. The ear grows keener, and members find themselves becoming more alert to catch and appreciate the fine points in the work of others, through their own work in the choir. In other words every singer who applies himself cannot help but expand artistically. The writer sang with the choir for many years and always felt that she had learned and enjoyed more than enough to compensate for the time invested. Tomorrow night will present a scene much different from the one at the Auditorium at the close of last season. A confusion of many tongues will begin at 7:45. Old acquaintances greet each other, comparing summer experiences or welcoming new initiates. Soon Mr. Kelly will mount the conductor's stand, a new composition will be passed out by the librarians, a tap of the baton, a moment's silence and with a powerful attack away they go reading it at sight. That is for about two measures. Of course all the new members and some of the old ones get lost after the first chord, if they managed to be ready to come in at all, and that will never

do. So they all stop and go back over it. This time it is better and the conductor beams approval as they go on about four bars further. Here is a point that some section missed, which is picked out and explained, then sung and properly fitted into its place in the composition. And so on. Details are worked out and impressed upon the singers, and light and shade and tonal values are sought, with the result that when the choir appears for public performance, after many evenings of hard work by each and every member, we shall listen to something worth while. With the cool September breezes and the return of the vacationists, enter the musical student. There are many species and kinds of him extant, both masculine and feminine. He ranges from the very young specimens up into the groupings of such diverse and uncertain ages that there is seemingly no limit for his classification. Let us first consider the very young variety. Soon he and she will be seen at any time of the day on the sidewalk, on the street car, or watching a chance to scurry safely across the street, be short and stout, with a round face and freckles, wearing his school suit, and carrying awkwardly an inconvenient black case which holds some kind of musical instrument; she with rampant hair bows and a fat music roll which persists in falling or poking into her neighbor on the car seat. Why do they study music? The chances are ten to one if you asked them you would get the prompt reply that mother or father said they had to. Perhaps somewhere in a remote corner of the brain, he sees himself grown up and tall standing before a great audience who are enthralled by his playing, or she pictures herself in a wonderful satin gown playing for a parlorful of attractive guests, but these visions occur only in moments of supreme enthusiasm, inspired perhaps by some compliment from the music teacher. They would both tell you if you asked them that they did not mind taking the lessons near as much as they did the practicing. Sometimes mother makes them practice, usually she doesn't. "What is the use of being shut off in a room by one's self all alone to practice when one might be out playing with the boys or girls, whose joyous voices can be heard just outside the window yonder. A person always has to do the things he doesn't like to do, and just when he wants to go out and play. It is a wretched mean of some mothers to make their poor children stay in the house and practice a whole hour after school. Lots of the other girls and

boys take lessons and their mothers never make them practice. They have nice mothers. Maybe when one is dead they will be sorry they made them work so hard and not have any fun until after-ward. A person could practice after supper just as well, maybe not so long, but the exercises are easy anyway. Oh, well, if a person has to, one might as well do it as soon as possible." The Christmas entertainment is approaching and he and she are always on the program. What are they going to do? Make mother and father glad they have saved enough money which might have been spent for pleasure, in order to give them lessons, make the teacher glad that she worked all those weeks to show them how, and feel themselves the glow of having accomplished what they set out to do? Or are they going to make mother and father blush with mortification and wish they had thrown that money in the sea, will they cause poor teacher to be ashamed, and have the feeling when they get through that they have made fools of themselves? Time alone will tell. Now is the time to be ready. It is too late to practice the last week. If he and she do go on to play and happen to stumble or fall down in the middle of it, who do you suppose are the ones who laugh? Why the other little boys and girls, of course. This is the most common species of the real young variety. Occasionally you find a shy youngster who confides that he really likes it, because he wants to learn more as soon as possible, but when you do his mother will usually worry for fear that he will not live long. It is almost too good to be true. There are several species of the adolescent variety. There is the youth who affects a flowing tie and long hair, who talks, walks and dreams music sometimes much better than he practices the art itself. Here is the earnest young man who is really interested and wants nothing but the best, who studies music as an art and never has enough to suit him. This kind seldom talk about it much, but practice well and make the teachers feel that it is time well invested. There is the materialistic style who think they will go into music as a profession because they may be able to make money out of it, not because they find it totally absorbing. There are the easily satisfied kind, who tell you frankly that they do not want to study classical music; that all they want is to be able to play ragtime well, just as if a well grounded technique, careful reading, an accurate sense of time values and a balance between melody and accompaniment would not help in that style of work as much as in any other. They become suspicious the minute the teacher gives them anything else to practice on, little dreaming that the teacher is doing so in order not to drive all the neighbors, himself and the pupils crazy. There is the dazler type, who will work well and long upon compositions for the display of virtuosity, who aim to win the

gold medals, and to surpass other pupils on the road of learning, and who cause the listeners to lean back and gasp when they have finished performing, not with pleasure at the artistry displayed, but with amazement at the skill. All of these types are found, both masculine and feminine, but there is one type which is as a rule, feminine only. That is the soulful type, she is usually in a very meditative manner. She dotes on this or that composer; she usually falls in love with the music teacher or else confides to her most intimate friend that he is really in love with her, but doesn't dare show it, when the chances are that giving her a lesson hores him to death. She will practice dutifully upon a certain type of music, but display not the slightest interest in becoming a well-rounded musician with a knowledge of analysis and a nicely balanced repertoire. A famous organist living in another city at one time told the writer of an experience with this type of pupil. She wrote several letters to him from a medium-sized southern city telling of her enthusiasm in organ work and how she desired to go on and learn much more about this wonderful instrument, and that she was looking forward to the coming season, which she planned to spend in her home city. When she would devote herself exclusively to lessons, under his instruction. He was amazed at the letters and looked forward to this course of lessons as not only profitable to the pupil but as pleasurable to himself, and he planned many things which he would go over with her. Finally she arrived and he found himself a little disappointed in her technical equipment, but the possessor of a certain amount of talent and unbounding enthusiasm. He promptly gave her some of the preludes and fugues by that master writer, Johann Sebastian Bach. When she came again he gave her some more by the same composer. She was rather silent but said nothing. At the third lesson she said, "I have not prepared this Bach, I did not come here to take anything like this, what I want is real organ music, beautiful music, like Lemare's Andantino. Those are the kind of compositions I want to study with you." This gentleman is a foreigner, and to hear his excellent Bach thus maligned went against the grain. "I told her," he said, "that when she studied with me I was the one to choose what she studied, if I said she should study Bach, she should study Bach, and if she did not study what I gave her I would not give her lessons. If she would study the Bach the other things would be easy, but she could not study them with me without Bach." She took a fourth lesson, paid her bill and probably wrote home that she was much disappointed in her teacher, while her teacher confided to me in telling it that he was very much disappointed in her. The older species of musical student are usually of the joy forever kind. If they

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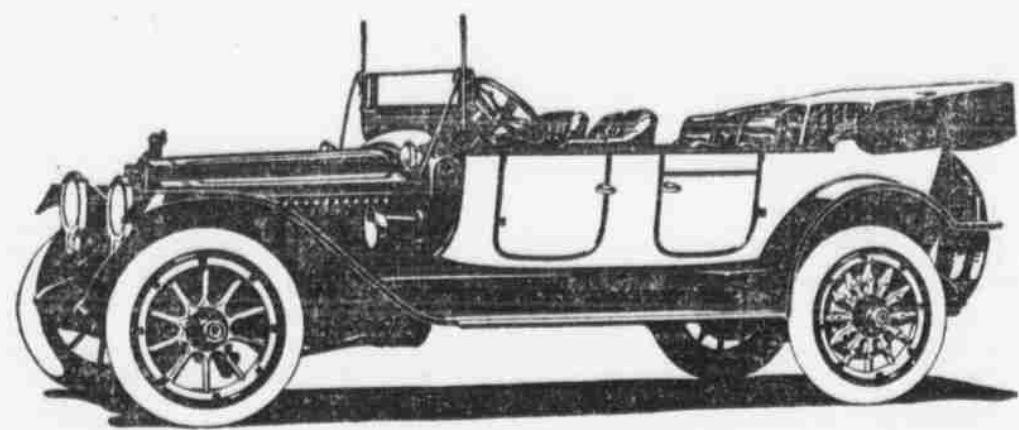
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The Style Show, "The Grand Opera Fashion" produced here for the first time under the personal direction of Fred H. Morgan, will be given in the Auditorium

Monday **Tuesday** **Wednesday** **Thursday**
September 21st September 22d September 23d September 24th

So wonderful will be this exposition of talented poseurs and modeling artists, both men and women secured from Eastern cities, under special contracts to appear here, that people of this city might receive

Education in Style Harmonized with High Class Entertainment

Coupled with the announcement that twenty-five living modeling artists will take part in this extravaganza comes Mr. Morgan, who presents five high class vaudeville acts from some of the largest booking agencies in the country; he has further augmented the attractiveness of this display by bringing to Omaha six full sets of elaborate scenery, selected irrespective of their value in bringing out the salient style features in the costumes to be worn in this play.

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Six full sets of elaborate scenery, never before employed outside of a metropolitan city.

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Including the repertoire will be—

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- "THE MUSICAL TOLANS,"
- MISS HAZEL ARLINGTON, Violinist.
- MISS IRMA ALLEN, Vocalist.
- MR. JOE WYCOFF, Vocal Soloist.

New York, Cleveland and Chicago artists of renowned ability—five par excellent vaudeville acts.



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In this dramatized style display, pictures of artistic ability will be portrayed by those models engaged who have been carefully rehearsed for their parts by Mr. Morgan during the Cleveland Style Show, most of the models having been secured from that city.

Staged under the personal direction of Fred H. Morgan.



Eight Performances

Eight performances will be given. To allow all those planning upon attending an opportunity to do so during the four days.

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