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## MUSIC'S PLACE IN LOCAL LIFE

Omaha the Center of a Considerable Activity in Harmony.

### CLUBS AND SOCIETIES PAST AND PRESENT

**Beginnings, Palmy Days and Results in the Effort Among the Cultured to Increase Their Talents.**

In studying up the history of the various musical organizations of the city, I find that at least two owe their origin to that most prosperous of all musical clubs ever formed in Omaha (with the possible exception of the old Apollo club under Mr. Lorenz), namely, the Ladies' Musical Society. Why the most prosperous? Because the secretary used to take in heaps of money at the door. At the opening concert of one season, the sum was \$500. Read that again, ye frantic local managers! To turn to the subject directly in hand, the Woman's club department of music, and the Tuesday Morning Musical club are both outgrowths of the "Old Ladies' Musical Society," as a certain musician in haste to make himself clear once dubbed it.

The musical department of the Woman's club came into being in 1877, when the Ladies' Musical Society was given up, its first president being Mrs. James R. Buchanan. After her in succession came Mrs. Charles M. Wilhelm, Mrs. J. M. Metcalfe, Mrs. Ford (two years), Mrs. Benjamin (two years) and Miss Paulson. Mrs. Katz, the present officer in charge, has held her position two years.

During Mrs. Metcalfe's presidency the club was much enlarged and began to work on broader lines. A musical history class was organized, and the most interesting work done under the guidance of Mrs. Herman Kuntze. Also at this time money was made from professional recitals—seven, I think—and out of a portion of the fund a small but valuable collection of books relating to music was purchased, also many good pictures of musical masters, which now hang on the walls of the club parlors. Choral work was done last year under Mrs. G. W. Noble.

The department is giving but one recital a month this season. Many new comers in the musical world are heard for the first time at the Woman's club recitals. Mrs. Katz, the present leader, has been untiring in her efforts to accomplish good programs.

**Tuesday Morning Musicals.** When the Ladies' Musical Society broke up there were some members who did not care to join forces with the Woman's club. Mrs. G. M. Hitchcock, Mrs. J. H. McIntosh, Mrs. S. A. McWhorter and some others decided to start a small club which could meet at private houses. This they did. The club has grown and prospered. The membership now numbers nearly 100—fifty associate members and forty-four active. In 1904 a reorganization was effected and since that time the quality of the programs has steadily improved. This is Mrs. Cuddey's third term as president. She has been most generous in singing and in giving her house for the meetings, there being comparatively few homes which will accommodate so large an audience. Her plans is a very good one and it is always a pleasure to listen amid such congenial surroundings. Mrs. Kuntze has served three years as vice president. Her good influence in musical matters needs no comment.

To Mrs. L. F. Crofoot belongs the real credit of the club as it now stands. She has worked persistently and untiringly to put it on its present artistic and prosperous footing. Her ideals are mountains high. It is her nature to be always moving nearer to them. She has imparted her strenuous spirit to the club. Only six programs are to be performed this year. It behooves those who lead them to hustle and have them first class. The two already past have been professional in their excellence.

**Musical Art Society.** Mr. Simms can hardly be called a newcomer to the city, yet he has not been here such a very long while. His influence, however, has been felt very decidedly for good. The Musical Art society which he founded in 1904 and which numbers some seventy members is giving its second season's series of concerts. The chorus was formed to cultivate a taste for unaccompanied choral singing, which Mr. Simms considers the highest and purest form of that branch of music. Part songs, glees, folk songs, etc., have been sung, which do not make such great demands on the singers in a technical way, but develop the artistic side of the music. Sometime in the future it is Mr. Simms' intention to give more pretentious works, with orchestral accompaniment.

That these choral concerts are thoroughly enjoyable is proved by the increasing audiences which turn out to listen to them. Mr. Simms is extremely anxious to make this chorus permanent. He should have the support of the music-loving people of the city. The society is also doing much good in that it provides an opportunity for soloists, those who have up to now appeared in that capacity being as follows: Mrs. Crofoot, Mr. Gahn, pianists; Miss Barr and Mr. McIntyre, vocalists; Franz Wilczek, violinist; Mr. Simms, organist; G. W. Dickerman, reader.

**The Wagner Chorus.** Miss Fannie Arnold, supervisor of music in the city schools, is director of a chorus of 100 voices. The members are teachers and they meet once a month for their pleasure and to study. The organization is called the Wagner chorus. Miss Ida Blackmore is the pianist; Miss Gertrude Warren, librarian. Miss Jessie Pyrtle presides at the tea table when the afternoon practicing is over. Very shortly they will take up the "Legend of Brenzen," by Hindel, and the "Flower Maidens' Chorus" from "Parsifal."

**Omaha Festival Chorus.** The Omaha Festival chorus is the largest musical body in the city, numbering several hundred members, and led by Mr. Ben Stanley, who until recently was director of music at the First Methodist Episcopal church and is now chairman at Trinity cathedral. The works sung by the organization have been most ambitious and appearances have been made with the Paor orchestra of Pittsburgh, when the chorus, assisted by Madame Gaski, in the "Inflammatus," from Rossini's "Stabat Mater" and also gave "The Holy Family" of Max Bruch. With the Chicago orchestra the chorus sang the whole of the "Stabat Mater" with Genevieve Clark Wilson and other soloists brought by Mr. Rosenbecker.

Besides the Festival chorus, which Mr. Stanley keeps in readiness, he has organized a musical study club purely for pleasure and to become better acquainted with the many beautiful compositions written for use in our church services. Mr. Stanley in his work has the help of his wife, who is a soprano of prominence.

**Cusaden's Orchestra.** It has fallen to the lot of Robert Cusaden to successfully form an orchestra of sixty members. The present organization is the outgrowth of three years' hard and steady work. For two seasons Mr. Cusaden's orchestra was composed chiefly of his pupils, with a few professional help. This year, by an arrangement with the musical union, he has been enabled to enlarge and strengthen his forces. Music

lovers are looking forward with pleasure to the two concerts which will be given this winter. Omaha is large enough now to support an orchestra. It is time we began the struggle to keep one. The history of this special form of culture in other cities shows that such an organization seldom pays for itself in dollars, but progressive people nowadays look upon a fine orchestra as a public institution, if necessary, to be maintained by general subscription. It is like a public library or a great picture gallery—one of the educators. Good luck to Mr. Cusaden's venture.

**Petersen's Men's Chorus.** There is a chorus of men which is often heard at Washington hall under the direction of Prof. Petersen. They sing both with an impetuosity and without, and their hearty, whole-souled German songs are full of spirit and good will.

**Chase's Concert Endeavor.** In the managerial field, Mr. Chase has this year taken the place of Mr. Borglum and Mrs. Turner. Omaha is a weary field for the musical missionary. One year of "barking" for celebrities and getting possible subscribers into corners where they are helpless and have to give up the money just about uses up a single enthusiast's energy. The Concert Promoters last year gave a magnificent season of concerts, including the Sauerbrey, Rudolph, George Yeare and Bishop. They thought, "Well, the second season will be easy because we've kept faith!" Mercy! What an awful mistake! Ask Mr. Borglum!

Mr. Chase has also kept his word, giving us the "Shakespeare Song Cycle," with Richard Harrell, Francis Bacon and Elsa Ruegger. His concerts have been remarkable, but the audiences have not been large enough to make things very profitable as yet. No man is going to give hours and hours of his time just for love. There must be some slight return. Still, in spite of discouragement, things are waxing a whole lot better. It doesn't show unless you look back several years—don't look too far, though, for there are some golden memories lurking.

**Others Who Have Helped.** Mrs. W. W. Turner is an influence in our musical life not to be forgotten. She was an invaluable help to Mr. Borglum last year and this season managed Mrs. Mabelle Crawford Welpton's very successful song recital at the Lyric.

There is one chorus still in the air, viz: Mr. Kelly's new Apollo club. Those acquainted with Mr. Kelly's admirable choir work hope he will eventually get this new venture going.

Mr. De Lamaitre is a local manager who has had to do with local talent. He puts companies on the road, and has managed several concerts in the city. Mr. Albert's appearance at the Boyd last week was under his direction.

In the light opera field Mr. Norman Kent is a potent influence. "Pinafore" was well given twice under his direction.

Mr. Kinross has two performances of light opera to his credit. "The Mikado" and "The Chimes of Normandy."

Since the opening of the Auditorium such artists as Melba, Eames, Calve and the great orchestras of the country do not pass us by on their tours. Last season the Metropolitan Grand Opera company from New York tarried two nights, giving "Parsifal" and "Lucia."

The new Lyric theater, seating 600, is an ideal place for recitals. English grand opera reaps large profits at Boyd's theater. Altogether, we are not "unmusical."

A thousand good wishes to all the earnest people who are striving to implant the love of good music in Omaha. May they labor together and carry cheery spirits.

MARY LEARNED.

Semi-annual clearance sale begins Tuesday morning at 8 o'clock. See yesterday's ad. Benson & Thorne's Lilliputian Bazaar.

## WE SMOKE A FEW PIPES

Americans Take High as Consumers of the "Fragrant Weed."

The bureau of statistics, Department of Commerce and Labor, has prepared an interesting statement on the consumption of tobacco, from which it appears that the United States, Germany and Russia are the only countries which show a total consumption of over 100,000,000 pounds. While the United States lead all other nations in the total consumption, Belgium stands at the head of the tobacco-consuming countries so far as the per capita consumption of the "fragrant weed" is concerned. The habit of using tobacco may be regarded as almost universal, the per capita consumption in the different countries shows the most varying quantities, as can be seen from the following table, showing the total and per capita consumption in the principal countries during the most recent available year:

Country	Total Consumption, Pounds.	Per Capita Consumption, Pounds.
United States	446,000,000	5.49
Germany	393,750,000	5.44
Russia	150,240,000	1.39
France	83,370,000	1.26
United Kingdom	83,370,000	1.26
Austria	75,500,000	3.02
Hungary	69,000,000	2.12
Belgium	44,900,000	6.21
Italy	34,500,000	1.05
Mexico	18,500,000	1.20
Canada	15,400,000	2.74
Australia	10,150,000	2.50

The following table shows the revenue derived by the governments of the principal countries from the taxation of tobacco during the most recent available year:

Country	Total Revenue, Dollars.	Per Capita Revenue, Cents.
United States	47,832,000	15.5
France	81,025,000	2.08
United Kingdom	29,800,000	1.49
Italy	121,482,000	90.85
Austria	149,528,000	11.22
Austria	127,440,000	11.4
Russia	144,025,000	11.05
Germany	24,550,000	0.18
Hungary	114,204,000	90.72
Canada	122,481,000	11.14
Belgium	17,772,000	3.7
Mexico	1,182,000	0.04

\*Partly estimated.  
†Gross revenue from monopoly.  
‡Gross revenue from monopoly.

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