

Sings at the Boyd Tonight



FRANCES HEWITT.

MUSIC

NE hundred years ago today there was born, as the saying is, "with a silver spoon in his mouth" an infant who was to astonish the world of music in many of its branches; at whose birth, a brilliant comet burst forth in the sky; and whose anniversary is being celebrated this very day all over the musical realm. The boy's name was Franz Liszt.

Adam Liszt started the boy right. And the little town of Raiding loved and respected the father and mother of Franz, as they in turn, loved and revered their religion, devout Catholics as they were, little Franz came under the influence of religion and was highly susceptible to the religious suggestions, whether in the ringing of the Angelus by the village bell, whose iron voice sounded like silver on the summer air of the evening sky; or whether in the never-to-be-forgotten walk to church with the family, through the darkness of a Christmas night, the gloom being dispelled only by the lantern which Adam Liszt, the father, carried in front of his little family procession, as it wended its way to Christmas mass.

As this wonder-child grew older, another influence stirred him deeply, almost as deeply as the religious emotion, and that, of course, was the Gipsy, the real, live, genuine, original Gipsy. When Liszt was in the halcyon days of his earthly life, he wrote: "Recollections of the gypsies are associated with memories of my childhood and some of its most vivid impressions." "Afterwards I became a wandering virtuoso, as they are in our fatherland. They have pitched their tents in all the countries of Europe, and I have traversed the tangled maze of roads and paths over which they have wandered, in the course of time, my experiences very similar to their historical destiny. Like them, I was a stranger to the people of every country. Like them, I pursued my ideal in the continual revelations of art, if not of nature."

Now, it is precisely this wonderful contrast of two natures, or if you prefer it, the strange duality of one nature, which makes the work and life of Franz Liszt, of most unusual interest. It is this blending of the gipsy and the saint, the orthodox and the heterodox, the irreverent and the religious, the conventional and the anarchistic, the gipsy fire and the altar candle, the Hallelujah and the Huzzah, the wild dance and the solemn procession, the priest and the prodigal, the adored and petted darling of the world, and the solitary monastic—it is this blending, we may say, that astonishes us and offers us one of the most absorbing of psychological enigmas.

It is this quality, of this anomaly, which makes Liszt and his music entirely unique. There is nothing like it anywhere, and in all probability there never will be again. The comet which shone over the house of the father and mother of Liszt was typical, even if not prophetic, as the superstitious peasantry believed. It was this singular opposition of a characteristic which led the brilliant Huneker to observe that when Liszt was not kneeling before a crucifix, he was, before a woman! No one but Huneker could write thus: "He dearly loves to blend piety and passion in the most mystically-amorous fashion and in this sonata (referring to the B minor) with the cantando espressivo in D, begins some lovely music, secular in spirit, perhaps intended by its creator for ppx and recedes. But the rustle of silken attire is in every bar; sensuous imagery, faint perfume of femininity lurks in each trill and cadence. Ah, naughty Abbe, have a care! After all thy chorales and tunces, thy credos and sackcloth, wilt thou admit the Evil One in the guise of a melody, and in whose chromatic intervals he dimpled cheek and sunny tress; wilt thou allow him to make away with thy resolutions? Vade retro, Satanas!" (Get thee behind me, Satan.)

COMING FOR THE TUESDAY MUSICAL CLUB



CHARLES WAKEFIELD CADMAN.

disposal of this retiring little Welshman who is typically a pioneer westerner. As a boy he walked from the Missouri river to Salt Lake, a distance of over 1,000 miles. He mastered music, including harmony, counterpoint and composition, without the aid of a teacher other than the study of standard works on the subjects. He has risen in less than forty years from the position of choir boy on a farm to that of director and musician to whom the leading conductors of America cheerfully extend the hand of fellowship.

Mr. Max Landow will honor the Liszt memory by a remarkable program, of the most characteristic things of the famous composer, which will be given at the First Baptist church on Thursday evening, October 26th. Following is the program: Ainees de Pelegrage, Harmonies poetiques et religieuses, Pensee des Morts (De Profundis clamor), Deuxieme Ballade, Sonata (one movement), Introduction: Lento assai, Thema: Allegro con moto (B-minor), Counter Thema: (D-major), Second Counter-Thema: Cantando espressivo (D-major), Development: Allegro energico e Reclativo, Andante sostenuto (F sharp major), Return of the Development: Allegro energico (Fugue), Return of the Counter-Thema: (B-major), Return of both Counter-Themas: (B-major), Epilogue: Andante sostenuto, Allegro moderato, Lento assai, Etudes d'execution transcendante, Ricordanza (Remembrance), Legende, St. Francis D'Assise: "La predication aux oiseaux", Rhapsodie Hongroise, Rhapsodie No. 11.

Miss Alice Fawcett desires to correct the strange impression which has been created in some quarters as to her being engaged in teaching at Lincoln. Miss Fawcett is teaching at the Boyd theater as heretofore, and so far from having moved, she is busier than ever and reports a most auspicious opening.

The Omaha School of Music had its opening last Thursday night. Mr. Fremantel and Mr. Eames are the directors. Mr. Eames will deliver a series of lectures during the season. Much favorable comment has been heard as to the series of six concerts, which Miss Blanche Stinson is to manage this winter. Beginning with Evan Williams, the great Welsh tenor, who opens the series November 3, every artist is so renowned that music lovers feel they cannot afford to miss one concert, hence they have been very prompt in judging in their season subscriptions. It is safe to say that before November 2, the day the subscribers reserve seats, every music lover who has ever been a subscriber to any concert series will be enrolled on her list and also many new names.

Miss Sorson has received many inquiries from musicians in regard to the concerts and parties which will come from Lincoln, Fremont, Blair and Dunlap, Mo., to hear Evan Williams, who opens the series in November and December. January 3 is the date selected for the appearance of Garvillor Reache, the great contralto, and February 10 De Paquinian will give a recital, who remarkably high and flexible voice will close the series. Norden-Swedish Singing society announces a concert by the Boyd theater, October 22, at the Y. W. C. A. The company is made up of Miss May Corine, who recently returned from a lecture tour, a particularly attractive young artist, said to be owner of a full rich mezzo soprano voice, and Miss Selma Lindo, a real contralto, who for a number of years has been a member of the well known choir of the First Baptist church and also of the noted choir of Dr. William Carl of the First Presbyterian church, New York. In giving a lecture all three born in the city of New York, and of Swedish parentage, hence the name. The program of the organization includes Miss Laura E. Hoagland, an American pianist of much talent, and Miss Viola Edgren, from the city of Stockholm, Sweden, who adds zest to the program with her inimitable singing of children's songs; most of these songs of childhood fancy and simplicity are new to the public and have created a real furor, both among her own people and the Americans who have heard her.

Williams' voice of great range never loses its beautiful lyric quality. Temperament he possesses in abundance. He virtually lives his songs and that is what makes him the artist he is. The next meeting of the musical department of the Women's club will take place on October 26 at 2:15 p. m. at the First Congregational church. Commemoration of the one hundredth anniversary of the birth of Liszt, October 22, 1811, when the following program will be rendered: Biographical sketch of Liszt, Mrs. A. B. Somers, Hungarian Rhapsody, No. 9, Liszt, Mrs. Wagner, (a) O. Romm im Traum, Liszt, (b) Dance Song—Come and Visit Me, Miss Gannon, Hand-el-Carmichael, Polonaise Brillante, Wieniawski, Miss McBride, Sonata in G minor, Muller, (a) Allegro, Liszt, (b) Andante, Liszt, (c) Fugue, Liszt, (d) Consolation (No. 6), Liszt, (e) La Campanella, Paganini-Liszt, Mrs. Wagner, The Wanderer, Schubert, Greeting, Mr. Gray, March from Rienzi, Wagner, Mr. Stanley. Program arranged by Mrs. W. E. Bingham.

A song recital by Frederic C. Freemantel will be given at the First Congregational church on Tuesday evening, October 24, at 8:15 o'clock. Mrs. Freemantel at the piano. PART I. (a) My Lovely Celia, George Munroe, (b) The Plague of Love, Dr. Arne, (c) Now Sleep the Crimson Poets, Roger Quilter, (d) The Water Nymph, Orlando Morgan, (e) Three Comrades (by request), Miss Herrman, (a) Traume, Wagner, (b) Kiederraden, Brahms, (c) Die Matnacht, Brahms, (d) Heimliche Aufforderung, Strauss. PART II. (a) Berceur Leger, Weckerlin, (b) J'ai pleure en reve, Georges Hue, (c) L'Extase, Claude Debussy, (d) Romance, Claude Debussy, (e) Lolita, Bizet-Peocia, (a) Four Sea Songs, Campbell-Tipton, After Sunset, Darkness, The Trying of Water, Requiem, (b) A Summer Day, Nevill, (c) Four-Leaf Clover, Homer, (d) How's My Boy, Homer.

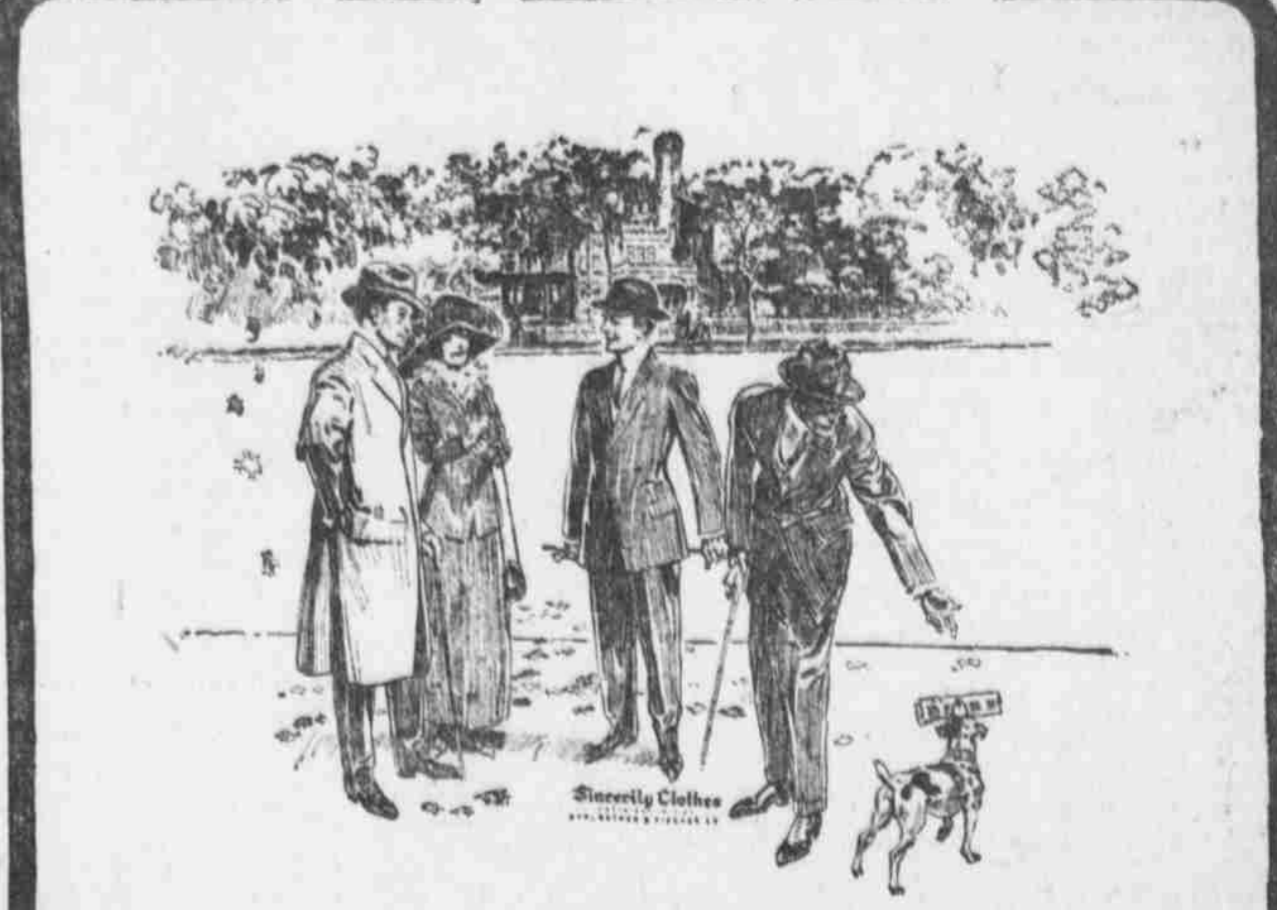
A piano recital at the First Baptist church on Thursday evening, November 2, will be given by Cecil W. Berryman, who has recently returned from a year's study under Wager-Swayne of Paris. At a concert given at the Vitti academy, the Musical Courier under the heading, "Successful Wager-Swayne Pianists," has this report: "Cecil W. Berryman won great success at a recent concert of the students' Atelier reunion. On the program several novelties will be introduced, as 'Children's Corner,' by Debussy, and two great concert studies one by Moszkowsky and another by Paul de Scliz.

He will be assisted by Miss Louise Ormsby, soprano, who has been very successful abroad as well as in the largest cities at home, and by Madame Borglum, accompanist. A recital by Lena Ellsworth Dale, soprano and Mr. Vernon Bennett, organist, will be given on Tuesday evening, October 24, at Temple Israel, Park avenue and Jackson street. Mrs. Louise Shaddock-Zabrickie, organist of the First Christian church, Twenty-sixth and Harney streets, will give a recital at that church on Tuesday, November 7. Mrs. Zabrickie will play St. Ann's Fugue, by Bach, and two movements of the first organ Sonata in A minor, by Beethoven, and a group of smaller compositions. She will be assisted by Miss Margaret Damm, soprano, who has recently returned from four years' study in Germany. Her contributions to the program will include, 'Ave Maria,' from Max Bruch's 'Cross of Fire.' Mrs. Zabrickie will also be heard in a violin number with organ accompaniment by Mr. Simons. All music lovers will be cordially welcome.

If you have anything to exchange advertise it in The Omaha Daily Bee.

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