

Eminent Musicians to Be Heard in Omaha This Season

MISS BLANCHE SORENSON, well known for many years as one of the leading musicians of Omaha, has this season chosen to enter the field as a concert manager, taking up the work that has been carried on in other years by Mrs. Turner, Miss Hopper and others. In the selection of her artists, Miss Sorenson has displayed excellent musical judgment, having chosen the best America had to offer this season. Realizing how many music lovers are unable to hear the best artists on account of high prices, Miss Sorenson has placed the subscription price of the series at the lowest possible figure in order to give everyone an opportunity to attend. That this spirit is fully appreciated is shown by the large number of season tickets which she has already sold. Not only are the Omaha people taking a lively interest in Miss Sorenson's splendid musical series, but many from all parts of Iowa and Nebraska are signifying their intention of being present at the concerts.

Evan Williams, the noted Welsh tenor, will open the concert season November 8 with a recital. Mr. Williams is one of the most popular singers of the day and is said to possess a lyric tenor of unusual purity. This season he will be heard with symphony orchestra, at the big musical festival in oratorio and on many concert programs.

November 21 Omaha will have the first opportunity of hearing the celebrated Kniesel Quartet, which is now beginning its twenty-seventh season. This quartet stands without an equal on either side of the Atlantic, and only recently the critic of the Boston Advertiser said: "We wish to state emphatically that the Kniesels have not yet been rivaled and certainly not eclipsed."

Mr. Kniesel and his associates are responsible for a standard of chamber music playing in America such as is equaled in few countries in the world.

The more numerous musicians for the first time February 15, Omaha being one of the fortunate cities included in his farewell tour. De Pachmann is renowned as the most remarkable living Chopin player and all pianists will be glad of the opportunity of hearing this great artist, who is likewise noted for his interesting personality. He began his tour in New York October 30 and in speaking of it Richard Aldrich of the New York Times said: "His still commands all his old marvel of touch, his old magic of delicacy, filmy iridescent tone, of sighing pianissimo, or purring rippling passages, of clear articulation to transform the piano into a celestial instrument. It is ravishing and it beguiles the senses of the listener in a way that hardly any other piano playing can do."

Madame Gerville-Reache, the beautiful contralto, who is creating such a sensation by her voice, beauty and dramatic ability, Madame Gerville-Reache after achieving notable success at the Opera Comique, Paris; Covent Garden, London and Theatre de la Monnaie, Brussels was engaged by Oscar Hammerstein for the Manhattan Opera company, New York, where she duplicated her European successes. This season she is especially engaged as visiting artist with the Chicago and Boston Opera companies. Madame Reache has also won great success in recital work and the critics from coast to coast have been lavish in her praise.

Vladimir De Pachmann, one of the most noted pianists of this generation will play for Omaha musicians for the first time February 15, Omaha being one of the fortunate cities included in his farewell tour. De Pachmann is renowned as the most remarkable living Chopin player and all pianists will be glad of the opportunity of hearing this great artist, who is likewise noted for his interesting personality. He began his tour in New York October 30 and in speaking of it Richard Aldrich of the New York Times said: "His still commands all his old marvel of touch, his old magic of delicacy, filmy iridescent tone, of sighing pianissimo, or purring rippling passages, of clear articulation to transform the piano into a celestial instrument. It is ravishing and it beguiles the senses of the listener in a way that hardly any other piano playing can do."



THE GERVILLE-REACHE
PRIMA-DONNA-CONTRALTO



CHAS. W. CLARK
THE DISTINGUISHED BARITONE



EVON WILLIAMS
GREAT WELSH TENOR



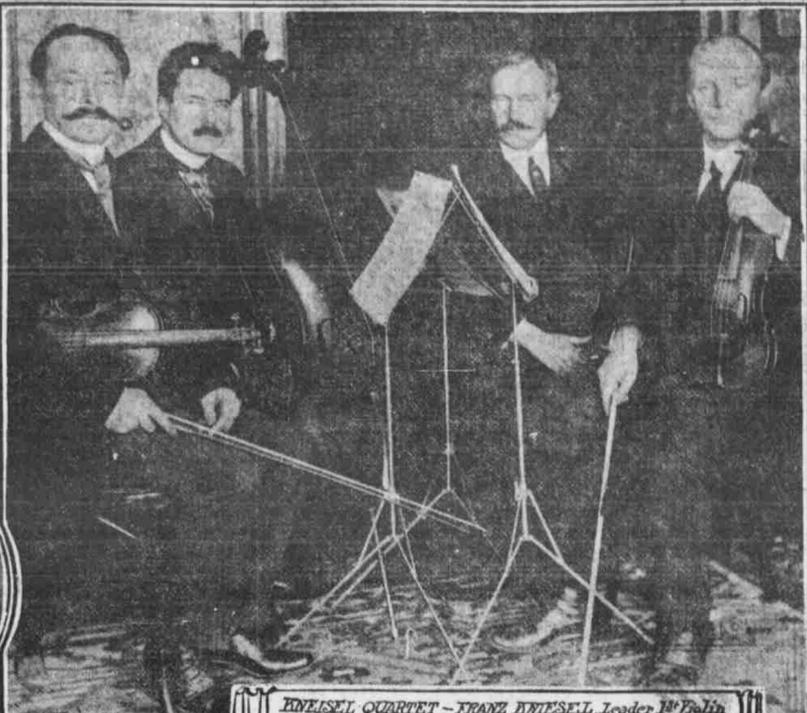
VLADIMIR DE PACHMANN
MOST UNIQUE OF ALL GREAT PIANISTS



MADAM POWELL
QUEEN OF VIOLINISTS



BLANCHE SORENSON



KNIESEL QUARTET - FRANK KNIESEL, Leader 1st Violin
LOUIS SVECHENSEI, Viola - JULIUS ROENTGEN, 2nd Violin - WILLIAM WILLEKE, Violoncello

can baritone, whose success abroad has been phenomenal will close the series with a one of his notable programs containing many new and interesting manuscript songs not used by any other singer. Mr. Clark, during his residence of fifteen years in Paris has won many honors and decorations and is the only American singer ever engaged to sing at the National Conservatory in Paris. He possesses a voice of rare quality and an interpretative ability surpassed by few singers.

All of the concerts will be in the evening, instead of the afternoon, and will be at the First Methodist church which is so well adapted for concerts.

of her name in connection with this, but merely to mention the club, so we will not mention Mrs. Wilhelm's name, but will merely say that "the President is sparing no pains to make this season of the organization a notable one."

Mr. Henry Eames requests the announcement that he will give his lectures for the next two weeks on Friday instead of Tuesday in order not to conflict with other musical events slated for Tuesdays.



THANK you Miss Garden! We who chronicle and review the musical happenings in the citizen of the west may be pardoned for the fact that we are western critics. For no less a personage than Miss Mary Garden has come to our support. In a recent interview given to the New York World she pays her respects to American music critics and says: "I think some of the younger ones good, but I found that the old ones were about as bad as they could be. They didn't know what they were writing, and had to pretend that they did. They didn't write what they thought, but what they thought they ought to think. They wanted to appear smart before the public. They've been kind enough to me, so it may seem ungrateful to tell the truth about them, but it is a fact that the musical critics of New York, particularly the ones with the greatest reputations, are simply about as bad as they can be. At least they write what they really think."

be neglected in any consideration of American music as a whole." How serious!

Perhaps that is why foreigners have been unwilling to treat us seriously when we have talked of American music. Perhaps it is because so many learned Americans insist that the real-time productions of the music-hall and the vaudeville be examined with care and judgment, and that they be taken solemnly into account when speaking of "American music as a whole," as the Doctor Professor says.

The professor should know and doubtless does know that the scientific fact beneath ragtime is the fact of Syncopation. That in the best music we have syncopation, which the dictionary defines as "a term in music applied to the connecting of an unaccented with the next accented beat," or "the tying-over a weak beat to the next strong beat"; in other words, it is what the colored man and the old mammy do when they clap the hand and stamp the foot alternately, which you have seen done as far back as you can remember.

Now this is negro in its character. And yet it is used by some of the greatest composers who never heard or ever saw a negro, and syncopation (which is what the negro does) has therefore an absolute basis of its own, and negro music uses syncopation without scientific knowledge of the fact. Place the beat of the foot and the clap of the hand at the same instant and your syncopation is done.

Now reduce the proposition to its fundamentals: Syncopation is a form of music "which is very characteristic of this country"; not at all. Negro music is characteristic strictly of this country. Not at all. It is characteristic of the negro race. It is more characteristic of Kentucky, Georgia, Tennessee than it is of Maine, or New Hampshire, or Illinois. (It is not characteristic of America, music.) It is a phase of it. It does not suggest Mexico, nor Oregon, nor Alaska.

And the learned professor might just as well say that in the "consideration of German music," as a whole, the fashion of the German music hall "cannot be neglected." (Or French or Italian, or English.) These other nations do not dis-

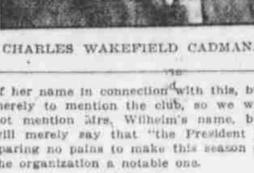
cerns the popular song of the day, the popular style of the music hall song of the day, in discussion of music. It is outside. It is a froth, it is a passing ephemeral thing of the hour, and is not to be taken in sober earnest, although it has its place.

But there are hosts of things which have their place which do not pass into history. There are lots of things a man does every day which we would not carve on his tombstone nor incorporate into a sketch of his life.

And perhaps there is the trouble with us. We "take in" all, and expect to discriminate afterwards. We insist that all kinds of music shall be taken into consideration, grave and sedate, and selection made after careful analysis by learned professors. Whereas all the other nations dispense with all that conglomeration of stuff, and by a simple law of separation keep those things out of consideration which do not belong.

Perhaps we will some day devour less and digest more. Sousa marches are bully good marches, but musicians, while giving them due praise, consider them merely what they say they are, marches. Now these are practically standard for their species, and the learned American professor would doubtless "not neglect them in any consideration of American music as a whole," but we do not hear much of the bandmasters of Germany or Italy or France as writing music, which "cannot be neglected in a consideration of the music" of those peoples as a whole. Their hand music marches and their medleys and potpourris and so forth, are a phase of their music, but are not characteristic of the national music.

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CHARLES WAKEFIELD CADMAN.

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Musical Notes.
An American Indian Music-Talk will be given by Charles Wakefield Cadman and Paul Kennedy Harper at the Young Women's Christian association auditorium Tuesday afternoon, November 7, at 4 o'clock, under the auspices of the Tuesday Morning Musical club.

Evan Williams, the noted Welsh tenor, will give a recital at the First Methodist church Wednesday evening, as the opening concert in Miss Sorenson's concert series. Mr. Williams' program for Thursday evening has been arranged, but some changes may be made, as Miss Sorenson has received many requests from those familiar with his voice to have him sing special numbers.

The next meeting of the musical department of the Omaha Woman's club will occur at Metropolitan hall on Thursday, November 8, at 2:15. As usual at these meetings nonmembers will be admitted for the nominal fee of 25 cents. Mr. J. H. Simms will deliver a talk on "The Organ and Organ Music" and the balance of the program has been arranged by Mrs. J. E. Fulver.

Mr. Walter Graham will give his first informal musical at his studio in Boyd theater next Saturday, November 11, at 8:30 p. m., assisted by some of his pupils. The following program will be given: Mr. Graham, "Flower of all the World Woodville-Finden"; "The Sea" (Mildred Powell); "Serenade" (Homer); Misses Vera Oldfield, Gertrude Tison, Georgia Gleason, Lucile Miller will sing "Calm as the Night" (Bohmi); "My Heart at Thy Sweet Voice" (Saint Saens); "Song of the South" (Grieg); "I'll deliver a Rhapsody"; "Beautiful Moonlight" (Glover); and Mr. Arthur Lynn will sing "De Passente" (Gounod).

At the Young Women's Christian association auditorium a program will be given by William Foden, guitarist; Fred-



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HAYDEN'S PIANO DEPARTMENT will be the busiest spot in town Monday, providing the readers of this advertisement take advantage of the wondrous saving offers.

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We are offering these pianos at such low prices because they are sample instruments not carried in our regular line. Here are a few of the values we offer:

\$200 Upright . . .	\$125	\$300 Upright . . .	\$225
\$275 Upright . . .	\$150	\$350 Upright . . .	\$250
\$250 Upright . . .	\$175	\$375 Upright . . .	\$275
\$275 Upright . . .	\$200	\$400 Upright . . .	\$300

Compare the qualities and prices on the above pianos with any of the so-called piano bargain offers in Omaha, and you will at sight be convinced that for real piano bargains Hayden's is the place to go.

Call and inspect our **PLAYER PIANOS**. We have the finest line of **PLAYER PIANOS** in the city. Note the following makes: Knabe, Emerson, Angelus, Fischer, Cecilian, Milton, Schaeffer, R. S. Howard, Price & Teeple, Stratford and others. We will sell one of the above **PLAYER PIANOS**, 88-note, full size, fully warranted, on Monday for \$375 with 25 rolls of music, bench and scarf.

Highest of qualities, lowest of prices and easy terms. Free stool, free scarf, with all pianos.

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Fat is commonplace—middle aged. It stamps a woman as unquestionably past the period of youth. Hence it lessens her influence. She may charm still—by timeliness of wit—but the indefinable fascination a fine figure yields has fled from her.

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Is a weekly event of importance with a great many who dine out. Our Sunday Table d'Hotel Dinner 40c and 50c—11 A. M. to 8 P. M., will appeal to you.

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FRANKLIN PUBLISHING COMPANY
1216 Howard Street, Omaha, Nebraska.

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