



By HENRIETTA M. REES.

MAHA'S musical firmament is particularly bright with stars for the coming season. When we start with such notable events as two performances by the Chicago Grand Opera company; Mme. Schumann-Heink and an evening of choral music by the Mendelssohn choir, such a good beginning cannot but be followed through, unless all signs fail. Mr. Fryor and Mr. Burchmore have joined forces and succeeded in bringing to Omaha the Chicago Grand Opera company for two performances at the Auditorium October 17.

Those who have heard "The Secret of Suzanne," by Wolf-Ferri, are enthusiastic in their praise, and the many press notices are highly favorable. The stars will be Zeppilli, Alfredo Costa and Francisco Daddi, all well known to Chicago opera goers.

Omaha is one of the few cities of its size that possesses an Auditorium of the size and acoustics of ours and after the successful concerts given by the Mendelssohn choir last year a coterie of musical people discussed the feasibility of bringing a really great attraction to the Auditorium at popular prices.

After corresponding with several managers, it was found that the Chicago Grand Opera company was playing a twenty-eight date series of engagements in the west and would have a waste date between Chicago and Denver. Frank Burchmore of the Mendelssohn choir took up the matter for the Chicago Grand Opera company with Andrea Dippel. The thing that first was in doubt was the matter of price, for great artists literally refuse to sing for what they term "cheap audiences."

We sometimes hear from friends returning from Europe that they heard this or that famous opera wonderfully sung in some European center for a few francs but we never hear of such things in America. The Metropolitan company has played here at rare intervals at from \$5 down; the Savage company at \$2.50 to \$5; and, in fact, all grand opera forces charge high prices. After a lot of correspondence, however, Mr. Dippel consented to a popular price, provided the venture were advertised for what it is—a price experiment in grand opera.

Think of having the new Wolf-Ferri opera—sung by the Chicago Grand Opera company with the same stars, cast, scenery, orchestra and management that Chicago folk clamored to hear for \$5 last season at 50 cents on \$1 here in Omaha. If I were not interested from a musical standpoint, if I did not want to go for social reasons, because everybody that is anybody attends grand opera—I think I should like to go just to see how it would feel. These prices would be impossible and the whole affair an absurdity were it not for the waste date between Chicago and Omaha, if our Auditorium did not have its great size, and were it not for the nerve of Andrea Dippel in facing criticism from other cities on the tour, where regular prices will be charged.

The tickets will be placed on sale at all music stores as early as Tuesday, October 2, and it is hoped that Omaha people will show their appreciation of this most wonderful musical opportunity by crowding the house to its utmost capacity and forcing the management to sell standing room.

Miss Hopper is to be congratulated upon her selection of soloists for the coming season. The first of the series is Madame Ernestine Schumann-Heink, who will appear on November 17 at the Brandeis theater. The popular contralto will present a program representing Schubert, Schumann, Franz, Wagner and Saint Saens, as well as a liberal group of English songs, and close with the prison scene from "Le Profete" (Meyerbeer). Katherine Hoffman will act as accompanist, and Edward Collins, pianist, will be heard in compositions of Chopin and Liszt.

Bruno Steindel, violinello soloist of the Thomas orchestra, Chicago, will be assisted by Mary Munchhoff, soprano, and Max Landow, pianist, on the afternoon of December 3. Madame August M. Berglum will play the accompaniments for both Mr. Steindel and Miss Munchhoff. Much interest has already been expressed in this concert, which will undoubtedly prove one of the most popular numbers of the season.

On the afternoon of February 13, Max Pauer, pianist, and director general of the celebrated conservatory of Stuttgart, Germany, will give an entire recital. Though he has enjoyed European eminence for twenty years, he is making his first American tour and during the season Max Pauer will be heard with every large orchestra in America, in addition to a series of appearances with the Boston Symphony.

Mme. Julia Culp is also making her first American tour, though she has backed in the superlatives of European critics for several years. As an interpreter of lieder Mme. Culp is only second to Dr. Wullner, but in contrast is the possessor of a voice of remarkable beauty. The German critic, Ferdinand Pfuhl, describes Julia Culp as "A singer possessing such beauty of vocal material that one could worship it." Conrad VonBos will act as accompanist.

All these who heard the wonderfully beautiful setting of "Hawatha's Wedding Feast," given last year by the Mendelssohn choir and Thomas orchestra, will be grieved to hear of the death of the composer, Samuel Coleridge Taylor, in London this month. His untimely death at the age of 57, has robbed the world of one of its noblest singers, a lyricist of power and worth, one of those few men of modern times who found expression in the language of musical song.

In the musical circles of Great Britain his name ranks with that of Elgar in the nation's most individual output in the domain of choral music, at any rate. His "Hawatha," which has made his name better known than anything else he has written, is a work which will last for many years to come. So, too, his "Assessment," perhaps the finest passion service of modern times; his "Khubla Khan" and his "Ines Blane," which all show his command of modern musical meters, his true inspiration and his sincerity in expressing himself. His greatest asset was perhaps the latter, a total lack of affectation. Though surrounded by the influences that are at work in Europe today, he retained his individuality to the end, developing his style, however, and

evincing new ideas in each succeeding work.

What Coleridge Taylor's place in history will be it is hardly possible to estimate at present, for we cannot get a sufficient perspective on his work. One must recognize the splendid attainments of the man, his right to serious consideration as an artist and his constant endeavor to maintain a high standard of British music.

No musical capital in America and scarcely one in Europe will have two such eminent conductors at work within it as will Boston in January and February of this year. Dr. Muck will then be re-established as the conductor of the Symphony concerts and Mr. Weingartner will be serving his brief term as conductor of the opera house.

The Lombardi Pacific coast grand opera season had a brilliant opening last Sunday in San Francisco in "La Boheme." The company made a decided hit at this, its first appearance. The San Francisco Chronicle says:

"The tenor, Aramstni, recently from the La Scala theater; Arini, Madini, Rita D'Orta and Francesco Nicoletti, the principals, all came in for their share of the

praise and approval of the audience. Bagnoli, who directed the music, came in for a specially large bouquet, for although his name was left off the program, the work of the orchestra was inspiring. Considering that the forty-odd musicians were playing together for the first time, their work was wonderful and very few of Puccini's racy phrases got past them without the proper touch."

La Scala theater at Milan has decided to take Schumann's "Scenes from Faust" out of the operatic archives, brush off the dust, dress it in the latest operatic semblance and present it this winter. Although parts of this opera of Schumann's have been popular on the concert stage, it was never successful as an opera. Schumann wrote for solo voices, a chorus and an orchestra in a concert hall, chose the episodes in the poem that stirred his imagination and were susceptible to musical treatment, and, as the title implies, took no thought of continuity or dramatic effect. La Scala will lift this once more into the field of opera, it will be interesting to see with what success.

The Worcester Association will sing the modern oratorio "Ruth" by George Schumann at its impending festival and for the concert of Thursday evening. This was first performed in German in 1908 and has had a few performances in America, but as yet is very little known. It is considered very highly in the field of oratorio writing, however.

A letter from Wayne, Neb., enclosed the numbers of their recital course of this year. It is their first attempt at a regular course and contains the names

of Cornelius Van Hiet, Gustaf Holmquist, Sadie Walker, Dorothea North and Silva Sciouti. It is to be hoped that Wayne scores a decided success and an inspiration for many other Nebraska towns.

The Apollo club has resumed rehearsals at the Omaha School of Music. The club is planning to give at least two concerts this season and in all probability some prominent artist will assist at each concert. It has been proposed to increase the active membership to seventy-five. The club at present is fifty strong and Mr. Freemantel says that the membership will have to pass a very severe voice applicants' test this year.

Miss Mary Munchhoff sailed September 21 on the George Washington for America and is expected to reopen her studio in this city the first week in October. While abroad Miss Munchhoff gave a very successful recital in Bern, Switzerland, on September 2.

This is the season of the year when a great many Omahans begin to take music lessons and a few of that number to study music. Do you do one or both?

Mr. Millie Ryan returned this week

from New York City, where she closed after a very successful season. Mrs. Ryan will reopen her Omaha studio, October 1.

Miss Emily Cleve has returned from a season of two years spent in study in Europe. She devoted her time to studying the violin under Prof. Marak of the Prague Conservatory of Music. She expects to open a studio later in the season.

Mrs. and Mr. Kelly have been identified for many seasons with the musical growth of Omaha; their song recitals, given to the most appreciative audiences, have elicited the warmest praise from critics and from the public. Mr. and Mrs. Kelly are always sure of a large and brilliant audience when they appear, and their appearances are only too few, owing to the activities of teaching and rehearsing, as both of these singers teach singing and do solo work in church as well as in the recital field. Mr. Kelly being the vocal instructor of the Sacred Heart convent, from which well known and prominent educational institution he has sent out some fine pupils. At the First Methodist Episcopal church Mr. and Mrs. Kelly can be frequently heard in solo work, and the choir of that church

(Continued on Page Eleven.)

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Dec. 10—Recital by Herbert McAnan, aged 10 years.
Jan. 21, 1913—MacDowell program by Omaha and St. Joseph pupils.
Feb. 13—Recital by the Misses Kinnaman (gifted sisters.)
March 13—Beethoven Recital by Omaha and St. Joseph pupils.
April 15—Recital by Miss Genevieve Berry—An artist pupil.
May 20—Recital by Grace Shannon and Helen Dolan (advanced pupils.)
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