

# Artists Who Will Join in a Recital Program



BRUNO STEINDEL



MISS MARY MUNCHHOFF



MAX LANDOW

## Gossip of Music and Musicians

BY HENRIETTA M. REES.  
 "Musical America" this week an article appears which mentioned that at a recent performance of "La Voce" in Paris, in French that everybody present had a libretto. It continues: "We, on the contrary, sit back in our ignorance and exclaim in dismay if when an opera is sung in English, we cannot hear everything. No audience that listens to an opera in whatsoever language it may be sung hears all of the text, no matter how good the enunciation, or how satisfactory the text one can hear only when the orchestral dynamics and the character of the instrumentation permit. I have often noticed, for one thing, that words are swallowed up in the mass of tone, when the body of strings play in unison or in octaves with the voice. The voice as such is audible; the words and syllables are not."

This reminds me of a conversation I had a short time ago with a friend who had studied some in Berlin. He said that at concerts there it was not an uncommon thing to see students with notes open before them, following through the program. Why isn't that a splendid idea for the sight of notes at the same time they are heard could not help but strengthen the impression and help the listener to better understand the artist's interpretation.

Several pupils of Massenet, headed by Charpentier, Reynold, Hahn and Xavier Leroux have started to raise a fund in Paris to erect a monument to the memory of the late opera composer. The general opinion is to erect this in the "Cours La Reine," the scene of the romance of "Manon," one of his most celebrated operas. The monument should represent a bust of Massenet on a pedestal and sitting on a bench beneath, Manon, with her traveling basket.

Although the great composer died in August the musical journals and dailies are still filled with reminiscences and anecdotes of his child-like nature, his gratitude to those who liked his work, and of his lasting friendships. He was one of those few people, that passed over any unkindness, and the bitter attacks of his enemies (for anyone that is popular cannot fall but have enemies). In his memoirs, which were published shortly after his death, he did not retaliate on them, telling as far as possible only the pleasant things. When he wrote of pastoral scenes he would go to them and try to catch the spirit of them in that way. At one time a rainstorm came up while he was writing which greatly aided him in that special composition for he said it reminded him of a flood of tears. It will be a long time before his name is forgotten, on account of his many and remarkable works for the French stage. So great and truly French was his genius that he is worshipped by all alike. In this connection I cannot refrain from telling the following: All those who are well acquainted with Mr. Simms, the organ teacher, know his fondness for a joke, even if he is an Englishman.

The other day I happened to remark: "Massenet was a peculiar character, wasn't he?" "Yes," replied Mr. Simms, "but a great composer. He never wrote much church music, though, did he?" "I don't know," I said. "I do not remember that he ever wrote any." "Strange, too," mused Mr. Simms. "He should at least have written a mass in A."

Speaking of opera, why wouldn't it be a successful venture for some club or department of a club, to take up a systematic study of the subject, and incidentally of the operas we are to have here this winter? In this way the members could become familiar with the libretto and the music. There are splendid records on the various talking machines of most of the standard works, that would help out materially in this.

The history of the opera itself in its various stages of development the composer's life and rank in the world of music and the place accorded the special opera under consideration, would all serve to make an interesting season for such a club. It would be worth while not only for students of music, but to all music lovers as well.

The Mendelssohn choir of Omaha, Mr. Thomas J. Kelly, conductor, has entered upon its fifth season with an attendance at its recent rehearsal of 150 people, each one of whom has taken the test for membership and has qualified. It is interesting to note the changes which take place from season to season in the personnel of any organization in Omaha, as there are so many people coming and going, and each year the Mendelssohn choir sends out of its membership some to other cities, some to the duties of business which interfere with Omaha attendance on Monday nights, and some to college and university life elsewhere. But each year also brings in members from other cities and it has been of special interest to notice that each year the addition of experienced

branch of your work with the choir. It is by far the most important, and the greatest choirs are specializing along this line.

The Mendelssohn choir is doing some very difficult, very difficult and very dramatic six and eight-part work this season, and there is an enthusiastic and aggressive spirit among the members who tackle difficulties with determination and faith.

When one goes to the Orpheum and hears a number like the Mountain Ash choir, it is like finding a perfectly delicious nut-meat in the midst of a vegetable salad. Splendid numbers like the Mountain Ash choir improve the bill of the Orpheum as nut-meats improve a vegetable salad.

Rudolf Ganz, the noted Swiss pianist, is going to play a "rather sensational work," as he calls it, at his New York recital. This is a sonata by Erich Korngold, a young composer who has been seriously accepted by Europe, even though he has at present only attained the age of 15. Some of his symphonies are being played by the leading orchestras in Europe and are decidedly new in style. It is without doubt that we will hear more of the second Mozart.

Carrie Jacobs-Bond will again be heard in Omaha on Thursday evening, October 24, at the Northside Christian church under the management of Mrs. H. J. Kirchstein, wife of the pastor. The church has a splendid new building at Twenty-second and Lothrop streets and Mrs. Kirchstein and her choir of twenty-five members decided to assume the entire obligation of installing a large pipe organ.

Mrs. Kirchstein is presenting Carrie Jacobs-Bond to try to raise the money now due on the first payment. It is this same courageous spirit that has built the church up to its present position, and considering the very reasonable price of tickets and the many admirers of Mrs. Bond, the auditorium of the church should be taxed to its capacity. When Jean de Reszke heard Mrs. Bond in Paris he wrote "I was perfectly charmed to hear your compositions sung by yourself. It has seldom been given me to hear the poet composer and interpreter all in one, and I wish you all the success you so richly deserve." Mrs. Bond has been in Omaha several times and needs no introduction to Omaha audiences.

Miss Mary Munchhoff returned last week from her summer in Switzerland. While in Europe Miss Munchhoff heard a new opera by Dr. Willard Keiser, the composer of the very popular "Evan Gehman," which has been translated into five different languages. The new opera is "Kuhreizen," and is considered by critics to be better than the former opera. Miss Munchhoff said she liked it immensely herself—that it sounded like a most agreeable combination of Wagner and Mozart. The opera was quite successful the first time it was performed.

Miss Emily Clevé has returned to

Omaha after spending the last two years studying violin with Prof. Marak of the Prague Conservatory of Music in Prague, Austria. During the summer she took a delightful trip through Norway and Sweden and also visited England before sailing. She gave several concerts while in Sweden. Miss Clevé will start a class in Omaha and will be welcomed back by her many friends.

Mrs. Lena Ellsworth Dale will give a song recital at the Temple Israel the evening of Tuesday, October 8, 1912, assisted by Vernon C. Bennett. The program is very attractive and contains songs by Franz, Brahms, Handel, some modern composers and the airs from "Madam Butterfly," by Puccini. One of the numbers is "A Lullaby of Nature," by Mr. Landsberg, with a violin obligato by Mr. Cox. Mr. Landsberg himself will play the accompaniment.

## Popularity of the Modern Apartments

The reason why small apartments are so popular at the present time is because of the desire of tenants to escape the responsibilities and troubles of house-keeping and we can see no reason why this tendency should change.

We also find a large demand for the small furnished apartment from persons who have their homes in the country and wish to have a place at all times ready for their occupancy when they come to town and also from permanent residents who do not wish the trouble of selecting and buying furnishings.

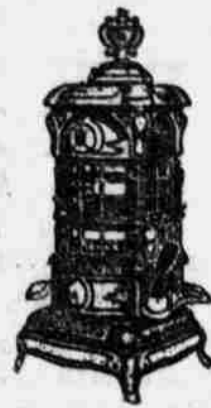
The building of large apartments presents entirely different problems and in these we must cater mostly to those who give up their private houses for the superior conveniences of an apartment, and the apartment house builder of today is endeavoring to give his tenants everything they had in the private house, together with such greater conveniences as can be furnished by the modern apartment.

The new Helen apartments, Twenty-fifth avenue and Harney street, which are just being completed, will give Omaha one of the finest apartments in the west. The Payne & Slater company, rental agents for this building, report that 75 per cent of the apartments have been leased. The new apartments are to have some of the best electrical equipment of any building in the city. The power is supplied by the Omaha Electric Light and Power company, the wiring has been done by W. W. Sherwood and the fixtures are being furnished by the Burgess-Granden company.

The lighting fixture contract for the Omaha High school has been awarded to the Burgess-Granden company. Something over 600 fixtures are required to light the new \$1,000,000 school building. All fixtures are of single unit type, using the proper size Mazda lamp and reflector for each place. The lighting effect will be pleasing as well as practical. The lighting fixtures for the two model schools, Castellar and Central Park, are also furnished by the Burgess-Granden company. The fixtures for the new Helen apartments are being furnished by this firm.

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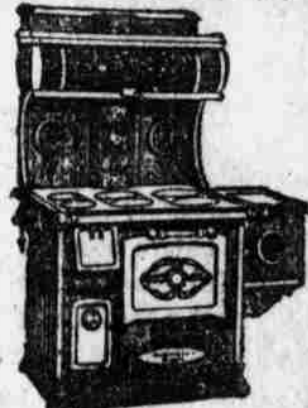
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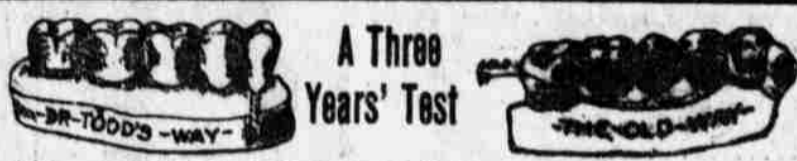
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