

MUSIC

By HENRIETTA M. REES.
SIGMUND LANDSBERG has left us. With the page torn across, the melody unfinished, the dissonances and harmonies unresolved, he has gone from this life, leaving it as he would not have left any composition he ever wrote. The shock and tragedy of it spread ever-widening circles over the surface of our usually tranquil existence, and cast a gloom wherever the music and activity or jollity of this cheery little man were known. He was a thorough musician, and held a high place in Omaha's musical life, yet the very points in his character which made his music so worth while were the ones which accentuated the difficulties of life for him. Intensely idealistic, the real was bound to be a disappointment in comparison. Yet it was this very idealism which fired his creative ability, and helped him to be able to translate into tones the beautiful ideas it brought to him and which gave his compositions worth over and above their technical expression. It was this idealism which inspired him to his greatest efforts in composition or in teaching, which made him so appreciative of talent for its own sake, and so untrusting in his efforts to attain those heights he saw before him. Keenly sensitive to appreciation or neglect, through this same idealism, he often experienced discouragement or disappointment when people or circumstances did not come up to his high expectations of them. For the best and greatest music he had an unbounded enthusiasm, and he was widely conversant with the finest literature of all forms and periods of the art. He greatly valued the classics, but would have none of the modern compositions except that in which he could find genuine and sustained merit, permitting the use of nothing but the best in his teaching. He knew music well not only from an aesthetic but from a practical side, and whether his buoyant sense of humor found expression in a comic song with as much humor in the music as in the words, or whether in serious mood, he composed for voice or instrument, the music was always well written, with an ease and mastery of its grammar which permitted of freedom and cleverness in expression.

But now he has gone, and the theme of his life will not recur again in Time's great symphony. And though we'll have no more bright tones awakened by his touch, no more new compositions from his pen, no more the impress of them through his work will long remain. Practically all of the professional musicians of Omaha turned out for his funeral, and many are the friends and music lovers who will miss him.

One cannot pick up a musical magazine nowadays without seeing more and more about Community Singing. The idea has spread like wildfire all through the cities and towns of the United States and some of them are

holding "sings" every week, not only for the pleasure of each week's singing, but also working toward a great rousing Christmas "sing" as a sort of holiday celebration, and with every week's rehearsal by everyone in the community who can attend the songs are bound to go better and better in preparation for this great event. In climates where an outdoor celebration is impracticable, but where a large municipal auditorium is handy, this affords opportunity for a great manifestation of holiday spirit and good will, and there is no more natural expression for exuberant spirits as singing nor anything which makes the participants feel as joyous in the bargain.

The first of the series of concerts to be given at the Metropolitan clubhouse this season, under the management of Miss Evelyn McCaffrey, will take place this afternoon at 4 o'clock when Oscar Seagle, baritone, will be presented in song recital. Mr. Seagle comes warmly recommended by the eastern critics, who agreed in their praise of his artistic singing. They speak of the natural beauty of his voice, his technical excellence, his diction and his artistic interpretation. W. J. Henderson of the New York Sun considers him "one of the best equipped and most delightful recital singers now before the public," and Mr. Krechiel of the New York Tribune, who is often called the dean of American critics, says of him: "He is nearest of all in artistic kinship to Marie Sémbrich." His performance is quite beyond praise. His program is as follows:

Get up—In Ballo in Maschera	Verdi
Polka—Les Indes de France	Chailly
No. 1—Premiers Amours—Romance	de
Jeunesse	Nicolas-Tourand
Chanson a boire	Chopin
Seventeenth Century French	
Lamento Provençal	Padelline
Clair de Lune	Debussy
Serment d'Amour	Wagner
Les Nocturnes	Chopin
Lamento	Chopin
Avant le Bataille	Chopin
Standchen	Schumann
Schnecht	Schumann
Hotschelt	Brahms
Wenn du mein Liebster, steigst zum Himmel auf	Wolf
Ash Grove	Old Welsh
John Peel	Old English
Bank of the Daisies	Old Irish
Ballynure Ballad	Old Irish
Deep River	Burlingame
Joyous Wanderer	Housman
(Written for and dedicated to Mr. Seagle.)	
Mr. Henri Döring at the piano.	

The first conference devoted entirely to the discussion of Community Music ever held in the west will be the one held at Lincoln Saturday, November 25, under the auspices of the State Federation of Music Clubs. The conference headquarters will be at the Lincoln hotel, and the morning meeting will be held there beginning at 9:30. At this time there will be held discussion of the different phases of the work. In the afternoon further discussion will be held and a concert given by visiting musical organizations.

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Song Birds of the San Carlo Company



A noteworthy feature of the coming performances of the San Carlo Grand Opera company at the Auditorium will be the magnificent new scenic investiture and the splendid costumes. The San Carlo organization has a repertoire of some fifteen operas. Shortly after the termination of the 1915-16 tour of the company, which ended April 1 at Harrisburg, the entire equipment for these productions was placed in one of New York City's largest storage warehouses. A fire which occurred in July destroyed the building and its contents, involving the loss of the San Carlo scenic effects.

It required the services of expert scenic artists a period of more than sixty days to reconstruct and paint the big pieces which now constitute the equipment of the San Carlo organization in this respect, while noted opera costumers of Italy were engaged to design and furnish an entirely new and costly wardrobe for the many productions sung by the company upon its present trans-continental tour. Some idea of the magnitude of this task may be had when it is known that the following operas are being given, "La Tosca," "Il Trovatore," "Carmen," "Faust," "Rigoletto," "Lucia Di Lammermoor," "Martha," "Tales of Hoffman," "La Sonnambula," "Masked Ball," "La Traviata," "Aida," "Lohengrin," "La Gioconda" and "Cavalleria Rusticana" and "Pagliacci" as a double bill. Three extra-length baggage cars are required to transport this vast volume of costly material.

The local engagement of the San Carlo company, which is under the management of Mr. Lucius Pryor, will include the following operas: "Tales of Hoffman," "Lohengrin," "Martha," "Pagliacci," and "Cavalleria Rusticana," the dates being Thursday, Friday and Saturday (with matinee on Saturday), January 25, 26 and 27. A generously low scale of prices arranged between Mr. Pryor and the opera management makes the event one of unusual attractiveness to music students. The season tickets go on sale on Monday, November 20.

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organizations and a children's festival at the city auditorium at which 1,000 Lincoln children will take part. In the evening there will be held at the auditorium an intercommunity concert, in which several hundred singers from all parts of the state will participate. Teachers and music lovers who desire to attend will kindly send word to Miss Hazel Kinsella, state president of Nebraska Federation of Music Clubs, Lincoln, Neb.

Her Omaha friends are rejoicing with Miss Myrtle Moses in the success of her recent New York recital. She is the second Omaha girl in the last few weeks to make good in the great metropolis and to receive serious consideration from the critics. Miss Moses has spent much time since her removal to Chicago in musical study, both abroad and in that city, and is one of the mezzo-sopranos of the Chicago Opera company. This year she has spent much time in concert work, having filled successful engagements in the south and west as well as in the larger cities.

The Chicago operatic debut of Miss Elizabeth Amaden took place last week when she sang the part of Salome in Massenet's "Herodiade" with the forces of Mr. Campanini. Miss Amaden will be remembered by many people in Omaha. She came to Omaha in the early '90s, about the time that Mr. Torrens came. She taught music and was also soloist at the First Methodist church with Mrs. Martin Cahn, R. W. Breckenridge and others. According to Mr. John Mellen, this was about the time that Rev. Frank Crane was pastor there. She remained here only a few years and returned to the east. More recently she has been a member of the Boston Opera company, controlled for many years by Mr. Russell of that city, and which was broken up soon after the opening of the European war. Newspaper comment upon her debut in Chicago last Wednesday was favorable. Mr. Borowski of the Chicago Herald speaks of her as one of the high lights of the presentation.

Musical Notes.
 This afternoon at 2:30 the Letter Carriers band, under the direction of A. A. Wedemeyer, will give a concert at the Municipal Auditorium for the benefit of the Associated Charities. The band will be assisted by Beulah Dale Turner, soprano, who will sing the "Ave Maria" by Bach-Gounod, with violin obligato by Miss Madge West. Mrs. Eloise Wood Miliken will accompany. The admission fee to this concert is but nominal and the entire proceeds go to the charity.

The Ladies' society of the First Congregational church will present Frederic C. Fremantle, tenor, with Mrs. Fremantle at the piano, in a song recital Tuesday evening, November 21, at 8:15, at the church, Nineteenth and Davenport streets. The program is made up of a group of five songs by Schubert, Roger Quilter, Cyril Scott and Landon Ronald, the aria "Onaway, Awake, Beloved," by Coleridge Taylor; a group of French songs, some of which are novelties, and several Beethoven songs. This is Mr. Fremantle's first recital since his return to Omaha from Minneapolis.

Mrs. Louise Zabrackie will present Grace Letty Burger in a song recital, assisted by Gertrude Radinsky, soprano, pupil of Mrs. Louise Jensen Wylie, and a violin quartet, consisting of Mrs. Zabrackie, Flora Shukert, Myrtle Cloud and Gertrude Keeper. (Flora Sears at the piano), at the North Side Christian church, Twenty-second and Lathrop streets, Tuesday evening, November 21, at 8:15. Among other numbers Mrs. Burger

will play a Grieg sonata and the Wieniawski Concerto No. 2 in D minor.

The next of Mrs. Zabrackie's monthly public recitals will be held at Theosophical hall, room 161 Bee building, Friday evening, December 1.

The Chicago English Opera company will appear at the Brandeis theater for three nights and Saturday matinee, November 24, 25 and 26. The operas presented will be "Lohengrin," "The Wagner Thursday," "Aida," by Verdi, Friday; "Il Trovatore," by Verdi, Saturday evening, with the double bill, "Cavalleria Rusticana," by Mascagni, and "Coppelia," by Léo Delibes, at the Saturday matinee.

Edith L. Wagoner will present her pupil, Miss Annetta Evans, in a piano recital, assisted by Miss Salomo Abbot, contralto, pupil of Mrs. Walton, at the Schmolter & Mueller Auditorium Friday evening, November 24, 12:45. Hertha Clark will accompany Miss Annetta. Miss Evans will play a program of classic and modern compositions.

All Saints' church choir, under the direction of J. H. Simms, will give a sacred concert every month beginning with the first one next Sunday afternoon, November 26, at 4 o'clock. Several years ago the choir gave monthly concerts of sacred music, which were very successful, and the news that these are to be resumed will be gladly received by many who remember them. Many of the finest examples of sacred music will be presented. Among the soloists will be Miss Annetta Evans, contralto; Miss Margaret Haverstick, Miss Jocelyn Chard, Mr. Henry O. Cox will play a violin solo. This choir has been a student at the Royal Academy of Music and musical circles.

The San Carlo Opera company, which will appear at the Omaha Auditorium in January, has completed an engagement at St. Louis, where it received high commendation from both press and public.

Miss Clara Schwartz presented several of her pupils in a song recital in Miss Cooper's recital hall, 306 Lyric building, Wednesday evening, November 18. Those taking part were Miss Alice L. Garrett, Mrs. Joseph C. Ironmonger, Mr. Allen Linder, Miss Edith Moshie, Mr. Paul Oya, Miss Cora Quirk, Miss Ethel Woodbridge and Miss Margaret Woodruff. They were assisted by Miss Helen Taylor, pianist, pupil of Jan Gilbert Jones, who contributed two numbers. Miss Schwartz accompanied. An interesting fact connected with the program was the appearance of Mr. Paul Oya, a Japanese, who, Mrs. Schwartz says, possesses an unusual baritone voice of rich, mellow quality and good range. Before coming to this country he was a student at the Royal Academy at Tokyo and graduated in the same class with Tanuki Miura, the little Japanese soprano who sang "Madame Butterfly" with the Boston Opera company in Omaha last year.

Mr. and Mrs. Henry Cox, the Misses Eloise and Madge West, Messrs. Edwin Clark and Will Hetherington will go to Lincoln Tuesday afternoon for an evening concert of chamber music and violin solos. The Henry Cox quintet will perform the Judasohn quintet in C minor and Mr. Cox will play two groups of solos, one group with quintet accompaniment.

New York Man to Talk at Commercial Club Friday
 James B. Haney of New York City, an authority on municipal art, is to speak at a Commercial club luncheon Friday, November 24.

All the New Oscar Seagle Columbia Records
 Now on Sale at Schmolter & Mueller Piano Company 1311-13 Farnam St.

SAN CARLO GRAND OPERA COMPANY

THIRD RETURN ENGAGEMENT

THURSDAY, FRIDAY, SATURDAY AND SATURDAY MATINEE, JANUARY 25, 26, 27 AUDITORIUM--OMAHA

Same "Dollar Season Tickets" plan as in former years, except that this year we will positively sell only **2,500 "DOLLAR SEASON TICKETS"**

Last season and season before the number of "Dollar Season Tickets" sold were practically only limited by your desire to purchase.

THIS YEAR the company and orchestra are much larger and the scenery and costumes even more lavish than on former visits, and costs considerably more money for the productions. **BUT** instead of raising prices we are limiting the number of "Dollar Season Tickets"—Thus, after these 2,500 "Green Tickets" are gone, music loving Omaha will have to either pay regular prices or regale themselves with "canned music."

THIS AD WILL PROBABLY NOT BE PUBLISHED AGAIN

And is published for the benefit of our friends and regular patrons.

Buy your "Dollar Season Tickets" immediately in person or by mail. This will certainly be a whirlwind ticket selling campaign, for these "Dollar Season Tickets" are in the hands of 36 different "Opera Boosters" this minute, who have them for sale. If this ad brings out demands for more than 2,500 "Dollar Season Tickets" the orders will be filled in the rotation received, and those applying too late will have their money returned immediately.

THE PLAN

As in former years, the "Dollar Season Tickets" require an extra cost for reservation of seats of from 10c to 75c each opera, according to location of sittings. **BUT ALL YOU NEED TO DO NOW** is to get your "DOLLAR SEASON TICKETS," which can be reserved by mail or in person on or after January 1st (one week in advance of the regular sale of seats). Thus you are able to hear the most wonderful of opera by the **GREATEST OF ALL TRAVELING ORGANIZATIONS** singing and producing the standard grand operas at a net price of from 35c to \$1.00 per seat per performance.

THE COMPANY

The company, under the directorship of FORTUNE GALLO, includes such world-famous singers as
Sopranos—Edvige Vaccari, Mary Kaestner, Louise Darelec, Sophie Charlebois.
Mezzo Sopranos—Maddalena Carreno, Stella De Mette.
Tenors—Manuel Salazar, Pietro Corallo, Salvatore Sciaretti.
Baritones—Angelo Antola, Giuseppe Battistini, Davide Silva.
Basses—Pietro Di Biasi, Natale Cervi, Carlo Peroni.
 With complete corps de ballet, chorus and grand opera orchestra.

THE OPERAS

Thursday Evening, January 25—"TALES OF HOFFMAN"
 Friday Evening, January 26—"LOHENGRIN"
 Saturday Matinee, January 27—"MARTHA"
 Saturday Eve., Jan. 27—Gala Double Bill—**PAGLIACCI** and **CAVALLERIA RUSTICANA**

TICKETS

Address all mail orders, accompanied by a check and self-addressed stamped envelope (one dollar for each season ticket), to **LUCIUS PRYOR, Local Mgr., Auditorium, Omaha**. Or they may be secured in person from A. Hospe Co. Sheet Music Dept. Green's Pharmacy, Auditorium Mgr.'s Office, Second Floor Auditorium; Camp's Drug Store, Council Bluffs, Ia.; Mrs. J. I. Ray, Fremont, Neb.; Mr. Hilt Wescott, Plattsmouth, Neb., or from any one of dozens of our grand opera boosters. Boxes from Mrs. Alfred Sorenson.

The famous musical critic—Mr. Richard Spamer in the St. Louis Globe-Democrat of Saturday morning, November 4, 1916, says:

It may not be a gracious thing to do, but in this instance just one linotype of comparison must be indulged in. It shall take the form of a query: If Ellis grand opera at the Coliseum (as instanced in Thursday night's *Il Trovatore*) was worth \$5 a throw, what, by the same gauge, was Gallo's (The San Carlo Co.) Aida worth at the Odeon Friday evening? The answer is that Ellis grand opera wasn't worth \$5, and Gallo's would have been cheap at double the price. It is necessary once in a while to apply the ledger standard to vocal art, and this is a kind of trial balance. And here we shall close the books. How Gallo manages to keep together a company like the one that began a brief sojourn at the Odeon last night is a mystery nobody can solve but himself, and he "won't tell."