

# MUSIC

By HENRIETTA M. REES.

**M**ANNER is a matter of importance. The more one hears of music and sees of its public performers, the more the importance of manner impresses one. This refers not so much to the manner of their interpretation, as to the general manner upon the stage. Of course, there is the manner of playing or singing that each one has, just as each one has certain manners of speech or laughing, which makes us able to recognize our friends when unseen, of certain violinists and vocalists upon the phonograph, after we are more or less familiar with their quality of tone and manner of interpreting. But the general manner of a player or singer before an audience has a great deal to do with the success of his work. A positive, simple and unaffected manner is an asset, but a negative, uncomfortable or affected manner prejudices an audience more or less accordingly. Both musical and the less musical people at a recital are affected by the manner of the interpreter, the less musical to an even greater degree than the others.

The great artists who appear from time to time before us have gracious easy manners. It is because they are great artists or are they great artists partly because their manner helped them to succeed? We often hear of some person who from a musical standpoint is superior to some other one, yet one will make a success before the public and the other will not. Personality is without doubt the cause of it, yet personality in public performance is judged to a great extent by manner.

There is much that could be said about this. There are the singers whom we have to admit sing well, while we heartily dislike them every minute they are singing, because of their manner. There are the players who play beautifully, but spoil half of the effect of it by the way they carry themselves upon the stage, the expression they wear, and their manner of acknowledgment.

People are often wholly unconscious of how they look or act upon the stage, and sometimes all innocently, through concentration upon the music they are about to play or sing their manner is not favorable. Others are too conscious, and add unnecessary motions, or are unnecessarily awkward as a result. Innumerable ways the manner will pass over to the audience, the silent acknowledgment of conceit, fright, lack of interest or a number of other points of character or mood. Manner is a thing which should be considered during the years of musical training. At pupils' recitals should not only be thought about and spoken of, but rehearsed beforehand, and an easy and pleasant manner cultivated. It is of exceeding importance to the public performer to have an attractive manner, even though he has to reform his whole personality in order to acquire it.

In view of the forthcoming visit of Mrs. MacDowell Saturday evening, February 10, it might be interesting to turn our attention for a moment to some of the achievements of her late highly gifted husband, whose fame as a composer has become known all over the musical world. How much of his music do you know? Just a little, more than likely. A few songs, "To a Wild Rose" and a few other piano compositions. Yet considering his early death, at the age of 40 years, he was quite a prolific composer. Among other things he wrote for piano and orchestra, two concertos; for cello and orchestra, a "Romance" for piano, four sonatas (probably the climax of his creative achievements), two suites, and some 107 pieces of varying style and call; several numbers for male chorus (the fruit of his directorship of the Mendelssohn Glee club); fourteen for mixed chorus; and last, but not least, forty-two songs. Mrs. MacDowell in her forthcoming recital (the proceeds of which are used to uphold the artist's colony at Petersburg, which MacDowell himself planned), presents not only a rare opportunity for a wider acquaintance with this music, which established her husband as an acknowledged genius, and the greatest of American composers, but also a chance to get a view of the composer's own interpretation of his work from the one who was nearest to him.

Her program will be as follows: A short talk on the work of the MacDowell Memorial Association. Prelude—From Opus 16. Five Idyls—From Opus 26. Morning—From Opus 21. From Woodland Sketches, Opus 51. "To a Waterlily." "Will o' the Wisp." Large—From Sonata Tragica. The Eagle—From Opus 22. Winter—From Opus 22. From "Friede Tales." "From a German Forest." "Brrr Rabbit." From "Sea Pieces," Opus 55. "To the Sea." "From a Wandering Iceberg." "A. D. 1459." Witch's Dance—Opus 17.

sic will be briefly surveyed, and a study of orchestral instruments and instrumental music. Special lectures will also be given by outside musicians, and parties made up to attend the musical attractions at Lincoln, which is but a short distance from Bethany. A supplementary course of this kind for students of music, and as a valuable subject for ambitious music lovers should find a welcome place in any curriculum, and the action of Cotner is but another illustration of the wider spread of interest and desire for musical knowledge. Colleges and universities everywhere are more and more recognizing its value in general education.

It is reported that the duet "Oh, Wert Thou in the Cold Blast," by Mendelssohn, was sung last week at an evening entertainment. Quite possibly the guests had been.

**Musical Notes.** The next number of the concert course at the Metropolitan club house is Paul Reimera, February 25. Mr. Reimera was in Omaha last year from the Tuesday Morning Musical club, and is also well known locally by his phonograph records.

Mrs. Marguerite Melville Liszewska of Vienna will be at Brownell Hall, March 1, for four days, in which time she will examine pupils for music credit work. She will also be heard in recital. This is Mrs. Liszewska's second American tour.

A number of voices are being trained in the Alice MacKenzie's studio. Among those is Miss Hazel Truse, who sang for the Women's club of the South Side Wednesday, and pleased greatly. Another is a tenor of exceptionally fine quality, Joseph Rastman. Miss Hazel Leag of Council Bluffs is much in demand musically because of her warm, free tones and earnest expression. Miss Leach at present has greatly improved a valuable contralto voice.

Walter B. Graham's studio is well represented among the salaried choir positions in Omaha. Miss Gertrude Alkin is a member of the quartet at Temple Israel and the Women's club of the South Side Wednesday, and pleased greatly. Another is a tenor of exceptionally fine quality, Joseph Rastman. Miss Hazel Leag of Council Bluffs is much in demand musically because of her warm, free tones and earnest expression. Miss Leach at present has greatly improved a valuable contralto voice.

Florence Basler-Palmer has planned a series of Monday afternoon musicals to be given by her pupils for the "Sutinas." The first will be given February 11 at the House of Hope, in afternoon. The second will be given February 18 at the Old People's Home, 1214 West Street. It is Mrs. Palmer's intention to give them a program of entertainment. In addition to the dates given above a number of other afternoon musicals will be devoted to entertaining the "less fortunate," wherever they may be found.

Musical lovers are looking forward with keen anticipation to the MacDowell recital Saturday evening, February 10, when Edith L. Wagner will present the widow of the greatest American composer. Mrs. MacDowell will give a brief talk on the life of her husband and the program which he had planned to achieve for this colony and which it is her intent to carry out. The remainder of the program will be devoted to piano selections from MacDowell's works.

The Junior Musicals club met at the home of Mrs. H. S. Clarke Saturday afternoon. The program proved to be one of the most interesting this group of young music students has given.

A new musical club was organized Monday evening by the advanced pupils of Miss Della Robinson, in the latter's studio. A program was given and officers were elected. Mr. Charles Lee Cook was chosen president; Miss Martha Murphy, vice president; Miss Edith Miller, secretary, and Mrs. Ethel Shorter, treasurer. At the next meeting which will be February 12, the name will be chosen and the committees appointed. The club will meet every two weeks.

**Bank Clearings Gain Eight Million Dollars**  
Over \$8,000,000 was the gain marked up by Omaha bank clearings for the week. The clearings for the week were \$29,956,258.87, and for the corresponding week a year ago \$20,679,724.70. This gain is about 40 per cent, the percentage of gain Omaha bank clearings have been consistently making for the last three months.

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## Omaha Art Notes

By GEORGE BARKER, Jr.

**S**OME of the Omaha artists who recently exhibited at the Art Guild exhibition are boxing their pictures for the third annual exhibition of the work of northwestern artists, which will be held in St. Paul. Among those who expect to be represented are Miss Augusta Knight, Miss Cordelia Johnson, Miss Elizabeth Ferguson, Miss Lillian Ruderhoff, Miss Gertrude Young, Mr. R. F. Gilder, Mr. Dumbier and the writer.

The Omaha Society of Fine Arts is planning another exhibition of paintings to be held in the spring. The society has made a commendable effort to secure an exhibition of the work of Ignacio Zuloaga, the great Spanish painter. This collection would be a benefit to artists and laymen alike, and Omaha artists are hoping that the society may be successful.

The art atmosphere about Omaha is thickening. Three paintings were sold last week at the Guild exhibition. They are: "An Interior," by Miss Knight; "The Great," by Miss Johnson, and "The River," by Mr. Truman. This will have a stimulating effect upon local art. More paintings could have been sold had not the shy artists neglected to designate the prices asked upon the backs of the canvases.

The art classes of the Omaha University, under the direction of Miss Knight have moved into their new quarters, where they have much more room and better facilities than formerly.

J. Laurie Wallace, who was recently held up and robbed by auto bandits of his watch, opera glasses, stick pin and other valuables, succeeded last week in identifying one of his assailants and in recovering his watch. The artist's experience in portrait painting enabled him to remember distinctly the bandit's features and countenance and made identification easy. Robbers take warning and do not hold up portrait painters.

Mr. Gilder, who has recovered from the grip sufficiently to be about again, made the first out-of-door sketch of the season one warm day last week. Mr. Gilder will hold an exhibition of his work at the Whitmore gallery in the near future.

**Differences in Expression.** We are all more or less susceptible to the truth and beauty of nature. Where we mainly differ is in the use we are able to make of our experiences, the paths of a parting, but how many of us are able to put our thoughts into poetry or literature, or express them clearly in music or painting?

Only a few. And why? Our power of expression is inadequate. We appreciate Kreisler's music; we feel the music in just about the same way that he does, else we would not like it so devoutly, but, why cannot we play violin as well as he? Hamlet handed the flute to Guildenstern.

"Will you play upon this pipe?" he asked.  
"My lord, I cannot," the courtier replied.  
"—govern these ventages with your finger and thumb, give it breath with your mouth, and it will discourse most eloquent music. Look you, these are the stops."  
And the courtier answered: "But

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these cannot I command to any utterance of harmony; I have not the skill."  
He realized the deficiency in the art of free playing, but was not at all reticent in attempting to play upon hamlet, a much more complicated piece of machinery.

"I hold that none but an artist can be a competent critic," said Whistler. "Before you attend the art education of the public you must cultivate your own perception of the virtues of painting, otherwise your endeavor to elevate public taste may lead to its debasement," said a writer. Oh, it is so easy to talk; we have all always talked, but let the critic take up the brush and demonstrate his point. The difference between people who talk and people who paint is merely a difference in expression.

Why, anybody can see a great sunset and say, "Gosh." And while that explosion may mean worlds to the declaimer, it cannot possibly mean to the outsider who is interested in art. But if instead of saying "Gosh," a man puts down a few tones of gold and violet on-a canvas, he may give some slight hint of the impression the sunset has made upon him. Perhaps, then, a few may understand his emotion; but if he can even approximate the myriad specific tones, the shapes of things; if he can suggest the play of light over the various shapes, and indicate how in the evening light some forms are lost and others revealed; if he can suggest the character of the vegetation and the appearance and the physiognomy of the country, why, then, he has gone farther toward telling of the majesty of that sunset than either the "gosh" man or the crude impressionist. Now, if by virtue of a still finer fidelity to nature and the canons of art he might suggest the exact conditions of light, form and color on a particular moment of a particular evening, he would be an even better interpreter and recorder of that sunset.

"Look here, upon this picture and

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on this." The first is a diamond in the rough. It has the possibilities of a brilliant sparkling gem. It may mean much to the diamond cutter, but unless an expert chance to bring it out, the work would better be left undone. For one skillful touch, one stroke too many, and the gem is ruined. Rather than take this hazardous chance, the diamond is often exhibited in the rough. Let us accept it for what it is.

But here is the other. It, too, was a rough stone in the beginning, but look at it now. Every stroke has brought it nearer to the ideal which the craftsman has kept clearly and unswervingly in mind. Here is a well nigh imperishable monument to a consummate skill. The diamond is finished. There has been no bungling. The finished diamond, imperfect as it may be, because no human agency is perfect, is infinitely more brilliant, more perfect, more capable of giving enjoyment and more worthy of an intimate acquaintance than the other.

The workmanship wherein the gold is wrought  
Add ye a richness to the richest gold;  
Who lacks the art to shape his thought  
Were little poorer if he lacked the thought.

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