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NEXT WEEK

LEOPOLD GODOWSKY

Peculiar Fascination

The next time you are at a concert,

harmonies and interesting pictures

which you never realized were there.

the costuming, the orchestra-all di-

to the music. If it is an orchestral concert you see the motions of the

conductors, you watch his baton, you

see the decorations, audience and players, and the finer beauties of the music are lost. Similarly when listen-ing to a soloist the mind wanders on

to making mental note of the costum-ing and the manner of singing or playing. The same is even true when

listening to a phonograph or a player-piano in your own home. The in-strument itself takes part of the at-

Listen to the opera and concert

reveal undreamed of and greater beauties than you ever thought pos-

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HOSPE CO.

THE VICTOR STORE

Omaha Art Notes

By GEORGE BARKER, Jr.



FFICERS were elected for

·As a result of winning scholarships As a result of winning scholarships in the Chicago Art Institute, Elizabeth Ferguson and Gay Williams, two talented Ornaha young women, are now studying side by side at the institute with tuition prepaid for a year. Miss Williams is a pupil of J. Laurie Wallace and Miss Ferguson is an ex-

CORINNE PAULSON PIANISTE AND TEACHER OF PIANO Studies Rooms 4 and 5. Baldrige Blk., 26th and Farnam Sts.

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hibiting member of the Omaha Art

FFICERS were elected for the ensuing year at the annual meeting of the Omnaha Art Gild, held last Wednesday night at the library. Doame Powell was elected president, Cordelia Johnson secretary and George Barker treasurer. Miss Rudersdorf, Mr. Raapke, Miss Gertrude Yonng and Miss Licknovsky were elected on the executive committee. The Gild was shown to be in sound financial condition. Plans for 1917 were discussed.

Next week Mr. Robert F. Gilder will hold an exhibition of his land-scapes at Whitmore's gallery. Mr. Gilder's pictures will undoubtedly draw many admirers to the gallery.

As a result of winning scholarships

finished pictures, they often exhibit attractive features which the pictures do not have. In making pictures from sketches, artists invariably lose some sketches, artists invariably lose some-thing of the freshness and spontaneity of the original work. Some of Mr. Gruppe's sketches bear unmistakable signs of having been done on the fields, while others seem to have been painted in the studio far from the original source of inspiration. As a rule, his work is so even in quality rule his work is so even in quality that one wonders why the artist asks different prices for different can-

Few will deny that color is the chief glory of art, yet this is the quality most lacking in the work of Mr. Gruppe. His paintings all exhibit a grey, artificial tone, which, while charming to admirers of the Dutch school, quickly grows tiresome to the lover of nature who is accordingly lover of nature who is accustomed to will come to your mind-beauties more diversity of effects. Mr. Gruppe's work does not sparkle with the immortal freshness of nature, nor the immortal freshness of nature, nor does it seem to express any keen delight on the part of the artist in the phenomena of nature. But the work will surely please those who, not being conscious of a rather inferior workmanship, may wander through lowland pastures, beside sea coasts and through fishermen's cottages. The work would reproduce charmingly in black and white, and Mr. Gruppe has an enviable list of medals, prizes and exclusive art club memberships.

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Two of Omaha's favorite young Teachers and Artists—have been engaged for the next recital of the Topeka, Kas, Ladies' Musical Club, on Pebruary 14th.

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Music Calendar

February 15—Creighton Giec club, 8:15 p. m., Brandeis theater.
February 19—Mendelssohn Choir, Thomas J. Kelly, conductor, and Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, Omaha Auditorium, 8:15 p. m., last number of the Omaha Retailers' Concert course.
February 20—Godowsky, in piano recital, Brandeis theater, 3:30 p. m.

By HENRIETTA M. REES.

PROPOS of trash—what is it, musically speaking? By what carmarks do you im-mediately recognize it, turn

wersed in theory and filled with sound musical knowledge which gives an authority to your opinion? All right, if you are we will listen to you. But so many times you are not, yet you are just as ready to condemn this or that piece of music as though you.

are just as ready to condemn this or that piece of music as though you really were, nay, sometimes readier. It is no crime for a composer to write a small composition instead of a large one. And because it is a small one is no reason that it should be nec-essarily scorned as trash and cast aside without further thought. It try listening to the music with eyes closed. Little melodies, beautiful At the opera the action of the play, isn't even a crime to write a song in the English language, providing the song contains poetic and musical ideas, developed in keeping with its centiment and style. vert attention from solely listening

But often if you hear a nice little number which you have heard about a thousand times before, you whisper. Trash, my dear, pure trash." If you hear a nice little new number, in English, which you can understand at the first hearing, you murmur again, in bored accents, 'Trash, just simply trash." But how do you know it is trash? Why is it some of you hear a number on an artist's program and

trash? Why is it' some of you hear a number on an artist's program and say, "Lovely," and hear another just as musically fine and say, "Trash?"

What are your standards for judging? There is a vast deal of music written and performed which one must admit is poor. Sometimes there is a powerty in musical ideas of a conwith closed eyes, and to music in the home alone and in the dark, and you will readily find that the music will position, sometimes in the knowledge and use of musical material that makes it unavailable for the purpose tor which it was written, mainly as a piece of music. There are some pieces of large dimensions which suffer from poverty of musical ideas and a woeful dearth of interest.

There are a vast number of small as well as large compositions written which are poetic in thought, consistently though simply worked out, and technically well written. But just how do you separate the wheat from the chaff in musical numbers?

The trouble with some of us musi-

bers?

The trouble with some of us musical connoisseurs and even musical performers is that we are afflicted by a terrible germ. A sort of unique germ by the way in that it has no physical body, and cannot ever be segregated (we never will know how many millions of it can stand on the point of a pin), but a vicious and dreadful germ and none the less deadly for all that. It is the germ of musical snobbishness.

It makes its victims act in such a peculiar manner. It makes them go to a concert and sit in rapt attention listening to a very mediocre piece and rave over its beauties and depth. Sometimes it will cause them to applaud and rush up and congratulate some ordinary performer for his or her rare art, which really, alas, in't rare at all and causes them to ignore some one vastly superior musically. It is the thing which makes them say "trash" to a piece which they have heard more than once, but which errs in being modern rather than classic, which one could wager that if they heard for the first time on the heard seems and even musically. It is the thing modern rather than classic, which one could wager that if they heard for the first time on the heard more than once, but which errs in being modern rather than classic, which one could wager that if they heard for the first time on the heard more than once, but which errs in being modern rather than classic, which one could wager that if they heard for the first time on the heard more than once, but which error in the first time on the period of the enting event.

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With singers and players it makes them always appear in operatic arias, or concertos and other things for which they are not ready, instead of sending them to hunt for less pretentious lieder or compositions which are artistically written and grateful to present, numbers which are perhaps just as beautiful as many of the others, but for various reasons lesser known. It sometimes makes them present pieces which are in themselves not interesting, and which cause certain of the listeners to wonder how they ever happened to select it. are artistically written and grateful to present, numbers which are perhaps just as beautiful as many of the others, but for various reasons lesser known. It sometimes makes them present pieces which are in themselves not interesting, and which cause certain of the listeners to wonder how they ever happened to select it.

But there is a cure for this germ, deadly though it may be. The victim must take a lot of bitter medicine, and with careful and systematic education in more sanitary ways of listening to and carefully judging music, he may eventually entirely must take a lot of bitter medicine, and with careful and systematic education in more sanitary ways of listening to and carefully judging music, he may eventually entirely

eliminate this musical snobbishness from his system and find all music more interesting both to listen to and to talk about in the end.

Leopold Godowsky, on February 20. Leopold Godowsky, on February 20, at the Brandeis theater, promptly at 3:30, will be the next musical attraction offered by the Tuesday Morning Musical club. Godowsky has visited Omaha several times and he is one of the favorites of the distinctly musical set. His night is of a musical set. His pianism is of a rare sort. He is considered an au-thority upon his instrument and his interpretations are marvels of the vir-tuoso's art. Technical difficulties tuoso's art. Technical difficulties seem not to exist for him and he ac-complishes the most delicate of pia-PROPOS of trash—what is it, musically speaking? By what earmarks do you immediately recognize it, turn up your nose and pass on to the contemplation of something perhaps which you think isn't trash?

And who are you, pray, that you are so quick to judge of a composition?

Are you a highly-educated musician, versed in theory and filled with sound musical knowledge, which gives an item. Membership sale begins February 17. Special rates are made for students. Special rates are made for students for this recital. The club would like to introduce the novelty at this re-cital of having everyone on time. and asks your co-operation.

Under the head of "Local Composer to Give Original Opera," the Musical Leader of last week announces that the grand opera, "Louis XIV." composed by Homer Moore of St. Louis, will receive its first public performance in America at the Odeon theater of that city Monday even-(Continued on Page Nine, Column Pive.)

Musical Notes.

New February Victor tenords. "Passing By," sing by Julia Calle, "Such a Jal' Fellow," sung by Aima Gluck, "Es stebt ein Lind," sang by Jama Gluck, "Janet's Choice," sung by Jourse Homer, "Non ever," by John McCormack, "The Rossry," played by Prils Kreisier; "When Tou and I West Young Maggie," by Evan Williams.

Joseph A. Pasternack, formerly conductor of the Metropolitan Opera company, has assumed the musical directorship of the Victor Talking Machine company.

Dr. Freemante! will give a song recital at the First Methodist church in Fremont Monday evening. Mrs. Freemantel, upon account of the severe snown has been detained in Minneapolis and thins will be unable to accompany her husband. Mrs. Helen Sturgers will be the accompanist for this occasion.

An interesting students' program was given Priday evening at Mass Lucilia Al-ien's studion by her violen nuglid. These taking pert were Miss Plergur, Jeaseph Har-ding, Margherits and Irene Pittmann, Don-ald Hain, Anioinetta Beal, Alies Sundecland, Meriam Wiley, Prances Wilson, Miss Schnechenburger and J. S. Mestachkin.

Seven of Miss Annie Glasgows mupin were heard in recited at her studio Friday evening. Virgil Taylor nayed the Valen Ireiliante Op. 24 No. 1. Chopin, in a truly musicianly manner. The Processional material for two pianos, eight hands, was an interesting number enjoyed by the appreciative audience of friends and parents.

The Clef cish will hold a banquet and meeting Tuesday evening, February 12, at the Hotel Loyal at 7 p. m.

W. H. Neidlinger, song composer, arrives today to spend some time as the guest of Mr. and Mrs. F. J. Adams and Mr. and Mrs. R. E. Sundarland.

Mrs. Louis Meier, whose husband is the organist at the Strand theater, has recently come here from Portland, Ore, where sive has been prominent in masical circles. She was instructor in piano in that city, specializing in the teaching of small children. Mrs. Meier will shortly open a studie in Omaha.

Henry Cox, violinist, will play the Bruch G. Minor Concerto with the Lincoln Sym-phony orchestra next Thursday afternoon. This is one of a serice of symphony con-curts that are given every other week.

Art Exhibition **CHARLES PAUL GRUPPE** Of New York.

Collection of Interesting Sketches Painted In Holland,

> AT Whitmore's Art Gallery, 1517 Dodge Street, Until February 25.