## IN RELATED KEYS

very close kin. Now and then come music to which we are to listen. rare deviations,- and these are genius

has done this year. It brought out dreamy delicacy. His music is wonder- where there are free weekly concerts jects, with a wealth of musical inven- organ recitals, I know, and there are The general tone of the selections ex- the organ cannot render music so incept for the Marche Militaire and some telligibly, with such delicate shading as of the solos-was grave, even melan- a string quartet. Its tone is more choly. There was seldom any grand monotonous, its voices more confused. gloom, any profound terror. The sad- No, I cannot remember in New York. ness was poetic, tender. The more sol- Boston or Philadelphia, concerts at once emp subject in "Der Tod und das so classical and so accessible to all. I Maedchen" suggests for example, the think we have, really, in spite of drouths strange rhythm at the beginning of the and closed stores, something to be second movement of Beethoven's seventh proud of. symphony. But it has not the grand awe of that. It tells not the terror of March-Militaire was strong and strongly strete. played. The development of the subject was interesting, and there was one pas sage with oddly intricate rhythm.

Mr. Movius, in the Erl King, sang better than I have yet heard him sing. In German, his enunciation is clearer than in English, and he seems to produce his voice more naturally. In his second song, he was evidently a little company et al., are plaintiffs, and James hindered by the English. The translation is insipid, anyway. "Pretty blushing roses" as a rendering of "Roeslein auf der Haiden" is the reight of affected Lincoln, Lancaster county, Nebraska, inanity. In the Erl King Mr. Movius offer for sale at public auction the folsang with great force and dramatic effect and seemed to rouse the audience. Mr. Hadley's accompaniment, particularly in the Erl King, should be mentioned. We should hear more of Mr. Hadley's playing. Is he too modest, or are our other musicians too busy to dis-

The Serenade was, according to the Febuary A. D. 1896. Journal, ("sung by four beautiful voices that need a little more work on that song"). It would be unjust to call their March 7-G singing as much off key as that seatence. Mr. Bruce Smith sang remarkably well with an improved suppression of tremolo. His voice is strong, and he can do much with it. His singing on Sunday seemed to give an impression distinctly favorable.

Mr. Chapin's paper was concise and gave a great deal of information. It made the music that followed the more intersting. Without criticising Mr. Chapin, however, I would protest against the neral tone of musical biography. Like graphies of authors, biographies of musicians deal with everything chery

Mr. Albert Hart's production of just those things that made their beroes Wang was not, at the worst, far behind famous. We are told about musician's Hopper's. A good many seemed to childhood, his tastes in food, dress, and think it better. Mr. Hart himself was the like; his love affairs, his old age, his unique. His voice-his singing voice- death-bed,-but nothing about his musis powerful and pleasant in quality. His ical kinships, the influences that molded speaking voice, and his laugh, like his his work, the aims that moved him. I legs, are beyond description. One can- wish that we had more books of musical not criticise without recalling, and one analysis, books that would show the incannot recall these without laughing. dividual excellencies and defects of each And a laughing critic is an anomaly. composer's work. I wish that, at our The music of the opera is catchy, yet weekly concerts, it were possible for seldom very novel. Comic opera songs some one to say a few words explaining. and choruses are much like stage jokes, as at a lecture recital, the nature of the

I do not mean that this explanation The Universalist church, in honor of should run to program, to fanciful apolits Schubert program, opened its annex ogies; simply that it should explain, in and put in extra chairs. It hoped, in as musicianly a way as possible, the this way, to rise to the occasion. But things to be listened for in the music to the audience rose above the occasion. be heard. Such a course of concerts It filled both vestibules, and the ante- would be an education in music. At the room, and intruded on the outskirts of Universalist church, on Sunday, it stage. Some, even unable to get in, would not, I suppose, be practicable, but still "lingered patiently about" at doors could it not be initiated-with the comand windows, in the hope of catching ing of more prosperous times—as a paid lecture course? There must be many The quartet did the best playing it who would be glad to subscribe.

Schubert's chief charm, his complex I know of no other city, by the way, fully complex, a perfect weaving of sub-such as we have here. There are free tion, a profusion of intricate imagery. rather expensive chamber concerts. But

Purple Pansy, Her Majesty's Per death, but the pity of it. It is this that fume, is the gentlemen's favorite amongst the latest odors. At Riggs Schubert's tenderer chords express. The Pharmacy, corner Twelfth and O

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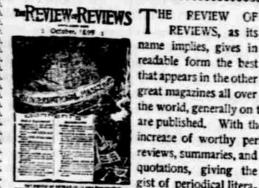
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