

IN RELATED KEYS

HERBERT BATES

The Sunday concert at the Universalist church drew the usual crowd. A number were turned away. The program was made up, on the whole, of rather light music. Gounod, though immensely earnest to himself, is seldom profound. There is always a little suspicion of gush, of feminine effusiveness. The only really weighty number was the Andante by Kubistkin—a composition of considerable complexity and of unmistakable power. Mozart's Turkish march has been heard and commented on before. So have the Stilles Glueck and Suesees Errinern. The quartet seemed to do unusually finished work.

Miss Florence Worley sang an aria from Rigoletto. She sang with great delicacy of expression and with much feeling. Her voice, barring a slightly metallic coldness in the upper notes, is very smooth and gives an impression of reserved power.

Mr. August Hagenow played the Andante Religioso from Vieuxtemps' fourth concerto. It is not so florid as most of its composer's work, recalling, even, in the opening notes, Haendel's well-known Largo. It was played fitly with very rich tone. With the exception of the last note, which missed perfect smoothness, there was little to criticize.

I have heard that "other musicians" plan to start another series of Sunday afternoon concerts. They avow the charitable object of accommodating those that are turned away from the Universalist church. I suppose that this refers to the public that are turned away, not to unappreciated artists. It is to be hoped that this statement of purpose is sincere. I always suspect musicians of jealousies and divisions. History, both local and general, warrants such suspicion. It would seem far better, if lack of accommodations is the real trouble, to try some concerted measure.

Lincoln is not a metropolis. It is just as well to recognize that. It has a few well-trained musicians. It has, too, a large number of very interesting amateurs who need to be saved from their friends. Lincoln has not enough musicians to give two independent series of weekly concerts. A weekly concert in two churches, the singers passing from one to another, would be possible, —perhaps not undesirable. In that case, there should be combined effort and sympathy. But to split music into as many hostile camps as sunder religion would be ridiculous. Besides, the Universalist concerts are barely supported. Let some of our reformers go to work to raise subscriptions. Let us have one course of concerts supported, —not two dragging out a needy existence. There is an excellent opportunity for some peacemaker to make himself blessed.

The Philharmonic orchestra will give its concert on the 25th, in the Funke opera house. The orchestra has been rehearsing faithfully and is sure to render with serious effort whatever it presents. Mrs. Lippincott and Mrs. Herzog will assist. There will also be a strong vocal quartet. This should be made the musical event of the winter.

A Schubert concert was given on Monday evening at the Lincoln conservatory of music. Both faculty and pupils took part. Mr. Hadley and Miss Hoover played a piano arrangement of the Andante of the celebrated "unfinished symphony." Mr. Movius sang the "Erikonig" and "The Wanderer." The compositions were well selected, and the

ability of the chief soloists is well known. It should be noted, by the way, that this Schubert program is due, not to a desire to imitate another Schubert concert, but to the fact that Schubert's birthday falls in this month. I have heard, indeed, that this concert was planned before the other.

ANNOUNCEMENTS

Everyone who has seen the "The Three Guardsmen" played is aware that the name is a misnomer inasmuch as it hardly corresponds with the action. The title should be changed to "The One Guardsman," the other two being pretty thoroughly lost in the background. But when the one musketeer is Salvini one forgets the other two and is glad enough when the one is permitted to appear above the troubled sea of turgid events that follow fast and follow faster in Dumas' old fascinating plot and counterplot, treachery and hearts all burned out until they are little more than pulsating embers. The management of the Lansing theatre could offer but few greater inducements to our play-goers than in announcing the engagement of Alexander Salvini in "The Three Guardsmen," on Thursday, February 18, the play with which his name has been more popularly associated than any other. If Salvini has not obliterated memories of other romantic characterizations, he certainly has that of the many D'Artagnans that may be recalled by the theatre goer of today. In this role he is, in the first place, thoroughly original, and he has succeeded in reviving the very atmosphere of the Richelieu era, which makes one easily forget the impossible nature of the drama. There is the wily Cardinal Richelieu, Porthos, Athos, and Aramis, and the fair Constance, for whom D'Artagnan so often risks life and limb

and these may be expected to be in the hands of competent artists. The play will be mounted with that regard for scenic effect and for artistic detail for which Mr. Salvini has such an enviable reputation. Sale of seats opens at the Lansing pharmacy Saturday, February 15, and the prices will be as follows: Parquet and four rows of dress circle \$1.50, dress circle \$1, Balcony 75 and 50c, gallery 25c.


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