

MUSICAL MENTION

JOHN RANDOLPH

"Carmen" was given at the Funke opera house on Thursday evening by the "Marie Tavy Grand Opera Company." It is perhaps not rash to say that upon that occasion even the seasoned habitués of the theatre received a wholly unexpected sensation. The performance as a whole was quite good, the "Micaela" of Mme. Tavy being consistent and effective in a conventional way; the other roles, "Don Jose," the bull fighter "Escamillo," the minor parts also, were acceptably filled. I missed Guille, however, that diminutive tenor whose voice is not lacking in altitude despite his abbreviated stature. But the sensation of the production was the singing and especially the acting of a new comer, Mme. Thea Dorre, in the title role.

I have seen nearly all the interpreters of this part since the paleozoic epoch of Minnie Hauk. Carmens kittenish and Carmens seductive, Carmens wicked and Carmens misunderstood (I even saw Zelle de Lussan, who tried to convince us that Carmen was a Christian Endeavorer and member of the W. C. T. U.) the magnificent Calve and the sinuous Nethersole—and Mme Dorre's Carmen was a distinct variation of the type. Frankly sensual, with eyes glowing with lubricity, this Carmen was the wickedest of my acquaintance. Utterly heartless she cares for her lover only while he is a novelty to her; when her passion is burnt out she turns from him with fierce bodily repulsion. In the scene where Don Jose in furious jealousy holds her hands to keep her away from her new lover, this Carmen expressed loathing ineradicable, the nausea of sated passion not to be awakened again. She hears with contempt his reference to his mother and better things. This siren is wholly bad from her eyes and mouth which tell unutterable things, to her wriggling feet adorably dissolute.

Not a pleasant story? But what will you have? This is the end of the century and this is a fin de siècle presentation of a type very common in literature just at present—the Woman With A Past.

Mme. Dorre succeeded in making a very artistic and well rounded presentation of this particular conception of "Carmen." Moreover she made this unattractive personage individual and charming, painting not in half tones but with free hand. Vocally Mme. Dorre was acceptable, in fact good, though apparently suffering from a cold and occasionally forcing her voice. The singer is a woman of grace and personal beauty, and made a definitely good impression.

The music of the opera "Carmen" is a happy compromise between the old Italian tuneful if unintellectual succession of airs and concert pieces and the later Wagnerian "leading motive" dramatic and emotional strains. Georges Bizet, its youthful composer, lived long enough to be influenced by Richard Wagner; fortunately he was a man of genius and not a mere imitator. Consequently the "leading motive" idea does not swallow up an abundance of genuine tuneful melody in the vocal numbers; and on the other hand the orchestra is not a huge guitar, but suggests and foretells continually the situations on the stage. Very noticeable is a certain ominous strain (always in the orchestra), which seems to predict the inevitable shipwreck of any one who falls under Carmen's influence. This opera is so replete with human interest, and

its music is so genuinely good, that I believe it will hold the board when much modern music has grown musty.

Not being, like Miss Anna Eva Fay, a Mahatma, fair or otherwise, I am unable to be in two places at once. Consequently I did not hear all the Easter services, but I am told that many of them were, from a musical point of view, dignified and successful. A special word seems necessary in regard to the service at the First Congregational church. Despite a certain weakness in the tenor part, this chorus choir, under the direction of Mrs. P. V. M. Raymond, has attained a firmness of attack and comparative delicacy of shading not common in choirs even in larger cities than this. Solos were acceptably sung by Miss Worley and Mr. Smith. Among the numbers sung were the "Unfold" chorus from Gounod's "Redemption," Barnby's "King all Glorious," and a selection from "The Holy City" of Gaul.

I was unable to attend the services at St. Theresa's pro-Cathedral and at Holy Trinity. I hear that their respective choirs under the direction of Messrs. Clemens Movius and H. J. W. Seemark gave special music of a high order.

The music at the Universalist church was a little above its usual standard of excellence—this in itself is praise enough. In addition to the strong and smooth performance of the string quartet, which steadily gains in accuracy and finish, a Serenade for Flute and Horn was played by Messrs. Harvey Knight and George Abbott. This composition by Titl was light and pleasing rather than especially profound, but coming immediately after a string quartet gave a charming change of tone color. The vocal soloist, Miss Helen Lundeen, a pupil, I believe, of Miss Worley, sang intelligently and with good tone production a sacred song of Paul Rodney. The young girls forming the regular choir at these services sang very sweetly two quartets for women's voices. Portions of quartets from Haydn and Beethoven were the pieces de resistance for the strings, and altogether the Easter services at the Universalist church were very good.

This is a busy week for the recorder of musical events. On Monday evening a semi public performance was given at the Universalist church by the ladies of the Matinee Musical. Despite its length a successful program was presented. This club is especially strong in pianists, enrolling as members nearly all the good players in the city. Besides the piano solos of Mrs. P. W. Plank, Mrs. Will Owen Jones and Miss Hoover, all of which deserve especial attention, there were vocal solos by Mrs. Lippincott and Mrs. A. W. Jansen and interpolated "by special request." Chaminate's "Summer" sung by Miss Clara M. Richardson. I am glad to record the impression that the voice and style of this singer have considerably broadened since her last appearance here.

She seemed in fresh and telling voice, and sang the brilliant passages of her song with good effect. The accompaniments were played by Miss Emily Perkins. I append the program that it may be preserved for its length and genuine value.

- Tannhauser Overture.....Wagner
- Miss Cobb, Miss Annie Miller,
- Mrs. Holm, Mrs. Mitchell.
- a. Dreams.....Strelezski
- b. Jewel Song from Faust.....Gounod
- Mrs. Lippincott.

- Reverie.....H. Viouxtemps
- Miss Bertha Davis.
- Over the Heather.....Frank L. Moir
- Miss Beattie Turner, Miss
- Carol Churchill.
- a. Barcarole.....Moszkowski
- b. Minuet.....Raff
- Miss Marie Hoover.
- Life of Liszt.
- Miss Kate Stoddard.
- a. { Prelude D-flat maj. } Chopin
- { Nocturne G maj. }
- b. Spanish Serenade.....Scharwenka
- Mrs. P. W. Plank.
- Regnava nel Silenzio.....Douizetti
- Lucia di Lammermoor.

- Mrs. A. W. Jansen.
- Intermezzo and Allegro Vivace.....Schuman
- From Concerto in A Moll.
- Mrs. Will Owen Jones.
- Orchestral parts on piano by Miss
- Marie Hoover.
- Spiuning Chorus.....Wagner
- From Flying Dutchman.
- Mrs. Wright, Mrs. A. S. Raymond, Miss
- Becker, Miss Oakley, Mrs. Sanderson, Miss Churchill, Miss
- Turner, Miss L. Miller,
- Miss Winger.
- Miss Emily Perkins, accompanist.

POINTS IN POLITICS

The recent county convention is still an interesting reminiscence. It brought out and emphasized the many objections to the convention system. It made friends for the Lincoln system. The trading of votes was carried to such an extreme that individual preference was almost entirely lost sight of. Delegates were, in most instances, as so many wooden chips, to be disposed of in bundles by the candidates. When the individual preference conflicted with this wholesale disposal of votes and the individual preference insisted on making itself felt the convention yelled "treason" "treachery" and other pleasant things.

It has been a matter of surprise to many people that Mr. Gere and Mr. Whedon were unsuccessful as against Mr. Kennard and Bud Lindsey. Mr. Gere and Mr. Whedon waited for the nomination to come to them. Mr. Kennard and Bud Lindsey worked to secure the nomination. They entered into combinations and trades. It is not surprising that the two men who worked were successful while those who did not work were unsuccessful. In Lancaster county the practice of passing offices or nominations around on platters has long since been discontinued.

Mr. Kennard has been criticised for the make-up of his delegation to the state convention. It has been alleged

that many prominent McKinley men were left off to make places for prominent Manderson men. It has even been intimated that there might be an attempt to use the delegation in Manderson's interest, or to antagonize Senator Thurston. But there need not be any fear that Mr. Kennard's delegation will attempt to do either of these things. The men who compose the delegation are wise enough not to follow such a course, even if they so desired, and it is not probable that they have had any intention of doing anything against McKinley's interest or against the peace of the party.

Mr. McClay, Lancaster's candidate for auditor, is early in his field with a delegation pledged to give him its undecided support. He has a decided advantage in this fact.

There has been some talk of an attempt to prevent Bud Lindsey from being elected delegate at the Tecumseh convention. But as Lindsey has the votes necessary to elect it is not easy to see just how such an attempt could be successful.

The result of Tuesday's election was not surprising. In the face of concentrated opposition every republican nominee was elected, and Frank Waters, upon whom the principal fight was made, had several hundred votes to spare. The vote was unusually light.

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