

## MUSICAL MENTION,

John Randolph.

## The Hagenow String Quartet.

The next best thing to a permanent grand orchestra in a city is a permanent string quartet. For the smaller works of the great masters, especially of the composers who adhered to strict classical form, are not always the weakest works. Many of the most profound ideas of Beethoven are contained in the smaller art forms. Many of the most spontaneous and lovely melodies of Schubert are found in the writings for string quartet and for strings with a few other instruments. Of course the grand orchestra, besides the strings, has also a wood wind quartet, and the brasses give sonority and tone color, but personally I have often enjoyed the beautiful finish and unanimity of artistic purpose in the playing of the Kneisel String Quartet as much as I have enjoyed the greater volume of tone of the Poston Symphony Orchestra. There is the delicacy and sparkle of the diamond in their interpretation rather than the architectural massiveness of a work performed by a full orchestra—but who shall say that the result is less an artistic triumph? In educating the taste of the public in a small city where there is no permanent orchestra and but few regular musical performances of high class, the value of a capable string quartet can hardly be overestimated. Nevertheless in this small western city we have had for the past few years serious, capable and artistic performances of the best music for string quartet. I say we have had and have a capable string quartet, but the lack of financial support and encouragement has made the maintenance of this organization a labor of love, a genuine missionary effort in behalf of the advancement of art which must very often have been a source of much discouragement to the players. A few words in regard to the history of the Hagenow String Quartet may not be amiss.

In the spring of the year 1889 a few musicians were in the habit of meeting from time to time to spend a musical evening in the practice of string quartets and other music. From the embryo was developed the Hagenow String Quartet, consisting at that time of Mr. August Hagenow, 1st violin, Charles Hagenow, 2nd violin, Mr. J. G. Sayer, viola, and Dr. George E. Andrews, 'cello. At the time the quartet was organized public appearances were hardly thought of, the only object being the pleasure derived from the ensemble playing. Occasionally musical friends were invited in to hear the progressive development of the little band, and at their suggestion a first public appearance was made in the Congregational church at the May Festival of 1889. At this concert, owing to the severe illness of Dr. Andrews, Mr. Heyn of Omaha took the 'cello part in the quartet. At the recovery of Dr. Andrews, the original personnel of the quartet was retained until the fall of 1892, when Charles Hagenow went to Chicago to study. This young man's success as a violinist since his return last winter is well known to Lincoln. At the time of his departure the make-up of the quartet was changed. Mr. Rudolph Strassman, a pupil of Mr. August Hagenow, taking the second violin and Mrs. Emma Hagenow taking the viola. This arrangement was retained during the season of '93, except that for a time, Mr. Edward Walt, also a pupil of Mr. Hagenow, was second violinist of the quartet. In the autumn of 1894 Miss Ina Ensign, another pupil of August Hagenow, took the second violin and Miss Lillie Eiche

the 'cello. In February 1895 Miss Eiche was relieved by Mr. Robert S. Browne, who became the 'cellist of the quartet. In the beginning of the season of 1895 Charles Hagenow returned from Chicago and became the 'cello player. I believe this completes the history of the personnel of the quartet except the recording of the fact that in the fall of 1896 May Belle Hagenow replaced Miss Ensign as second violinist—making the quartet at present certainly a Hagenow Quartet.

Its present personnel is as follows: August Hagenow, 1st violin; May Belle Hagenow, 2nd violin; Emma Hagenow, viola, and Charles Hagenow, violincello.

The concerts of the quartet were during the seasons of 1895-6 given at the Universalist church in this city on every Sunday afternoon during the months between September and June. The library of the quartet has gradually increased until it now numbers the more important works for quartet of the old and modern masters, and many of the lighter standard compositions, besides arrangements from works not originally for string quartet. As a matter simply



of record I clip from the State Journal of June 7th, 896, the following list of music performed at the concerts of this organization during the season of 1895-96:

John Randolph, L. A. Bumstead and W. K. Tuttle, a, "Lead, Kindly Light;" b, "I'm a Pilgrim," by Buck; Bessie Turner, "Consider the Lilies," by Tiehof, "In Happy Moments," by Wallace; Nicholas Lawlor and Josie Finnigan, "I Feel Thy Angel Spirit," by Graben Hoffman; Agnes Sewell, "Ave Maria," by Mascagni; W. C. Kettering, "From the Depths," by Campano; Miss Franks, "Emmanuel," by Paul Rodney; John Randolph, Aria, "The People," fr. "The Messiah," by Handel; Mrs. Dr. Cotter, "Holy City," by Adams; Mrs. G. W. Noble, "Light From Heaven," by Gounod; Hattie F. Becker, "He Shall Feed His Flocks," by Handel; C. Bruce Smith, "The Wanderer," by Schubert; C. F. Tucker, "My All," Bohm.

This is a list of the musicians and their compositions that have had place on the Sunday programs and have been rendered by the quartet: Alard, Sym-

phonie Concertante; Bazzini, op. 75; Batiste, Romance voluntary; Beyer, Reverie, Nocturno; Bach, Sarabande, Prelude in B minor, Air de la Phacote; Beethoven, op. 18, No. 4, op. 18, No. 1, March Turque, Scherzo fr. sept., op. 18, No. 2; op. 18, No. 5; Bailée, Silesian Song; Boccherini, Minuet Celebre; Buckler Largo, fr. op. 7; Chopin op. 28, No. 4; De Beriot, Rondo Russe 2d con.; De Seve, "Angel's Lullaby;" Dittersdorf, min., fr. E major qr.; Fauconier, Meditation, Vision, Reverie, Resignation; George St. George, Suite; Gluch, Gavotte fr. Paris and Helena; Gurliitt, Commemorative Overture, Marionetta; Gounod, "Unfold," fr. Redemption, Suckes fr. St. C. Mass; Handel, "I Know that My Redeemer Liveth," Hallelujah chorus, Largo, Sarabande; Haydn, op. 33, No. 3, Serenade op. 76, No. 2, Largo, Minuet, fr. Mil. Sym., Dudelasch Min. op. 54, No. 1, Adagio fr. D minor, op., Hey Day fr. the Seasons, trio, I F and C op. 32, No. 2; Mendelssohn, Songs Without Words, Consolat' on op. 12, Wed. Mch. fr. M. D., trio op. 49, op. 44, No. 1; Mascagni, Intermezzo; Mozart; Quoniam fr. Mass in G

Ina Ensign one solo. August and Charles Hagenow played two double concertos. H. G. Knight and George Abbott played a serenade from Tittl for the flute and horn. Mr. Knight also gave a flute solo, "Nocturno," by Doppler. Ben Kendrick rendered a cornet solo by Mercadante. The pianists who have assisted are Miss Marie Hoover, Miss Susie Scofield, Mrs. Will Owen Jones and Willard Kimball.

Due s, tr'os, quartets, quintets, original composition from the following composers have been rendered: Bazzini, one; Bee'hoven, twelve; Dittersdorf, one; Haydn, seven; Mendelssohn, two qr., one trio and seven arr.; Gade, trio; Mozart, three st. qr., one p. qr., five arr.; Raff, one; Reissiger, quintet; Tschai-kowski, one; Buchler, one; Spohr, two; Schubert three; Rubinstein, two qr., one arr.; Schumann, one p. qr., three arr.; Schaf'er, three; DeSeve, two; Voigt, one; Weissenborn, two; Boccherini, one.

Arrangements by these musicians have been played: Bach, Blise, Beyer, Batiste, Chopin, Gluch, Gurliitt, Reber, Mascagni, George St. George, Handel, Gounod, Fauconier, Nessler, Flotow, Weber and Wagner.

The viola solos have been as follows: August Hagenow, Cavatina, by Raff, Reverie by Vieuxtemps, Andante fr. Suite op. 26, by Ries Adagio Religioso by Lubin, Aria by Bach, Treumerei and Romanze by Schumann, Largo by Handel, Benedictus by MacKenzie, Romanze by Svendsen, Pries Lied by Wagner Wilhelmja, Adagio Religioso fr. 4 h con., Vieuxtemps, Canzone'ta by Godard, Simple Aven by Thorne, Romanze in F by Beethoven; Charles Hagenow, Rondo Russe fr. 2d con. by De Beriot, Adagio fr. 4th con. by David, Andante from 21 concerto by De Beriot, Adagio fr. 21 concerto by Spohr, Arioso by Rode, At the Fountain by David; Ina Ensign, Legende by Wieniawski; Bertha Davis, Reverie by Vieuxtemps, Romanze fr. 21 concerto by Wieniawski.

The vocal numbers have been as follows: Carol Churchill, "Jesus Lover of My Soul," by Tours; H. J. W. Seemark, "Lord God of Abraham," fr. "El jah," by Mendelssohn, "The Last Chord," by Sullivan; Nellie Griggs, "Ave Maria," by Gounod; Mrs. Cheney and Miss Sewell, "Forever With the Lord," by Gounod; Mrs. E. Lewis Baker, "Romanze" fr. Il Corsoro by Verdi; Mrs. A. W. Jansen, "Be Merciful, O Lord," fr. Oratory, Fan Giovanni by Battisti; Eugenia Gettner, "Resignation," by Raff; Mrs. D. A. Campbell, "The Better Land," by Cowen; Helena Lundeen, "Thy King," by Paul Rodney; Gertrude Wright, Imogene Clinton, Jessie Lansing and Ethel Galley, "The Lord is My Shepherd," by Koschat, and "O Holy Savior," old hymn; Florence Worley, prayer from "Golden Legend," by Dudley Buck. Caro Nome by Verdi; Almada Adams, "The Message," by Blumenthal; Maud Oakley, "Hear My Prayer," by Mendelssohn; Mrs. Cheney and C. F. Tucker, "Io Tamo" (I Masadien), by Verdi; C. Movius, "Haiden-roselein, Erl King," by Schubert; Aria fr. Magic Flute, by Mozart; Mrs. C. S. Lippincott, "For All Eternity," by Mascaroni. "Plains of Peace," by Barnard; Adele Simmons, "The Lord is My Life," by Marsh; Telyn quartet, R. O. Williams.

It will be seen that an attempt was made to encourage further and develop the best musical taste by giving at these concerts music of a high order both instrumental and vocal. In their laudable design Mr. August Hagenow was ably seconded by the unselfish assistance of the best musicians of the city who gave their services in both solo and ensemble work without money and without price. Moreover, more than a word of praise is due Dr. Tyndale, who was an able co-