

Musical Mention

THE "LOBGESANG"

Mendelssohn's Hymn of Praise at the Lansing.

Before an audience that occupied parquet, dress circle, balcony, gallery, standing room, window sills, radiators and other unclassified places in the Lansing theatre, Mrs. P. V. M. Raymond conducted Mendelssohn's Hymn of Praise to a successful and satisfactory conclusion. The "Lobgesang" was written at Leipzig in 1840 and performed at the centennial celebration of the art of printing, Mendelssohn himself conducting. The composition has no particular dramatic significance—it is simply a tribute of praise, laudatory of the triumph at the creation of light over darkness. The symphony is in three parts, beginning with the choral motive "All that has life and breath". This reflects clearly the cantata that follows. The choral climax, "The night is departing," is beautifully conducted and very impressive in its effect. The Hymn of Praise is not an oratorio to be classed with "St. Paul" and "Elijah." But in its combination of the symphony and the voice parts, both intimately connected, it stands without a parallel.

Lest I may be suspected of deep-rooted erudition, let me explain that the above prelude to last evening's performance is gathered from standard musical authorities, who alone are to be held responsible.

Last evening the soprano parts were sung by Miss Marian Treat of Chicago, well remembered for her vocal treats at Crete Chautauqua, and our own Mrs. R. A. Holyoke. I share the opinion of a musician who said that a better blending of voices had not been effected in Lincoln. W. F. Hypes is a tenor in the most crystallized form. In purity of tone, volume and dramatic style he was absolutely satisfactory. The chorus consisted of forty five sopranos, twenty-five altos, seventeen tenors and thirty baritones and basses. No occasion can be recalled in which the chorus more promptly responded to their duty and remained in good form throughout. Hidden by the large Steinway, Mrs. Will O. Jones went through the arduous task of accompanying not only the cantata, but the secular numbers as well, with untiring tact and repose.

It was universally conceded that the lustily growing Philharmonic orchestra under August Hagenow did their share smoothly—notably in the opening symphonic part. The introduction of concert numbers of the secular variety immediately following the cantata was a pleasing contrast. Therefore the audience took very kindly to Mrs. Holyoke's splendid delivery "Parla," and made her sing "One, two, three," uproariously applauded Miss Treat for her dramatic delivery of "Hear Ye Israel" from "Elijah," and were rewarded by "Annie Laurie." Nor were they satisfied with Hypes' two old English songs, until he gave them Mattei's "Bianca" in such finished style as to nearly paralyze them.

With the Massnie lo overture the orchestra brought to a close an evening of unalloyed enjoyment.

A protracted program of varying merit was evolved before a remarkably large audience by pupils of the Nebraska Wesleyan conservatory Monday

evening at St. Paul church. There was much that was good, more that was fair to middling and a certain percentage that was radically bad. I have but recently been to a recital at Wesleyan where the output was decidedly meritorious, with the exception of that impossible male quartet. The good parts last evening are to be credited largely to the piano numbers, Misses Alice Kettlewell of Exeter, Eva Fuller of University Place and Iva McReynolds deserve praises for clean and conscientious work. Some others I did not hear. The voice aspirants of hopeful future were Miss Edith Robbina, who was only hampered by a subdued quartet accompaniment that was inartistic to a degree. Better luck befell Miss Amelia Hollister. Her "Angels' Serenade" was beautifully accompanied by Charles Hagenow. Mr. Rose's voice is adapted for home purposes only.

It is a good and generally sound principle to encourage beginners. Nothing is more painful than to have to speak disparagingly even of a much overestimated quartet. On the other hand the best interests of music require that the bald headed truth be told and fulsome flattery avoided. The truth tends to keep the musical atmosphere clear and to force assertion within the bounds of achievement. That certain tricky methods of singing find favor with injudicious friends is no reason why they should be spoken of in a laudatory manner.

The Philharmonic orchestra under August Hagenow did honor to its new state of development in a clean rendition of the "Merry Wives of Windsor," and the beautiful Moszkowski serenade. Prof. Oren Locke, who was modest enough not to have his name on the program, deserves recognition as a careful and reposeful wielder of the baton.

Rev. John Kroehnke of St. Paul's German church convinced a large audience at Turner hall Wednesday evening that he can conduct as well as preach. The occasion was the performance of Schiller's "Leil von der Glocke" in its well-known form as a cantata. The chorus consisted of twenty voices including the soloists, and the orchestra of four strings and piano. It was astonishing and should serve as a lesson to timid vocalists and feeble instrumentalists how much volume was gotten out of this chorus and orchestra. True, the hall is not large, but they would have filled a larger one with ease. Nor was this volume at the expense of beauty of tone. Sharp attack, clean intonation and clear enunciation (so clear that the German text was easily followed) characterized the whole presentation. Not but what an occasional slip betokened that someone had wandered from the key and was trying to find his way. But such mishaps did not mar the effect of the whole and that is the main thing. Great earnestness in delivery was also observed. The soloists were Mrs. Ida Jensen, soprano; Albert Urbahn, tenor; and Frank Wagner, bass, to whom belongs the narration of the "Meister." The work was given in its entirety, pruning not being applicable in this famous composition.

Part second consisted of the overture to Mehul's "Joseph in Egypt," by the orchestra, a violin solo by Ewald Abel and a fantasia on "The Last Rose of Summer," on the mandolin, by Edward

Walt. Eddie collared a recall and a encore.

TOBY REX.

The music lovers of York were given a rare treat last week at the home of Mr. C. C. Cobb. A program of musical merit and interest was presented and greatly appreciated by all present. About one hundred and twenty-five invitations were issued. Miss Cobb was assisted by Mr. W. F. Hypes, tenor, of Chicago, who is fast becoming a Nebraska favorite, Miss Marie Hoover of Lincoln and several members of the Dilettanti club of York. The program in full was as follows:

Rondo for two pianos, Chopin, Miss Cobb, Mrs. Sedgwick.

Slumber Song, violin ob., North, Miss Warner.

"Were I a Bird," Chopin-Liszt, Mrs. McConaugh.

(a) "Thou Art Near Me," Colyn; (b) "Memoria," Lynes, Mr. W. F. Hypes.

Rondo from C minor, Concerto, Beethoven, Mrs. Sedgwick, Miss Cobb.

"Dreams," Sterlezki, Mrs. Maude Woods.

(a) "To My Ladies' Girdle," Appleton; (b) "Stars of the Summer Night," Tours;

(c) "Bird and The Rose," Harrock, Mr. W. F. Hypes.

(a) "Barcarolle," Moszkowski; (b) Lorelei, Seeling, Miss Hoover.

"The Sea Hath Its Pearls," Lachner, violin obligato played by Miss Cobb, Mr. W. F. Hypes.

Last Movement Concerto, Raff, Miss Hoover, Miss Cobb.

Bianca, Mattei, Mr. W. F. Hypes.

The Nebraska Conservatory of Music will give their annual concert at St. Paul's M. E. Church on Monday evening.

Sutton & Hollowbush have invented a cough drop. They call it the S. & H., Sutton & Hollowbush, and it is a good one. Stop and get one on your way to the theatre. It will save you a spasm of coughing.

500 Window shades without spring rollers at 25c each, former price 50c. Good paper shades 3 cts each at the closing sale of the Leming stock.

NOTICE TO CREDITORS.

In the county court of Lancaster county, Nebraska. In the matter of the estate of Moshier Y. Green, deceased. To the creditors of said estate:

You are hereby notified that I will sit at the county court room in Lincoln, in said county, on the 15th day of October, 1897, and again on the 15th day of January, 1898, to receive and examine all claims against said estate, with a view to their adjustment and allowance. The time limited for the presentation of claims against said estate is six months from the 15th day of July, A. D. 1897, and the time limited for the payment of debts is one year from the 15th day of July, A. D. 1897.

Notice of this proceeding is ordered published four weeks successively in The Courier, a weekly newspaper published in this state.

Witness my hand and the seal of said county court this 2d day of June, 1897.
[SEAL] S. T. COCHRAN,
County Judge.
By D. L. LOVE, Clerk.

NOTICE OF FORECLOSURE OF CHATTEL MORTGAGE BY SALE OF MORTGAGE PROPERTY.

Whereas, on the 12th day of January, 1897, J. R. Jones executed and delivered to M. M. Melick a certain chattel mortgage to secure the payment of \$43.70;

And whereas, default having been made in the payment of said chattel mortgage to said M. M. Melick; and whereas said mortgage is now past due and there being now due and owing on said mortgage from said J. R. Jones to said M. M. Melick the sum of \$76.95; and whereas by said chattel mortgage said J. R. Jones thereby conveyed to said M. M. Melick one certain dapple gray horse, weight about 950 pounds, called "Billy Russell," six years old and 15½ hands high; and whereas on the 21st day of March, 1897, M. M. Melick took possession of said property under

and by virtue of said mortgage. Now therefore I will offer said above described property at public sale at the hour of 10 o'clock a. m. at 235 South Ninth street in the city of Lincoln, County of Lancaster and State of Nebraska, on the 12th day of June, 1897.
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