

MUSICAL MENTION.

The song recital given at the Oliver on Wednesday evening by Mrs. Katherine Fisk and Miss Rita Lorton, under the auspices of the ladies of the First Congregational church, was an event of unusual interest to Lincoln musicians.

To those who had heard Mrs. Fisk six years ago when she sang here for the Oratorio society, her wonderful contralto voice was no surprise, but to others its power and depth were a revelation.

Mrs. Fisk has a great voice capable not only of reaching sublime heights in a work like the "Creation Hymn," but with swift transition to interpret with equal skill the lighter or sadder phases of human emotion. Her crescendos have the gradual even swell of an organ, with all the apparent reserved power of such an instrument. Her experience and artistic success in England have added to the natural ease and charm of her attractive stage presence. Her recalls were numerous and as encores she gave "The Maid With the Delicate Air;" Eugene Field's pathetic little song, "There Little Girl Don't Cry;" and an old English melody of Tom Moore's.

Miss Lorton is such a decided contrast to Mrs. Fisk in both appearance and voice that no comparisons are possible. She rightly gained a due share of the evening's honors. She has a beautiful soprano voice of quite remarkable flexibility and superlative sweetness. Miss Lorton's singing is characterized by extreme daintiness and delicacy of interpretation, and following the organ-like tones of Mrs. Fisk, her tones had the effect of the most beautiful and musical of harps. As an encore, Annie Laurie, that sweetest of old melodies, sounded still sweeter. Miss Lorton's home is in Nebraska City, but the results of her residence abroad and study with Mme. Marchesi, were noticeable in her charming pronunciation of her many French songs and the exquisite finish of her singing which left nothing to be desired. The gem of her songs was the quaint old Italian air by Scarlatti, "Le Violette."

In the duets the voices of the singers blended marvellously; Mrs. Fisk modulated her great tones till they seemed but the complement of the lighter notes of Miss Lorton.

Chaminade's "Angelus" was so beautiful that its repetition was required.

Mrs. P. V. M. Raymond accompanied the singers with her usual sympathy and skill.

The program was not only an artistic success in its rendition, but also represented a wide range of subjects. Compositions were given from the French, German, Italian and English composers, both the early and modern schools, and each in its original tongue.

- The program follows:
- Duets—*a.* Sommernacht. *b.* Wald Concert. Schultz
 - Songs—*a.* Le Violette. Scarlatti
 - b.* Der Numbaum. *c.* Folkliedchen. Schuman
 - Miss Lorton.
 - Songs—*a.* Lungi dal Caro Bene. *b.* Lecchi
 - b.* Death and the Maiden Schubert
 - c.* Creation Hymn. Beethoven
 - d.* Landmaenchen. Brahms
 - Mrs. Fisk.
 - Duett—The Angelus. Chaminade
 - Songs—*a.* Invocation a Vesta. Gounod
 - b.* Air d'Armid. Gluck
 - c.* Pourquoi rester Seulette Saint Saens
 - d.* Vilaselli. Del Acqua
 - Miss Lorton.
 - Songs—*a.* Si mes Vers Avient des Ailes Hahn
 - b.* Si jetais Jardinier. Chaminade
 - c.* The Silver Ring. Chaminade
 - New Folk Songs. Chadwick

The Red, Red Rose. Hastings
Mrs. Fisk.

Duet—Les Zingarelles. Bordese

Season tickets for the May Festival, May 3d and 4th, are now on sale at the Oliver, as well as by members of the Matinee Musicale. Price \$2.00.

Each of the three programs will be of exceptional interest. A chorus of one hundred and fifty voices accompanied by string instruments will appear at the opening concert. Four operatic numbers will also be given in costume.

A Swedish ladies' quartet with remarkable fine voices has been added to the program already arranged for the Flower matinee.

On the "artist's evening" the program will be given by Mary Louise Clary, America's greatest contralto, assisted by the talented harpist, Miss Mildred Weber. Miss Clary will give two numbers from "Samson and Delilah," in which she won great fame under Mr. Damroch. Her magnificent voice is said to have velvety smoothness as well as emotional intensity. She is a woman of superb appearance and possesses the temperament and musical appreciation which mark the true artist.

A series of articles by Mr. Henry James will be published in Literature, the first article appearing in the number dated April 6. The subject of this series will be "American Literature"—a fortunate selection for the writer, it would seem, and for the readers of this author-



HENRY JAMES

itative journal. "Mr. James has devoted himself so patiently and so successfully to the 'pious illumination of the missal';" the editor of Literature observes, "that it would be both needless and impertinent to attempt a more formal introduction; and we are sure that all who value nicety of phrase and fineness of perception will look forward to his impressions of the art of letters in America."

The Best Novels of 1899.

At a recent meeting of the New York Library association and the New York Library club a committee was appointed to go carefully over the works of fiction published in 1897 and make a list of those deemed worthy of permanent shelf room in public libraries. The books published were many, but those that came up to the committee's standard were few enough. They were only seven and were the following: On the Face of the Waters, by Mrs. F. A. Steel; St. Ives, by Robert Louis Stevenson; The Gadfly, by E. L. Voynich; School for Saints, by John O'iver Hobbes; Captains Courageous, by Rudyard Kipling; Hugh Wynne, Free Quaker, by Dr. S. Weir Mitchell; and The Choir Invisible, by James Lane Allen. Of these seven first-rate novels, three were first published serially; and of the three, two—and they much the most notable ones in the entire list, being Kipling's Captains Courageous and Stevenson's St. Ives—were published in McClure's Magazine.

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