

been continued under her new surroundings.

Among the invitations most prized in Nice this season have been those to Villa Marianna. The fact that the host is also the owner of Cliffe Castle, Yorkshire, and of a large hotel in Paris, besides being still a widower, furnishes a clue to the flutter his hospitality awakens in certain ever hopeful quarters. However, Mr. Eutterfield shows no sign of capitulating, and appears quite satisfied with the assistance of his daughter-in-law in receiving his guests. Wherefore the various hints as to the young hostess' lack of care amid her luxurious surroundings must be taken with more than the proverbial grain of salt.

The predictions current last autumn as to the probable non-appearance of that striking figure, Miss Edith Van Buren, on the scene of her former Riviera triumphs have proved correct.

A curious story of the mysterious workings of our system of consular appointments is told in the American colony. During the last months of Consul Hall's incumbency he unconsciously aroused the ire of an American lady closely related to an official prominent in his administration. No sooner had the offended Juno reached her native shores than an interview with the president was brought about, in which she proffered a request for the Nice consularship in favor of a member of her family, and was eventually promised the unconscious Hall's official head. When, some time later, the latter was recalled, Harold Van Buren was named his successor.

**MUSICAL MENTION.**

A quartet of young girls of South Lincoln between the ages of sixteen and eighteen, has been trained for the past year by Mrs. S. B. Hohmann. They call themselves the "Fraulein Chor" and sing with a freshness and sweetness only possible to the very young. Musical culture and a finished vocal method afford a feeling of satisfaction, but not that sympathetic thrill of pleasure caused by youth's unconscious sweet notes.

The favorable impression produced by Mrs. Hadden-Alexander at the May Festival was only deepened by her piano recital at the First Congregational church on Friday evening. The audience included most of the musicians of Lincoln who listened with delight to her brilliant and intelligent interpretation of the works of the modern composers. Mrs. Hadden-Alexander is a natural exponent of the romantic school. Her warm, poetic temperament finds its best expression in the beauty of imagery of the weird tone poems of today.

To great dramatic power she added a velvety delicacy of touch and has the qualities and technique of a great artist.

As a preface to each number Mrs. Alexander gave a few explanatory words and proved herself also a charming speaker. The most important number on the program was MacDowell's "Sonata Tragica," which had not before been heard in its entirety in Lincoln. This difficult and complicated work was easy of comprehension through the clear phrasing and intelligent rendition of the pianist. This "Tragedy in Tones" is one of the noblest works of the present day. MacDowell has been said to have an extra-mundane quality which reminds one of Shelley. There is no personal note in this Sonata. In its themes and their treatment there is a breadth of tragic passion which gives to the whole that universal character demanded by true dramatic art. The laments are general; they voice the

world's woe, not the individual's.

The highest key in the Sonata is struck at the start. Then are depicted the souls.

**THE THEATRE**

The Nashville students troupe was organized in January, 1880, as the only and original successor to the Jubilee singers who were sent out from the colored university at Nashville, Tenn., some years previous, and who made a great reputation all through the country.

The present organization, it will be seen has been in existence for seventeen years giving concerts in almost every town in Canada and the United States.

Mrs. Ellen Watkins, the soprano, was born in Louisville, Ky., where she graduated from the State University. She studied at the Chicago conservatory of music in 1893.

Miss Kate Grases, the mezzo-soprano, was born in Memphis, and spent two years in study at Nashville. She completed her education at Louisville. In addition to her talents as a vocalist, Miss Grases is an elocutionist of no mean order.

The third lady vocalist is Mrs. George Walley, the contralto. Mrs. A. McKenzie, the pianiste and wife of first tenor, is a good musician, and was educated at Litchfield, Minn.

A. McKenzie, the shouting tenor, is a natural "nigger minstrel," and takes to comedian parts as easily as a duck slides off into the water. He has a soft, serene, penetrating, insinuating, galvanizing smile that sort o' warms up the cockles of a man's heart. Mac has spent seventeen years in concert work.

George Walley is the basso profundo of the troupe and with a voice that is enough to make most basses wither with envy. He has a voice of phenomenal depth, going clear down to the second E below the staff.

Prof. Watkins, the first bass or baritone, is also the ventriloquist of the company, and an unusually talented man.

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