

MUSICAL MENTION.

The enticing array of musical events promised for the coming season in the east is causing anticipatory pangs of regret to western musicians because the enjoyment of these good things is not for them.

However, many of the best attractions will no doubt be heard in the west before the close of winter.

The Graw company includes an astonishing list of famous artists, who will give two weeks of opera in Chicago early in November, before opening the New York season on November 27, at the Metropolitan opera house.

The women singers engaged are Mesdames Sembrich, Calve, Melba, Emma Eames, Nordica, Suzanne Adams, Marie Engle, Mathilde Bauermeister, Louise Meisslinger and Maude Boudis; contralto, Mesdames Schumann-Heink, Mantelli, Brugniero and Brema.

The tenors are Jeane de Reszke, Van Dyk, Saleza, Dippel and Vanni; baritones, Dufriche, Muhlemann, Meux, and Albers; basses, Edouard de Reszke, Plancon, Carbone and Lampiere Pringle.

Mme. Brema and Herr Van Rooy will not arrive until the close of the Chicago season.

Among the novelties promised by Mr. Grau are Mancinelli's "Ero e Leandro," and Saint-Saens' "Henry VIII." The composer, Mancinelli, will be present to conduct his own opera.

Although the names of most of the greatest living singers seem to be included in the above list, several other opera companies are also to be heard in New York.

The musical papers are devoting many pages to the critical analysis of the new opera founded on Hawthorne's "Scarlet Letter," by Walter Damrosch. It is the fashion, at present, to condemn whatever Mr. Damrosch may undertake. If the work is entirely without merit, it seems unnecessary to devote thousands of words to its discussion. According to the Musical Courier, "The Scarlet Letter" is an affront to intelligent musicians and educated dilettanti. Of invention there is absolutely none, and musicianly workmanship is wholly wanting. Therefore, where can the interest be found in a work of 307 pages written under such lamentable conditions?

Mr. Damrosch will have his opera company again the coming season, headed by Melba, and he may possibly present his own opera acceptably to the more indulgent public. It is not always the best work of art that is most successful on the stage.

The piano players and all lovers of instrumental music, the first appearance of Emil Sauer in January will be the chief attraction of the New York season. He is said to be the "biggest temperamental player in Europe," and will open with Beethoven's "Emperor" concerto, the usual choice of great pianists when wishing to appeal to the highest critical judgment.

The Folksong society has recently been formed in England. Its object is to collect the ballads, music and words which still linger in remote country places, to have them printed and thus preserved in permanent form.

Periodical meetings are held in which these songs are sung and discussed.

A similar society in this country could collect the Indian songs and airs, which at present are considered the only possible foundation for a distinct American school of music.

Camilla Urvo will be heard the coming winter in the vaudeville theater. This fine artist has given of her best to musical audiences for years, and now if she can do ought to elevate the taste of the great masses, the work would not be ignoble. But it is doubtful if they listen at all intelligently.

A young Italian priest, Don Lorenza Perosi, has composed some wonderful oratorios. The "Resurrection of Lazarus," and the "Transfiguration" are both said to show amazing technical skill combined with intense dramatic feeling and sentiment. These works have been given eight times during the summer heat at Venice, and each repetition the opera house was reported as literally packed.

Italy bids fair to regain her ancient prestige in the musical world through the brilliant work of her many gifted young composers.

A GOLDEN FOAM.

Like golden foam upon a waving sea of green,
The golden rod is flashing o'er the plains,
Each wave that rolls before the warm midsummer wind
Is crested with the summer's hoarded grains.

Like burnished brass the stubble fields lie broad and bare,
Their gathered largess heaped in mounds of gold,
The skirting fields of prairie hay and rippling corn
Are crammed with harvest riches yet untold.
The tossing tassels of the sun-glanced ranks of corn,
Are crusted with a yellow sifting rust,
That shaken by the wind become a golden mist,
And falls to gild and glorify the dust.

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From points from which the one way rate is not to exceed .50 one fare plus 10 per cent, sale every day; return limit, five days.

From points from which the regular one way rates are \$5 and not to exceed \$10, one fare plus 5 per cent for the round trip, except that from west of the Missouri river a one fare rate maybe made from points from which the one-way rate does not exceed \$14; on sale everyday, limit, seven days.

From all points west of Chicago beyond the \$10 and \$14 limit respectively one fare plus \$2; on sale Tuesdays and Fridays of each week; final limit, fifteen days.

Connecting lines are tendered a rate of one fare plus \$2 for round trip from association terminals for tickets to be sold Tuesdays of each week from September 6 to October 25, inclusive.

The regular summer tourists rate of 80 per cent of double the regular one fare rate for the round trip is in effect from all eastern points.

Even lower rates than the above have been announced for special occasions as follows:

For Chicago day, October 1, \$10 from Chicago and return; on sale September 30; final limit, October 3.

For St. Louis day, date to be fixed \$9 from St. Louis and return.

All tickets of every character through Omaha in every direction may be good for stopover, not to exceed five days, upon deposit with the joint agency bureau. This includes tickets going to or returning from conventions and tourists tickets with the single exception of through rebate tickets from the Pacific coast. This stopover privilege is a local arrangement of the roads entering Omaha, and in many cases agents of other roads, selling through tickets, are not informed of the arrangement.

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