# Music.

(Edited by Mrs. Miriam Chass Ford.) 

MOZART-A FANTASY.

When the winds of the morning were first loosed by God, and leaped like hounds from the leash, they harked through the spaces between the worlds in search of mysteries. In their searching they came upon all the things that were. Stars that were blue as forged steel, those red as blood, the ringed worlds, the yellow suns in their solitudes, they raged upon, searching. They knew each world in the amazing mesh of worlde, and the knowledge of men-to the men of each world a different knowledge-yet each consistent with all the rest. And they knew other things, not known to men. For they

knew the mysteries. And at these men only guess, fearfully, crossing themselves, and praying the unknown for mercy. In the gray shadow of cold stars, the winds came upon the Discords, huddled in

Not a soul hurried through this white vast Not a soul hurried through this white vast toward the habitation of men to fill the body of a new born babe, but all the crew set on it, wrestling for the mastery. It was one of the mysteries that the Discords were stronger than the Harmonies, and the triumph was oftenest with them. They siew so many Harmonies, dropping them down to the nothingness between the spheres, that on many planets the laws of man and even of nature seemed awry, and men marveled. nature seemed awry, and men marveled, knowing not the signification. Soul after soul went to its body, dragging the foul Discords which clung to them as monaters of the sea cling to dead men. And these Discords preyed upon the souls, and sucked the sweet from them, and swayed the bodies of men with black passions, leaving upon their faces sorry marks of sin, twisting lips into sensorry marks of sin, twisting lips into sen-suousness, turning brows craven, and blearing eyes with looks of dark deceit.

Some times, it is true, a gentle Harmony slipped by its opponents unaware, and held by the soul summoned for its mortal mission, and se wards life levelues for the hold of the soul summoned for the mortal mission. and so made life lovelier for the being it in-habited. But only once in a full round of time did a great Harmony break through the black band that barred its way, and merge

Into what men call living.

When such an one did find a voice through any human creature on any world, then men all listened, and found fair names by which to call these happy beings. Some they called poets, some teachers, some the mother of men, and some they called the makers of

The winds knew all thing. And they came in time knew all things. And they came in time black winds of destruction and of night fought with the Discords, and the blossombursting winds, the white and perfumed servitors of the Dawn, were with the Harmonies. Swaying figures filled all the Vast. The conflict raged round all the solar solitudes. In the scorching nebulae of a yet unrounded star the battle reached its deadly unrounded star the battle reached its deadly height, and a great white wind from the farthest chambers of the holy East drove back the Discords in the molten world. Then, through the blur of warring spirits, as a matter of course, there were some disappointments and perhaps some occasion for criticism, but there was also ample reason of the Italian of the Wagner festivals, were medicare, and the melody lifts men into a world where sin and greed "Manon," in a smaller opera house. The Metropolitan puts even the greatest voices to a severe test, and neither Miss Sanderson's style nor her beautiful voice are large enough for its barn-like dimensions.

There was a good deal of conjecture whether the German opera would be a success, after this remarkable season of Italian opera. But all doubt was soon settled by the subscription list of \$50,000 and the large and enthusiastic houses, which, musically, were superior to those of the preceding season. This was the more remarkable, because, with three or four exceptions, the subscriptions is the Wagner festivals, were medicare, and the stage settings in marked medicare, and the subscription list of \$50,000 and the large and enthusiastic houses, which, musically, were superior to those of the preceding season. This was the more remarkable, because, with three or four exceptions, the subscription list of \$50,000 and the large and enthusiastic houses, which, musically, were superior to those of the preceding season. The subscription list of \$50,000 and the large and enthusiastic houses, with three or four exceptions, the subscription list of \$50,000 and the larg

"This little child," the old woman said,

is forever hearing the angels sing."
His baby hands brought melody out of the piane. At five he had not only learned to read the signs by which men mark music, but he had bimself written a concerto which was too difficult for ordinary players to perform. His little hands leaped from octave to octave, and men wept at the revelation. When a violin was placed in his hands he who had never held a bow drew syric sounds from the respondent

'One need not study to play this thing,' he said. "It is like talking, and if you listen you will hear that tones are as those human voice. Surely any one can play this.
His body was five years old then. Those

who listened never guessed how old were the Harmonies dominating him. They were unmerciful, these Harmonies, and gave him no rest. Awed at a genius he could not understand his father resigned his place as court musician that he might attempt to guide this marvelous exuberance. At six Mozart amazed the Viennese court by his born, poor ady, for the Furies to tear, barilone though she did not guess it then—held him Michaela her arms and kissed him.

Men applauded the strange boy in the reatest cities of the world—Paris, Vienna,

that the finite should pay tribute to the infinite. At thirteen, as men count years, this lad was an honorary member of the academies of Bologna and Verona and had received an order to write his opera of "Mithridates," which was successfully produced at Milan. This was the beginning of Italy's devotion to him and of his adoration versat of Italy. He wrote unstitutingly for the Italians. Praise, happiness, concord—these were the things which his whole nature

eraved. He found them in Italy, land of love and of 11 Bel Canto. In France there was frivelity, and he was not at ease. Their music, he said, had no God in it. He, so far as he was concerned, had no choice but to write as if each line were to be dedicated to the Most High.

do before the whole world."

Poverty was with him—if he had noticed it. Poverty was with him—if he had noticed it. was the Ethiopian slave, Tamagno, Radames rosch, deserves first mention. Although only But he saw not the things that perish. He and Ancona, Amonasro. Here Nordica and in its second season, this chorus is already did, however, see the love that looked through Tamagno displayed to their fullest extent considered to do the finest ensemble singing the eyes of Constance Weber, and he mar-ried her, his music gaining a deeper note Alda and Amneris were fine. in consequence. The king of Prussia offered him high positions. He refused. He could not work for wealth. The harmonies held brief day of life there was not time enough to express one tithe of that which it was their mission to proclaim. So they crowded each other for utterance. It might be cycles upon cycles before they could again find a through whom they could speak. Day and night, he hardly sought his pillow. He ate only when food was placed before him by one more thoughtful of his needs than he was himself. He sung out his soul in masses, he whispered of love in lyrics, he expressed the moods of his heart in operas, sonatas and symphonies. The Harmonies loved order, sesee and the technique of music as much as the stress and ecutacy of it. It was a part, therefore, of his heavenly task to de-velop the science as well as the emotional expression of his art. The prescience of brief part, therefore, of his heavenly task to develop the science as well as the emotional expression of his art. The prescience of heist living urged him to furious labors. The Harmonies were ever driving him, and would not let him rest. No senerality no riccious living and commands a place among the highest cheating or meanness was possible to him. The great awest Harmony of beautiful living

to beg for food. Managers built new opera houses from the profits of his labors, for which he received a pittance—which he gave to those in need. The Harmonies would not let him take cognizance of wealth, or place, or peace. Their eternal message for man after black centuries of silence at last made audible was imperative. He bowed his head to the storm of their passion, and let it sweep

It is the law of nature that rapture vibrating round its perfect circle shall meet with pain. Love, at its best, melts in tears. Tears at their bitterest find God's pure joy. And thus it came that the Harmonies, ever striving through this body for their supremest expression, reached at the cilmax the great mean that men call Mozart's Requiem Mass. It was the processional hymn by which souls equipped for death might march into the presence of the Mystery. It was the ladder of sad song by which the serrowful could winds came upon the Discords, huddled in the chill, waiting for souls to be born on the planets, that they might find a medium for their voices. For in that space where they dwelt was no sound at all, but only the silence of God. The Discords writhed here always, torn and tortured for lack of outery. And up and down, in long shafts of sunlight, reaching to the central sun, the Harmonies moved, they also in torment because of the curse of silence, and waiting for a soul to voice that which beat against the stillness in mighty waves. with Mozart was at its tightest. Music reached its spex. Mozart lay dead, with the

Requiem Mass in his hand.

In the wonder and majesty of the night May-Bee, when this May Bee you see, you May-Bee wond their way. Their flight May-Bee the Harmonies went their way. Their flight left a quiver of light, like that a burning meteor streaks across the affrighted sky The soul went to the God who gave it. And the body was tumbled in a pauper's grave. Dark and cold was the day. The wind blew in wild gusts. The weeping wife had not a kreutzer with which to bury him she loved The man he had made rich went Judas tears

about the streets, yet refused to give him a decent burial. "Any coaches or mourners coming," asked Frau Katha, the old mendicant at the ceme ery, of the driver of the hearse. The man sneered and shrugged his shoulders.

"Whom have you got there?" 'A bandmaster. "A musician? They're a poor lot; then I've no money to look for today. It is to be hoped we shall have better luck in the morn-

thirsty, too—not a kreutzer for drink money." He sullenly dragged the coffin from the hearse and shoved it into the grave. It already had two occupants—a street laborer and midwife. No stone marks the spot. The oody has been forgotten.

But the labors of the Harmonies are among the deathless things. And whenever a man can fittingly reproduce them all discord dies in the air, the souls of those who listen become as white as a child's and the melody lifts men into a world where sin and greed are not, and where Harmony is perfect—the

call from Earth. And seven Harmonics raced after it impetuously possessed with a divine madness for utterance. Seven fair Harmonies—one for song, and one for instruments of wind, and one for instruments of the drawn strings, and one for those of the drawn strings, and one for those of keys of livery on resonant boards of brass, one for harmony of speech, another for harmonic speech with a divine was also ample reason for praise. The constellation of stars did not differ greatly from those observed in last season's firmament of song. Calve was missing and the management said that she was their bread and butter last year. Neither was La Salle there, but Tamagno and Maurei was La Salle there was also ample reason for praise. one for harmony of speech, another for harmony of thought, and one screne past man's divinest dreams, for harmony of life—all these swept downward with the journeying soul and made such sweetness in their going that men a'tolling on the sorrowful earth paused and listened amazed, not knowing what the sweetness meant.

Was La Same there, but landing ame in their stead. The De Reskes have been growing so rapidly in art and also in public esteem that none name them but to praise. The visit of Maurel, in connection with the company, was one of the most interesting features of the recent season. Nothing could possibly be finer than his lago or his Ealstaff. Of Melba, Eames, Nordica what the sweetness meant.

The Harmonies, the soul and a delicate young body became as one, and people called it Wolfgang Amadeus Mozart. He smiled in his mother's eyes when she sang, and lay tranced when his father made music on in-Without a doubt she will be heard from in the front ranks at no distant day. Added to his list of celebrities were Bauermeister, Mile. de Vigne, M. Plancon, Ancona and others of no small ability.

This well balanced organization began the eason in Chicago at the Auditorium, March 1, with Meyerbeer's superb classical work Les Huguenots, and closed March 30, with benefit for Tamagno, when Trovatore was given. The orchestra was very fair, though not as good as last season, when augmented by the Thomas orchestra. It consisted of a more promiscuous let this year, brought on from New York.

The Omaha people will recall our artistic friend and violinist, Nahan Franko, who held the responsible position of concert master. Probably the greatest disappointment was the failure to give "Die Meistersinger," which was to have been produced on the Monday of the last week, but "owing to the indis-position of Mr. Jean de Reszke," they gave Carmen on short notice, with de Lussan as Bizet's beroine. One of our best music critics of Chicago was heard to say (as to the way the opera was rendered) that it might amazed the Viennese court by his better have been called "Escamillo and and Marie Antoinette—who was Michaela!" Ed de Reszke net only took the baritone part, but sang it, and Melba was

Tuesday evening of the last week a double bill was presented, "Lucia," with Melba, Bauermeister, Rinaldini and Russitano in leading parts, and "Cavalleria Rusticana," ities of the world—Paris, Vienna, vienna, ities of the world—Paris, vienna, vienna both in fine voice, were recalled again and

At the Wednesday matinee Lohengrin was At the Wednesday matinee Lohengrin was given, with Nordica and Mantelli, Plancon, Ancona and Jean de Reszke. Nordica's versatility is surprising, she being able to exalt you with the grandeur of a Wagnerian heroine, or set you laughing with a playful ballad, and do both with consummate art and completeness.

Wednesday evening, in the "Nozze di Figaro," de Lussan made her best hit, being compelled to respond to several encores after singing "Voi che Sapete." Her stage pressinging "Vol che Sapete." Her stage presence is captivating. Thursday evening Verdi's masterpiece, "Aida," was given. This opera is indeed a most musical and dramatic production, and with its superb stage setting duction, and with its superb stage setting fessional singers, led by Mr. Frank Damferston and the stage of the winter, the duction and with its superb stage setting duction. Although only the stage of the sta be dedicated to the Most High.

"I have such a sense of religion," he wrote,
"that I shall never do anything I would not
"that I shall never do anything I would not
"that I shall never do anything I would not
"the Whole world."

"The whole world." Alda and Amneris were fine.
Friday evening Gounod's "Romeo and

Juliet" was given in French. This is one of the most complete of operas as well as one that has had brilliant success, and it was not only well sung, but the acting of Jean do Reszke as Romeo and Enmes as Juliet was superb. Eames is a star of great Broma sang some of the old German songs prominence and a woman of remarkable and Minnelleder, with the beautiful articulabeauty and refinement. The duets of Romeo and Juliet were great. This opera needs acquaintance to be appreciated. The music is well worthy the drama, and apropos of the interest taken in our "Fencers Club." it was most interesting to see the de Reszkes use their swords—such grace and skill! They are such giants, and their swards seem correspondingly long. In "Romeo and Juliet," where Stephano (Mile. de Vigne) starts the quarrel and Mercuti draws his sword and interrupts the com-

et him rest. No sensuality, no rictous hving, cheating or meanness was possible to him. romantic opera. The setting of the work the great sweet Harmony of beautiful living was a dream and the ballet was marvelous

of honor among the women singers of the past season. She was a perfect Marguerite and sang gloriously, receiving an evation after the "Jewel Song," She was well sup-ported by Scalchi, who makes an ideal ported by Scalehl, who makes an ideal Liebel. Though many are heard to say they do not like Scalehl's voice or style of singing, they may begin to criticise and compare when they get a contralto to rival her and touch our hearts as she does. Saturday evening was an extra and fare-well performance and also a benefit for

Tamagno. Trovatore was given. This creation of Verdi's appeals to the popular ear and has become familiar to a wider field than perhaps any other operatic production Its fame largely rests upon its pleasing melodies. Nordica was the Lenora, Tamagno Manrico, and Mantelli, Azucena. Tamagno's climaxes are great and in "Dr. Juella Pira," the high C as he takes it is something marvelous. He was compelled to respond to three encores. Mantelli made much of and looked the part of the "Gypsy Hag" and those who had the good fortune to hear this opera will not soon forget her impressive singing of the closing dust with Tamagno, "Homeward Returning."

Omaha was well represented during the season. In the audience at different times were General and Mrs. Brook, Mr. and Mrs. Holdrege, Mr. and Mrs. Brook, Mr. and Mrs. Holdrege, Mr. and Mrs. Whitmore, Mr. and Mrs. Yost, Mr. and Mrs. Henry Wyman, Mr. and Mrs. J. J. Dickey, Mr. George Palmer and Miss Palmer, Mr. Nat Hall. Miss Keuntze, Mr. Clark, Miss Clark, Mr. Nash and the Misses Nash, Mrs. Burus, Miss Burns, Miss Helen Smith, Mr. George Mercer, Mr. Charles Kountze, Mr. H. ID. Estabrook, Mr. and Mrs. L. J. Drake, Mr. Robinson, Mr. and Mrs. F. M. Richardson, Mr. Frank Hamilton, Mrs. Kirkendall and Mrs. Longer Mrs. Lomax.

ROSALIE A. WHITMORE.

May Bee. May-Bee you remember the May Bees

When the women prepared a rich treat for the men. In that far away, old-fashioned town; But the spell of those days May-Bee broken, Hen Bolt. When the world's greatest Bee you have

May-Bee
A convert to woman's regime.
ALE JAY ESS.

NEW YORK MUSIC NOTES.

Impressions and Criticisms of the Season by One of Omaha's Young Vomen. NEW YORK, April 25, 1895.-The musical season was begun on November 19 by a fine performance of "Romeo and Juliet," with Marie Melba and Jean De Reszke in the title roles, and of "Othello," in which Tamagno's immense dramatic power showed him at his best as the jealous Moor. These operas, together with "Les Huguenots," "Faust" and 'Don Giovanni," with their ideal casts, have made this one of the most brilliant seasons of Italian opera New York has ever had. ome interesting modern works have also The driver laughed bitterly. "I'm devilish been produced; among which werethree novelties, St. Saen's "Samson et Delila," Verdi's "Falstaff," in which Maurel created a great furore in Paris, and Bemberg's dreamlike "Elaine." "Die Meistersinger," in which the brothers De Reszke, Emma Eames and

> medicere, and the stage settings in marked contrast to the sumptuousness of the Italian season. The great performance was "Tristan and Isolde," in which Herr Alvary and Frau sucher sang with that tremendous dramatic ower and artistic finish that make Wagner's operas sung by German artists so overpowering. Herr Alvary's 100th performance of "Siegfried," the part which he created for America and in which he made his first great success on the same stage, was the occasion for a testimonial of the affectionate admiration of New York for his wonderful voice and art. Frau Sucher is a powerful actress and the greatest living Isolde, but her voice shows the wear of years of singing Wagner. Herr Fischer repeated his former fine interpretation of Wotan, King Marks and Hans Sachs; and Fraulein Marie Brema made, many adairers with her superb mezzo soprano voice and her enthusiastic acting. Fraulein Johanna Gadski has a beautiful voice and

sings the higher soprano roles, Elsa, Eliza-beth and Seigleunde, well, though without The Philharmonic orchestra, lead by Anton Seidl and the Symphony society, led by Walter Damrosch, have produced several new orks this winter; among them Tschaikowski's mourafully beautiful symphony Path-etique; Dvorak's symphony "From the New World;" McKenzie's overture, based on the old song, "Rule Britan," the funeral music composed by Wagner after melodies from Euryanthe, for the burial of Von Weber. At the third symphony concerts parts of Mr. Damrosch's new opera, "The Scarlet Letter, which was highly spoken of by musicians were given. The society was assisted by Mme, Nordica, Signor Campanari, Mme, Buchnell and the Cratorio society, which in turn assisted the Symphony society at the sixth concert in giving "Parsifal." It is said by those who have heard this opera at Bayreuth that Mr. Damrosch's leading of the choruses and band has not been surpassed there. Fraulein Brema, who sang Kundry at Bayreuth last summer, repeated her great success on this occasion; and Mr. Plunket Greene's Gurnemanz and Amfortas were much more satisfactory than Herr Rothmuhl's Parsifal. The Oratorio society has given three excellent concerts, beginning with the 'Creation" in November, when the choruses were finely done, and Herr Fischer's singing of the bass solos was as artistic as everything he does. But Miss Lillian Blauvelt's style and voice were too small for the denands of the soprano part.

The regular Christmas performances of the "Messiah" were also fine. Mme. Nordica, Miss Devriens, Mr. David Henderson and Mr. Watkins Mills sang the solos. On April 12 David Performances of the solos. 13, Bach's Passion music was given magnifi cently by the chorus and band, but very poorly by the soloists, Mrs. Genevra Johns-stone Bishop, Mrs. Carl Alves and Arthur Beresford, all of whom sang with very in-adequate style and no regard whatever for key. Mr. Albert Thies sang the difficult reciin the country, and renders in the most finished and artistic manner, the severest motets and choruses of classic music, from Palestrina, who was master of the Vatican choir, in 1571, and the first great composer tion and taste that made their song recitals so popular. They have sung also, many old English and Irish ballads, specially arranged for them by Villars-Stanford, most delight-fully. The assistance of the best accom-panist in the country, Mr. Walter Damrosch, added not a little to these recitais. The concerts of the great Belgian violinist, Ysaye, were well attended by most enthusi-

astle audiences. He plays with startling brilliancy of technique, and with more feeling than Cerar Thomson, who is also very popular. Of the "infant phenomena." New York has had its full share in Jean Gerardy. Junito, Manen and Freda Simonson, about when there have hear the manipular of whom there have been the usual number of superlatives, and who deserved them all. Mr. McDowells made a fine impression with his piano recitals, at which he has played many of his own compositions, which, in Ms. Krelbiel's judgment place him in front The great sweet Harmony of beautiful living hept in unspotted from the world. He did not know it, yet he was king of Prague, emperor of Vienna. Other rulers were forgotten when the composer of "The Marriage of Pigaro," of "Den Gotsvanni," of "The Magric Pitte" or "Idomeneo" was mentioned. People showered him with jewels—which he pawned showered him with jewels—which he pawned there is to his lodging—from whence he crept the properties of the pawned for the pawned that it took the audience fairly off its feet, while not a confidence of the pawned that it took the audience fairly off its feet, while not a confidence properties and his fine rendition of the "Calf of Gold," while not a musical melogy, its so thoroughly dramatic public of Paderewski, who, nevertheless, has been well spokes of. Mr. Bagby's musical public of Paderewski, who, nevertheless, has been well spokes of. Mr. Bagby's musical well spokes of the Italian opera have sung for him, and Yaaye, Thomson and the ballet was marvelous in graceful effects. Maguire made an extract of American composers. Mr. Bernhard Starsnhagen has also been most successful, and is said to play with more power than Miss Szumoski, the young Polish plantst pupil of Paderewski, who, nevertheless, has been well spokes of. Mr. Bagby's musical melogy, and it is to call mornings are hardly to be taken striously, though the best artists of the Italian opera have sung for him, and Yaaye, Thomson and the original forms in graceful effects. Maguire made an extract composers. Mr. Bernhard Starsnhagen has also been most successful, and it is of American composers. Mr. Bernhard Starsnhagen has also been most successful, and it is of American composers. Mr. Bernhard Starsnhagen has also been most successful, and it is of American composers. Mr. Bernhard Starsnhagen has also been most successful, and it is of American composers. Mr. Bernhard Starsnhagen has also been most successful, and it is of American composers. Mr. Bernhard Starsnhagen has also been most successful, and it is of Ameri

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Martena Johnstone, have played.

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artist has been obliged to stop his perform-ance, and one well known woman was over-

heard to say during one of Thomson's num-bers, that she "would as lief hear a cat fight

MELIORA CLARKSON WOOLWORTH.

Sketch of Paderewski.

Paderewski the man is equally as impres-

sive as Paderewski the artist. To those whose

privilege it has been to meet him socially

this truth must be apparent. His strength

and decision of character suggested in every

utterance and gesture, his earnest manner,

the grasp he has on every point of conversa-

tion, his modesty, sympathy and congeniality make him at once a superior man and an

ideal fellow. It was at the interesting func-

tion of the christening of Mr. and Mrs. Hugo

Gorlitz' little baby on May 3 that I had a

good opportunity of seeing the true man, for on this occasion Mr. Paderewski acted as godfather to the child, and Mrs. Marchesl, through the proxy of Miss Tadema, as god-

mother. The baby ought, from the natural fitness of things, to be a great musician. Her

mother, Mrs. Amy Sherwin, one of our most famous singers; her father, the ever genial and universally liked Mr. Hugo Gorlitz, who

is a natural musician to his finger tips; to be under the lifelong blessing of such a great musical personality as Paderewski's, and that

powerful guiding spirit, Marchesi, altogether should be to make a veritable rara avis. As

memento of this occasion Paderawski con

tributed to the worldly possessions of this little cherub a silver dessert spoon, knife

tributed to the worldly possessions of this little cherub a silver dessert spoon, knife and fork, beautifully engraved, bearing the initials J. G., standing for Jeanette Gorlitz. Another handsome present that the young lady will wear with pleasure in future years was a beautiful heart studded with pearls, suspended by an exquisitely engraved neck-

lace, and still another was an attractive coral necklace, suspending a crescent of unique design, with earrings of settings to match. Mrs. Marchesi, being unable to be present, sent the following telegram: "Felicitation mere benediction baby"—Marchesi." A choice

number of friendly spirits gathered around to offer their felicitations, and thus baby Jeanette Mathilda Amy Goriitz begins her

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