



Was Bald as a Billiard Ball

Some time ago all of my hair came out. I mean by this that I had no more hair on my head than there is on a billiard ball, and my scalp had the shiny appearance that looked like chronic baldness. On April 6 I purchased a bottle of "Newbro's Herpicide," and exactly 29 days after I had hair all over my head that was a quarter of an inch long, and as thick as one would desire. Today my hair is as thick and luxuriant as one could wish.

FREDERICK MANUELL
Maryland Hk., Butte, July 2, 1899.

Bald Six Years

I was bald six years and had tried all kinds of "cures," but without any benefit whatever. Nov. 16, 1899, I commenced using Herpicide and in three months a fine growth of hair covered my head.

NELS PETERSON.
Lime Spur, Mont., Mar. 21, 1900.

As a Hair Grower

From my experience with one bottle of Herpicide it cannot be recommended too highly. As a hair grower it is the finest I know of.

A. E. LANIER.
Representing D. J. Scully Syrup Co., Chicago.
Denver, Colo., Oct. 24, 1899.

Not a Hair on Top

One customer of ours who did not have a hair on the top of his head when he began to use Herpicide now has a fair start toward a good head of hair, after using four or five bottles.

H. SWANNELL & SONS.
Champaign, Ill., May 22, 1900.

No More Dandruff.

No More Baldness.

PHYSICIANS PRESCRIBE HERPICIDE
You Trust Your Doctor With Your Life—Why Not Heed His Advice About How to Cure Dandruff?

Herpicide has given good satisfaction in my family for dandruff. My wife says it is the best preparation she has ever used.

J. M. POWELL, M. D.
Spokane, Wash., May 12, '00.

I find Herpicide all that is claimed for it as a dandruff cure. I also used it in treating urticaria, giving instant relief. I shall prescribe it.

W. G. ALBAN, M. D.
Walla Walla, Wash., June 7, '00.

I used Herpicide for dandruff and falling hair, and I am well satisfied with the results. I believe you have a good thing.

E. J. BEARDSLEY, M. D.
Champaign, Ill., April 7, '00.

I have used Newbro's Herpicide for dandruff and herpes of the scalp with excellent results. I shall prescribe it in my practice hereafter.

J. T. FUGATE, M. D.
Urbana, Ill., March 12, '00.

PEOPLE EVERYWHERE ENDORSE HERPICIDE

Myself and wife have been troubled with dandruff and hair falling out for several years. We had tried several remedies without effect until we used Newbro's Herpicide, two bottles of which completely cured us.

C. H. REED.
Victor, Idaho, Mar. 3, '00.

After using Herpicide I heartily recommend it to persons with dandruff or falling hair. It completely stopped my hair falling.

W. WOODY, (Ass't P. M.)
Champaign, Ill., Feb. 2, '00.

The past three months our sales of Herpicide have far exceeded the sales of all other hair preparations combined, and the satisfaction it has given purchasers is highly gratifying. We sell it under guarantee to stop falling hair and to cure dandruff, and we have yet to hear of an instance where it failed, or of a complaint from a purchaser.

Z. C. M. I. DRUG DEPT.
(Mormon Church Company Institute.)
Salt Lake, Apr. 13, '00.

Two bottles of Herpicide stopped a bad case of dandruff that I had for years, and has started a new crop of hair on a bald place on top of my head, which is now being rapidly covered with new hair.

DANIEL SEARLES.
(Noted Journalist and publisher.)
Butte, Mont., Jan. 1, '00.

My scalp itched so I thought I would go wild. Herpicide stopped the itching and cured the dandruff. It also stopped my hair from falling out, and it is bringing a new crop of hair.

CHAS. S. KLEIN.
Laramie, Wyo., Apr. 2, '00.

Herpicide has made my hair grow rapidly. From my experience with Herpicide I am thoroughly convinced that it cannot be recommended by me as a hair grower. For a scalp tonic it is the finest I ever saw.

A. E. LANIER.
(Representative D. J. Scully Syrup Co., Chicago.)
Denver, Colo., Oct. 24, '99.

TO CURE DANDRUFF YOU MUST KILL THE GERM AND YOU CANNOT DO THAT UNLESS YOU USE

Newbro's Herpicide

The only hair preparation that is prepared on the basis of the new discovery, that Dandruff is a Germ Disease. "Destroy the Cause, You Remove the Effect."

Without Dandruff There's No Falling Hair! There's No Baldness!

Kill the Dandruff Germ Hair Grows Luxuriantly With Herpicide

Herpicide not only destroys the Dandruff Germ, but it is a delightful hair-dressing, makes the hair soft as silk, keeps the scalp cool and refreshing, and allays all itching instantly.

BARBERS EVERYWHERE ENDOORSE HERPICIDE

I used Herpicide on a customer for dandruff and another for falling hair, with excellent results in each case.

W. H. OTIS (Barber).
Champaign, Ill., Jan. '00.

Herpicide is used continually in my shop with efficiency as a dandruff cure and as a preventive of falling hair. My customers call for Herpicide.

J. L. HARRIS.
Propr. Reed Hotel Barber Shop,
Ogden, Utah, March 17, '00.

I have used Herpicide a good trial in my barber shop and now I would not be without it. It is called for by every customer on whom I have once used it. It is so far ahead of — that I would not have the latter in my shop.

JAMES H. RHONE.
Grandon Hotel Barber Shop,
Helena, Mont., Jan. 1, '00.

Newbro's Herpicide has completely cured several bad cases of dandruff and falling hair of my barber shop customers.

FRED HALVERSON.
Ogden, Utah, Mar. 25, '00.

I use Herpicide continually in my work. It does my customers more good than any dandruff cure I have ever used. It stops falling hair and cures dandruff.

G. W. GIBSON (Barber).
237 S. Main St., Salt Lake, Mar. 2, '00.

My customers who have used Herpicide much prefer it to any other hair preparation. It has entirely cured recurring dandruff, and has cured several other cases of dandruff and falling hair.

MAX A. PETERS.
(Largest Barber Shop.)
Salt Lake, Feb. 25, '00.

At All Druggists Large Bottles \$1

Herpicide is perfectly delightful. Stops falling hair, prevents baldness. No toilet table complete without it.

Dandruff is a Germ Disease

Destroy the Cause You Remove the Effect

Kill the Dandruff Germ

WARNING!

The only hair preparation that claims to and that does kill the dandruff germ is Newbro's Herpicide. There is nothing "just as good," so don't let any one palm off some other preparation on you. The intelligent, respectable druggist never tries to "substitute." You can't cure dandruff unless you kill the germ; and there is nothing that will kill the dandruff germ but NEWBRO'S HERPICIDE.

DISASTERS OF A CENTURY

Record of Notable Catastrophes in the History of the Country.

GALVESTON'S COMPARED WITH OTHERS

Have Wrought by Tornadoes, Cyclones, Billiards, Fire, Pestilence and Earthquake—Some Forgotten Events.

The story of the wreck and ruin of Galveston and adjoining towns forms a new record in the history of American disasters. Not only is the loss of life and property greater; it is memorable in that it combined the two destructive elements of wind and water. Rarely are these elements combined, and never before have they wrought such havoc as marks the shores of Galveston bay.

Up to Saturday of a week ago the Johnstown disaster held the record for loss of life and property. On that occasion water confined by the massive dam of Lake Conemaugh was the destructive element. At 3 o'clock on the morning of May 31, 1889, the waters of the lake, swollen by continuous rains, burst their bounds and swept through the lumbering city. The loss of life in Johnstown is variously given by authorities at from 2,000 to 5,000. Most of the authorities put the loss of life at about 2,300. The exact number was never determined. Property loss all through the flooded valley was in round numbers, \$5,750,000. The known contributions to the Johnstown sufferers amounted to \$2,112,246.30, but in addition large sums were sent by private charity of which no record was made.

The loss of life at Galveston is now estimated at 6,000. Half of that number of bodies have been identified, and all accounts agree that thousands of unidentified bodies have been either buried where found, swept to sea or remain covered in the ruins of wrecked buildings. It is evident from present advices that the estimate of 6,000 is moderate. But, as in the case of Johnstown, many lives were lost in adjacent towns. Property loss in Galveston alone is estimated from \$10,000,000 to \$15,000,000, and \$5,000,000 will scarcely cover losses in the vicinity. To these Texas totals should be added property losses caused by storm in its remarkable sweep northward to the Missouri valley and along its mighty curve eastward over the lakes and out into the Atlantic. Fifteen lives were lost on Lake Erie and two in Chicago. Property damage on land and water cannot be determined owing to the wide sweep of the storm, but it will add at least \$1,000,000 and twenty-five lives to the appalling losses at the gulf.

Early Experiences.

The disaster of September 8 was the culmination of a series of destructive storms experienced by Texas this year. The flood in the Brazos valley and the bursting of the Austin dam. Very few lives were lost in the Brazos flood, as people had many hours' warning of its approach and got out of its way, but the property loss in crops, stock, etc. amounted to about \$2,500,000. Galveston suffered severely commercially from this disaster. The bursting of the Austin dam let down into a valley a volume of water thirty miles long, half a mile wide and fifty feet deep. The loss of life in Austin was about fifty, while there were large property losses in the valley.

In September, 1875, a similar storm swept the coast line of Texas. Indiana was literally washed out of existence, the water backed up in Galveston bay and pushed a "bore," or tidal wave, up Buffalo bayou,

sweeping its banks and tearing up the line of the Houston & Galveston railroad for miles. Telegraph communication was, of course, interrupted, and the loss of property and life could only be estimated and was never accurately known.

Again in 1893 a storm of equal power entered the same region, raising its ravages of an early time, although in the interval some protective work had been done by riprapping the sea front of Galveston island.

Plague and Fire.

The two calamities in our history surpassing that of Galveston are, in loss of life, the cholera epidemics of 1833 and 1849, and in property loss, the Chicago fire, October 8-9, 1871. In 1832-33 the Asiatic pestilence devastated New York, Albany, Philadelphia, Cincinnati, St. Louis and the south, numbering its victims by tens of thousands. In three weeks 3,400 persons fell victims to the plague in New York City. Severe as it was, it was far exceeded by the plague of 1849, which began in New Orleans in December, 1848, and almost decimated the metropolis. It spread as far north as St. Louis and Detroit and eastward to the Atlantic, turning every city into a vast charnel house. Historians say that half a million people perished from cholera that year.

The Chicago fire involved a property loss of \$200,000,000. The loss of life is given at 200, a very low figure. The fire burned over 2,124 acres of ground and along seventy-three miles of streets, destroying 17,450 buildings.

Remarkable among the disasters of the century is the New Madrid earthquake of 1811. This is accounted the greatest seismic convulsion experienced in the United States, far exceeding the California earthquakes of 1868 and 1869. The disturbance extended from the mouth of the Ohio river to St. Francis, a distance of 300 miles. The whole face of the country was changed by the upheaval. Dry land was converted into lakes and existing lakes drained. Huge fissures appeared in the earth, forests were uprooted and the current of the Mississippi river reversed for a day. The country was sparsely settled at the time and few lives were lost. Those who went through the experience had the scare of their lives.

A partial record of the tornadoes of this century, up to 1888, shows a total of 1,867, destroying property estimated at \$41,000,000.

The blizzards of January and March, 1858, were the most destructive of winter storms, destroying 182 lives and property valued at \$27,000,000.

The St. Louis tornado, May 27, 1896, caused property loss of \$20,000,000 and destroyed from 200 to 500 lives.

On April 27, May 26 and June 12, 1859, storms swept various portions of the middle west, being particularly destructive at Kirksville, Mo., Herman, Neb., Holland, Kan. and also in South Dakota, Iowa, Illinois and Wisconsin. Property loss by the three storms is estimated at \$7,000,000. One hundred and ten lives were lost.

Following is a brief record of other notable disasters:

1849—Adams county, Mississippi, 317 killed, 100 injured; loss, \$1,200,000.

1842—Adams county, Mississippi, 500 killed; great property loss.

May 16, 1874—By the bursting of the Mill river dam at Northampton, Mass., 141 lives were lost and thousands rendered homeless.

July 26, 1874—A cloudburst inundated Pittsburg and Allegheny City, drowning 220 persons.

1880—Harris, Stone, Webster and Christian counties, Missouri, 100 killed, 600 injured. 200 buildings destroyed; loss, \$1,000,000.

1880—Noculce county, Mississippi, twenty-two killed, seventy-two injured, fifty-five buildings destroyed; loss, \$100,000.

1880—Patton county, Texas, forty killed, eighty-three injured, forty-nine buildings destroyed.

1882—Henry and Saline counties, Missouri,

eight killed, fifty-three injured, 247 buildings destroyed; loss, \$300,000.

1883—Kemper, Coptah, Simpson, Newton and Lauderdale counties, Mississippi, fifty-one killed, 200 injured, 100 buildings destroyed; loss, \$300,000.

1883—Lard, Sharp and Clay counties, Arkansas, five killed, 162 injured, sixty buildings destroyed; loss, \$200,000.

1884—North and South Carolina, Mississippi, Georgia, Tennessee, Virginia, Kentucky and Illinois, 800 killed, 2,500 injured, 10,000 buildings destroyed. These storms constituted an unparalleled series of tornadoes, there being over sixty of them scattered over the territory after 10 o'clock the morning of February 9.

March 27, 1890—Ninety-five lives lost and 500 injured in cyclone that swept Louisville, Ky.

April 15, 1892—Floods along the Tombigbee river, in Mississippi, drowned 250 persons.

June 20, 1892—Breaking dam, flooded Oil City and Titusville, Pa., exploding oil tanks and causing the loss of 300 lives.

August 29 to 30, 1892—Storms along the Atlantic coast from Florida to Canada resulted in a loss of nearly 2,000 lives. Over fifty were lost along the New Jersey and Long Island coasts and 1,500 in the sea islands off South Carolina. Thirty thousand were rendered homeless.

July 5, 1893—Towns of Tara and Pomeroy, Ia., wiped out by tornado. One hundred lives lost.

October 3, 1893—Tropical storms swept through lower Louisiana and along Gulf coast. Two thousand two hundred and seventy-five lives lost and \$5,000,000 worth of property ruined.

September 25, 1894—West India hurricane swept over Florida. Twenty towns wiped out and over 100 lives lost.

April 25, 1895—Cyclone sweeps over Oklahoma, killing 100 people in the town of Guthrie.

May 15, 1896—Sherman, Tex., cyclone killed over 100 in the counties of Snyder and Denton.

September 15, 1898—Southern coast visited by West India hurricane; 200 killed and 30,000 rendered homeless.

Disasters in Other Lands.

Compared with the record of the old world, the United States has been singularly fortunate. With the exception of the cholera calamity, all others would not equal in destruction of life any of the notable disasters of Europe and Asia.

On April 17, 1421, a portion of Holland was inundated by the sea. 72 villages overwhelmed and 100,000 lives lost. A general inundation of Holland in 1530 caused the death of 400,000 persons.

An overflow of the Danube in 1513 destroyed 12,000 lives. Another overflow in 1579 destroyed the city of Szegedin in Hungary leaving only 331 houses out of 6,568 standing.

An earthquake at Yedo, Japan, in 1700 practically destroyed the city and 150,000 people. Another great earthquake occurred on the island in 1855 and a third on June 29, 1894. In 1855, 100,000 lives were lost and 30,000 buildings destroyed. The disturbance six years ago was a mild one; only 100 lives were lost.

Imperial records of China contain accounts of 372 floods in the empire since the Christian era, each affecting from 5,000,000 to 10,000,000. The most disastrous was the overflow of the Yellow river and its tributaries in 1871. The waters overflowed 140,000 square miles of territory, destroyed the farms of 5,000,000 people, and was followed in 1872 by famine and fever, by which 2,000,000 perished.

In August, 1891, a tidal wave swept over a portion of Japan, drowning 18,700 people and wrecking 5,243 houses.

In the autumn of 1875 the Indus and the Ganges rivers in India overflowed, 29,000 persons were drowned and 500,000 rendered homeless.

MUSIC.

Not the least interesting figure in connection with the Bellstedt concert is Mr. Louis Ballenberg, one of the best known and one of the cleverest managers of this country. He has been identified with the musical events of Cincinnati for a number of years and he was formerly with the Thomas orchestra. His presence can be observed at all of the concerts, and he acts as a musical censor for the band, listening attentively to the work from one place in the audience and then from another. After the concert he may be seen in close converse with Bellstedt, and one can easily imagine that he is discussing with the conductor the merits or demerits of some particular "chord."

He is a genius at organizing and it is a pity that such a man is not to be found in Omaha permanently. He would be a power for the rebuilding of music in the community. His art ideals are of the highest and his plans are all thought out very carefully. Had the committee handed over to him the entire charge of the program for the concert he would no doubt have assumed the responsibility of getting them out in good shape. As to last week's analytical notes, the less said about their bungled condition the better for all concerned.

And we are to have a ragtime concert. I had a talk with Mr. Sanborn, chairman of the music committee of the festival, and the ground taken for the giving of such a concert is one that cannot seriously be objected to by the musical fraternity. Mr. Sanborn practically said: "We have proved the success of the classic night and the light opera night, the German night, the Italian night, and the descriptive night. These special nights have been marked by good audiences. Now we have heard a great deal about this 'ragtime' and they tell me that hosts of people want it. If they do they should get it, for these concerts are intended as a popular amusement, rather than an exclusive one. We thought it would be a good idea to give the thing a fair show and ascertain whether or not the people want 'ragtime' badly enough to come out and pay for it. We have advertised this novelty extensively and the receipts at the box office Monday night will tell the tale."

Without casting any reflections on this projected concert, and without criticising an event before it occurs, it does seem that a few words about ragtime should not be out of place. Readers of the musical column of this paper are doubtless aware of my sentiments regarding that class of music which, when one hears it, makes him think that the composer stuttered when he wrote it.

I fully expect to hear the "Holy City" sung with a ragtime accompaniment at some of the theaters this season. Why not? Last year a man whose physical appearance prompted one to think that he could have earned a good living at a blacksmith shop had the effrontery to sit at a piano on the stage of one of our best theaters and play the Mendelssohn "Wedding March" in that disjointed, knock-kneed, incoherent style which seems to please some persons. If the "Wedding March" in ragtime is to be taken as a suggestion of the blessed state, it is no wonder that bachelors are numerous.

The blacked-dance "pussion" who perpetrates a song and dance about nonsensical vulgarities, with no stage ability, no vocal ability whatever, not even a pleasing natural voice, just a pair of legs which are twisted, turned, and shuffled, is a disgrace to any dramatic house, or any place designed for respectable entertain-

ments, but the dear people must have them, say the managers. Is it true? Why should not such things be confined to certain halls and other places where in the language of the street, "everything goes."

How the people will sit and applaud such lack-lustre "artists" (perish the name) is more than one can understand, but they do it. Where is the fault?

I have been asked many times what I thought of the introduction of sacred songs on the vaudeville stage. Clergymen have casually mentioned the subject to me in conversation, and managers have said in a tone of triumph, "Now, will you be good. Look at what vaudeville is doing to educate the public. What do you think of the 'Holy City' this week?" There is but little to be said on this subject, and it occurs to me that the singing of the sacred song, with proper surroundings, is all right. The "turn" must be a profitable one, for so many people are using it. Now the objection to the performance is that of inconsistency. Such a song is likely to be followed by a double-shuffle, or a group of tumblers, or Scotch-whiskered pair of Irishmen, do ye mind, who wear English cut clothes and speak with a New York Irish accent, the like of which was never heard in the Emerald Isle. If that song is a success, if the act is a paying one, why not let it close the performance. Then the audience would go away with a clean taste, and perchance some missionary work might be done.

Mr. Will Godso, a well known young baritone, who now resides in Chicago, told me last week of the success attained by the "Girl with the Auburn Hair" in this class of musical subjects. He says that she has a wonderfully sympathetic voice, and she sings the songs of the soul in such a tender way that she captures her audiences, while her singing had won the hearts of the musical people who find little to amuse them in a vaudeville show, on account of her naturally beautiful voice and her studied tone-production and tone-coloring.

A letter has been received at this office stating that Mr. Max Baumbuster will soon open a studio here as a violin teacher. I have not heard him play, but he is highly endorsed.

Mrs. Dollie Rathbun-Chester has sung for the people of All Saints' and has been fortunate in securing the position of soprano soloist at that church. Mrs. Chester will be congratulated upon this engagement, inasmuch as she received it purely on the ground of merit, and not through any church influence. Her voice is well adapted to the work of a good choir, where she will be a tower of strength in encouraging the younger singers, and her winning manner will secure for her firm friends in the choir and in the congregation. The people of All Saints' church are fortunate in finding such a singer available.

Miss Bella Robinson has returned from Denver.

The friends of lanes—and they are legion—will be glad to know that she closed her season at Atlantic City last week in a blaze of glory. The band will now go on tour.

A new light has dawned upon the musical horizon of Omaha, in the person of Mrs. Dr. Teal. Mrs. Teal has a very sympathetic voice of good quality and considerable training and she will find a warm reception awaiting her in the appreciative town of Omaha. She is full of musical temperament and ought to prove a marked success.

The following sketches of Bellstedt's concert may prove interesting.

Overture, "Flying Dutchman."

Wagner.

The overture characterizes the person

and the situations of the music drama and introduces leading themes representative, in turn, of the "Curse," resting upon the Dutchman, "The Flying Dutchman," the message of the Angel of Mercy, "The Dutchman," "The Song of the Fallers in the Snow."

The plot is briefly as follows: A Dutch captain having been overboard by the devil's bidding a mighty oath, he was compelled to keep on sailing forever, unless he could find a woman whose love would save him from eternal doom. He puts into a port where he meets Daland, another captain, and grows fond of his daughter, Senta. Senta is betrothed to the Dutchman and Daland's daughter. She is already betrothed to Erik, whose love for her does not exceed her sense of duty, in that she feels that she must save the man whose love would save her from eternal doom. He puts Erik upbraids her for her faithless deed, and she also forsakes him. She decides to be true to her first love, the Dutchman, and she goes to the Dutchman's ship, where she is seen by Erik. He sees her, rushes to a cliff and hurls himself into the sea, vowing to be constant to the Dutchman unto death. The phantom vessel sinks immediately. The sea rises high and sinks back in a sudden calm, on the distance the form of the woman, Senta, is seen, the message of Peace and of the Dutchman's death, seen rising from the sunset sea and soaring upward.

Die Meistersinger.

Wagner.

The plan of the opera is founded on the old mastership system, in which the candidate for a high position of a master-singer.

The overture is full of German color of the medieval times—pompe, stirring, sentimental and joyously heroic. Two of which suggest the pompous and the joyous of the medieval times. The joyous of the medieval times, the joyous of the medieval times, the joyous of the medieval times.

The heavy opening chords suggest the first thought (the master) showing well their dignity, their conservatism and their devotion to the old.

Then comes the beautiful theme of "Singing Love," in which the singer, the throwing in the breeze of the banner of the great David playing upon a lute, in rich, full chords of satisfied loyalty to tradition.

It is heard a theme similar to a section of the "Prelude," a beautiful cantata heard in the opera, which is to carry off the prize. An old and a young man, the prize theme, and a characteristic phrase of dry humor at the character of the overture.

The Unfinished Symphony.

Schubert.

First Movement.—The allegro in the opening part of the work calls forth attention from the orchestra, and is given off by the basses. A melodious theme follows, in which the bass is heard in conjunction with the strings, and the whole is given off by the strings, while a somewhat agitated accompaniment is noticed.

After this theme has been developed somewhat, the fascinating melody of the strings is again heard, and in various positions. As the climax develops the first part of the movement in an apparent struggle between hopeful happiness and passionate despondency.

The second part of the allegro is marked by the wonderfully striking variation of the strings, and the whole is given off by the strings, and the whole is given off by the strings, and the whole is given off by the strings.

It is strange that Schubert never finished this beautiful symphony. It would seem that he had plenty of time, inasmuch as the score is dated October 20, 1828, and the composer did not die until November, 1828.

Les Preludes.

Liszt.

"What is our life but a succession of preludes to that unknown song whose solemn note is sounded by death? Love is the enchanted dawn of every heart, but what mortal is there who whose first joy and happiness does not break some storm, dimpling with its joy the breath his fanciful dreams, and shattering his airy? What soil thus cruelly wounded does not at times try to warm away the recollection of such storms in the solitude of country life? And yet man, it seems, is not able to bear the largest rest on nature's bosom, and when the trumpet sounds the bugle of danger he hurries to join his comrades to arms. He rushes into the thickest of the fight and would the gates of hell be opened he would find himself in the midst of the infernal fire."

The above quotation from the "Medita-

tions" of Lamartine serves as a text for Liszt's famous "Symphonic Poem," "The Prelude." One must bear in mind that the work shows the development of the work, and what beauty of effect can be produced by the changing of the rhythm (and in other ways) of a comparatively simple progression in the common form, though in that it is continuous and not divided into formal movements, the same themes occurring throughout the entire composition.

The principal theme in the opening stanzas is undoubtedly intended to give expression to the solemn fate, though in that it is continuous and not divided into formal movements, the same themes occurring throughout the entire composition.

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Vorspiel to "Lohengrin."

Wagner.

The Vorspiel, or prelude, to the opera, takes for its subject the mystical descent of the Holy Grail, or the sacred chalice, in which the Savior's blood was received by people of Arlesheim, and the chalice, or Grail, motif, therefore, is the key to the entire work.

The delicious harmonies which, starting as it were in the furthest heaven, descend to earth, grow in warmth and richness and in beauty of color, and the gradual development of the eyes of mankind in a glory impossible to describe, and then die away in gradually decreasing strains of harmony as the angels bearing the holy vessel return to the celestial realms.

Polacca Brillante.

Adapted for piano and orchestra by Franz Liszt. The Polacca is synonymous with the Polonaise, and was originally a Polish dance, and was originally and consequently given to majestic broad movements for court occasions. The tempo has changed to a slightly fast waltz. The syncopated rhythm is the chief attraction by construction. Liszt's wonderful facility of expanding the effect of a musical idea, and the assistance of the orchestra, is well known in this particular instance by the brilliant and effective construction in consideration of the cooperation of the orchestra, and utilized for that purpose by Liszt. The solemnity of the opening prayer gives place to a vivid battle scene in which constantly recurring strains of La Marseillaise tell of French victories, finally culminating in the capture of Moscow. The historic burning of the city (pictured by a grand union for all the instruments) follows and is immediately succeeded by a hymn of national thanksgiving, the whole ending with the Russian hymn "God Save the Czar."

Capriccio Italien.

Liszt.

The Capriccio is the same word in Italian as the word "capricious." The capriccio is not, strictly speaking, a term indicative of form, but rather a suggestion of the originality and unconventionality of the composition. "Capriccios" was undoubtedly one of the great successes of Liszt's Italian compositions. He died in 1883.

He love for Italy, its people and its music is evidenced by the law of attraction for operas and that love shows itself in his great love for the southern repertoire, and is displayed in the composition above mentioned.

THOMAS J. KELLY.

Miss Julia Olier has resumed teaching piano at 512 Karbach block.

Francis Potter's mandolin and guitar school opens September 24.

Madame Muensterfering, pianoforte studio, 129 N. Twenty-sixth.

Clara Barton in the South.

NEW ORLEANS, Sept. 15.—Miss Clara Barton, president of the Red Cross society, arrived in the city today accompanied by her staff. She will go on the evening train to Houston.