

he loves to ride. No caravans, no personally conducted dromedary parties for him. He isn't going to make his camel hump itself for the sake of getting society. So the man who wants a new party wants to have it to himself, unless he is a discharged politician who hopes to get his job back. The ideal party for a person who simply wants to express himself, and has no fevered yearning to accomplish anything or engrave himself upon public opinion or the times, consists of one person only, and that person has a comfortable monopoly and is in no danger of being crowded."

THE EDITOR

THE PRESS AND THE STATE.

C. J. Bowby, of the Crete Democrat, doesn't think there is any danger of N. S. Harwood "flopping" back to the republican party.

A remark by the Papillion Times, quoted and commented on by the Butler County Press, gives the World-Herald an opportunity to defend Omaha against the charge of indifference to the people of the state, i. e., the "country yokels." The World-Herald asks the people of Omaha to "make every possible effort to wipe out prejudices."

Ross Hammond says: "The most cogent reason why the Nebraska delegation to the St. Louis convention should vote for McKinley lies in the fact that an overwhelming majority of the republicans of this state are strong in the belief that McKinley should be the nominee of the party."

"Mr. Cady is not and never has been

a candidate for the gubernatorial nomination," says the St. Paul Republican which is published in Mr. Cady's home

F. L. Whedon, editor of the Kearney Democrat:

"Since Judge Edgar Howard has said that Rosewater is frequently taken as our twin brother we have resented this mean insinuation by having freckles painted on our nose and otherwise altering our complexion to look like Tim Sedgwick. We don't care how ornery we look so long as we resemble somebody who has a few friends on earth."

A. C. Wright, of Elmwood, Neb., one of the bright young republicans of Cass county, is a candidate for delegate-at-large to the St. Louis convention. Mr. Wright performed good work for the republican state central committee in 1894 and is now state organizer for the Nebraska State Republican league.—Hastings Republican.

The Crete Herald says it is good to know that the state G. A. R. reunion will be held so near as Lincoln the next five years; but it thinks Lincoln secured the prize in a discreditable manner. Says the Herald: "Her ability to marshal sufficient votes to defeat Hastings can be attributed to nothing else than the issuance of free transportation to the encampment for all her supporters asking it."

Louis Helmer, who has a residence of twenty-seven years in Lancaster county to his credit, may be brought out by Saunders county as a candidate for state treasurer, according to the Wahoo Wasp. Mr. Helmer lives in Valparaiso.

It is the opinion of the Firth Graphic that Bud Lindsey is "the best man so far spoken of as a delegate to the national convention from this district."

IN RELATED KEYS

HERBERT BATES

It is no longer necessary to say that the Sunday "music-services" are well attended. Everybody knows that, for everybody goes. The program last Sunday was very varied. Perhaps the Nocturno, by Beyer, was the least conspicuous number, though it was by no means mediocre. The leading number for the quartet was the Mozart Allegro vivace in G major. It has been heard before, and improves on acquaintance, especially in the capricious little subject with which it ends. There is one dainty passage, too, that rather reminds one of Schubert's "Moment Musical." The quartet showed unusual finish and delicacy in this, more than in the Beyer Nocturne, with which they seemed less familiar. Spohr's Adagio and Scherzo have power, particularly the latter, which took all the impetuous license of the scherzo. Godard's Gazonetta, played by Mr. August Hagenow, seemed, though sweet, rather insipid. This was not Mr. Hagenow's fault, for he played in better form than usual, and this piece called, more than some others, for the command of technique. One of the most striking numbers was the Bile's Silesian songs, —played by Miss Ensign and Miss Hagenow—very sweet, yet with an unfamiliar tone, a hint of strange lands. It is striking, this tone of the Volkslied, the tone of the music and the ballads of a primitive people. It is something our own people cannot give us. We must go back, each of us, to the home of his race, and seek it there. The minuet, from the military symphony, made a brilliant close.

The vocal soloist was Mr. Seamark. He sang the music that he can best render, music of a type distinctly Anglican. Mr. Seamark has a remarkably smooth voice, capable of tones excellently sustained. This fits him peculiarly for the music that is sung in connection with the Episcopal music, with the Established Music of England. That

this exists, there is no doubt. There is not only a peculiar tone to Anglican music, there is an Anglican way of singing any religious music, extended even, now and then, to music not religious. Sullivan's well known "Lost Chord" calls for this peculiar tone, a tone of cold elevated sweetness. And in rendering it with this, Mr. Seamark was very successful. More diminuendo where the song "faded away into silence" would have improved the effect.

With regard to this song, the "Lost Chord," I see that some writer has been ridiculing the poet who wrote it, on the ground that this marvelous chord was not exactly practicable. The poem does show rather a vague conception of harmony. A single chord can hardly say much in itself. Still, the fancy is pretty, and evidently not too musical for Sir Arthur to set to music.

The concert of the Philharmonic orchestra drew a large, though rather undiscriminating audience. The program was good, with much strong music, and a little of another sort, intended, evidently, as a sop to the people who talked through the better numbers. The work of the orchestra, making due allowance for the difficulty of getting frequent full rehearsals, and for the comparative inexperience of many of the players, was remarkable. The precision of attack was excellent for amateurs, and the instruments were well in tune.

The opening number, Auber's Massaniello overture, though light, was brilliant and effective, with much variety, perhaps with too much for unified effect. The orchestra seemed to catch the spirit of it. The Bridal Chorus and the Sestet from "Lucia di Lammermoor," made a couple somewhat ill-mated. Both were played with remarkably flowing tone, the brass doing work particularly delicate. Dvorak's Slavonic dances were the most original orchestral number. The rhythm was marked with Slavonic abruptness. The first had

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