

trifling incident in the public estimation. There will be no \$400,000 crown to be placed on his head, and there will be no possibility of crushing the life out of 4,000 people or out of one

person. And the new ruler will not make any proclamation giving freedom to his subjects. For he will take his place at the head of the freest people on earth.

THE EDITOR.

MUSICAL MENTION

JOHN RANDOLPH

The past week has been one of much activity in musical circles in Lincoln. On Friday, May 29, Mrs. Will Owen Jones gave a "Twilight Recital" to a small audience of invited guests. I wish to express my hearty appreciation of what was to me a novel and delightful function. The parlors of Mrs. Jones' house were faintly lighted, the piano and player being just visible in the subdued light, and an atmosphere of rest and color seemed to pervade and prevail. In keeping with the color scheme was the program of piano forte compositions played by Mrs. Jones. While the element of contrast was not lacking, the general character of the music was dreamy, melancholy, tender, caressing, rather than bold and impassioned. The piano seemed to say, "No! those gayer airs are for the day—let us rest and dream a while in the twilight." I know one tired musician at least who was rested and comforted by the untheatrical little concert. The program comprised the slow movements from two Beethoven Sonatas, a number from Grieg's "Peer Gynt" Suite, the Mosskowsky "Serenata," a Paderewski "Melody" three numbers from Chopin, including the "Andante Spianato," besides the Wagner-Brassin "Magic Fire Music." It is needless to say that Mrs. Jones' technique was ample for the requirement made upon it, and if I may say so, it seemed to me that the essentially feminine character of her playing is better adapted to poetic than to impassioned interpretation, and that her program was wisely chosen. Be that as it may, I have rarely spent an hour more pleasantly.

On Tuesday evening, June 2, Mr. A. A. Hadley gave an organ recital at St. Paul's Methodist Episcopal church. He was assisted by Miss Marie Hoover and by the rarely heard Mr. William Lamprecht.

Mr. Hadley is an organ player whose technique is admirably clean and exact, and when I say this every organist will realize that this is high praise. The organ is not an easy instrument to play, but its very defects as well as its strength make it a deceptive one. The difficulty of accenting notes or chords, the possibility of sustaining without accent much much longer than is possible on the pianoforte, the temptations of the swell pedal and of tricky registration render it possible for a mediocre player to attain certain effects which impress the multitude. Consequently the average audience do not always appreciate so straightforward and artistic a performance as was that of Mr. Hadley. The following program was presented: Sonata in C Minor (first movement)

- Gullmant
 - Pastorale in F.....Whitting
 - Meditation on First Prelude.....
 - Bach-Gounod
 - Organ, Piano and Violin.
 - Tocatto and Fugue in D minor...Bach
 - Serenade for Piano and Organ...Widor
 - Air of Louis XIII.....Ghys-Lott
 - Cradle Song.....Spinney
 - Minuetto.....Boccherini
 - Melody.....Smith-Lott
 - Gavotte.....Ellenberg-Hadley
 - Intermezzo from "Cavalleria Rus-
 - ticana".....Mascagni
 - Organ, Piano and Violin.
 - March in B flat.....Bendel-Hadley
- Miss Hoover gave admirable assistance in the accompaniments. Mr. Lamprecht's playing was so musical and of such beauty of tone as to make more decided the desire to hear him oftener. The now somewhat hackneyed Gounod "Meditation" on the first prelude of Bach was delivered with charming expression.

On Wednesday evening Mrs. Lola Wix Sutton gave a pianoforte recital for graduation at the university school of music. A very ambitious program was attempted, beginning with the allegro movement of the famous "Emperor Concerto" of Beethoven, "enriched" (I believe that is now the proper word) by a second piano part interpreted by Miss Emily Perkins, and by the assistance of the Philharmonic orchestra. The remainder of

the program consisted of more modern but not less difficult compositions, several of which were by our younger American composers, MacDowell and Nevin.

It is only fair to Mrs. Sutton to say that she acquitted herself more than creditably in a program of extremely difficult compositions. The lady is a pupil of Mr. Willard Kimball.

I heard Mrs. P. V. M. Raymond's chorus in one of the final rehearsals for the performance of Handel's "Messiah" to be given next Tuesday evening at the Lansing theatre. The chorus, though not very large, was reasonably firm in attack and the magnificent music which never grows old to me was given with precision and energy. The solo parts are not yet announced, although I believe that Mr. Seemark is to sing the tenor, and Miss Eugenia Getner, a new comer in this kind of work, the contralto solos.

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First publication May 20. Notice of foreclosure of chattel mortgage by sale of mortgaged property.

Whereas, On the 7th day of March, 1894, C. C. Clemens executed and delivered to Lew Marshall a certain chattel mortgage conveying one "Turnbull" lumber box farm wagon to secure the payment of one certain promissory note for \$12.50 by C. C. Clemens, executed on the 7th day of March, 1894, due May 7, 1894, said mortgage being filed of record with the county clerk of Lancaster county, Nebraska, May 23, 1894, and demand having been made and payment refused, notice is hereby given that I will sell the above described property at public sale to the highest bidder, said sale to take place at 1234 U street at 10 a. m., Tuesday, June 23, 1894. LEW MARSHALL. June 20.

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