

- Miss Abbie Beardsky,
- " Hattie Francis,
- " Louise Francis,
- " Ellen Gibson,
- " Henrietta Hammond,
- " Rachel Jackson,
- " Jessie Lansing,
- " May Lawrence,
- " Mary Loughridge,
- " Fay Riseley,
- " Anna Spurck,
- " Jessie Spurck,
- " Lillian Stone,
- " Lulu Sumner,
- " Rose Thorne,
- " Vanderbeck,
- " Clara Weaver,
- " Joy Webster,
- " Luca Wit'e.

- Messrs. F. A. Andrewe,
- " M. B. Cheney,
- " R. A. Clark,
- " J. W. Francis,
- " E. A. Gerrard,
- " H. W. Jorgenson,
- " D. W. Lehmer,
- " J. R. Martin,
- " A. F. Oeder,
- " Chas. Ramsdell,
- " M. A. Stone,
- " F. W. Taylor,
- " R. P. Teele.

SOLOISTS.

Soprano—Mrs. R. H. Holyoke.  
 Contralto—Miss Hattie Becker,  
 Tenor—Mr. Joergen Albers.  
 Admirable as has been the work of Mrs. P. V. M. Raymond as choirmaster, it is only fair to say that her activity in a musical way has not been confined to this department of work. As an organist she has always stood in Lincoln for what is most dignified and aristocratic—for technical ability of a high order and for thorough musicianship. From time to time she has given organ recital and solo numbers upon the king of instruments—and a musician need only glance at the programs to discover the taste and ability necessary for their intelligent interpretation. Moreover Mrs. Raymond has been the moving spirit in the May festivals which have made Lincoln notable in the past, and her name is associated with various educational gatherings in this state and elsewhere, at which she has directed choral bodies. A prophet proverbially is not without honor save in his own country, but I am glad to believe that the valuable work of this lady as teacher, as organist, as choirmaster, as director of orchestra and chorus, have made a definite impress upon the life of Lincoln and of Nebraska and that her friends and fellow townsmen understand and appreciate a part at least of what she has done. The city of Lincoln and the church of which she is organist are to be congratulated upon the possession of so capable a musician, one whose efforts are always unselfishly directed toward the advancement of art and education.

I give below the program of the Camille Urso concert to be given at the Lansing theatre March 5th:  
 Under the Management of Mr. Frederic Luere.

- PROGRAMME.
1. Piano solo—Hungarian Rhapsody.....Liszt  
 Mr. Geo. H. Wesley.
  2. Songs—(a) Du bist die Ruh.....Schubert  
 (b) In Springtime.....Fesca  
 Mr. Edwin Douglass.
  3. Aria—from Linda di Chamounix,  
 .....Donizetti  
 Miss Minnie Methot.
  4. Grand Caprice de Concert.....  
 .....Ernest Guirand  
 Andante, Allegro Appassionato.  
 Madame Camilla Urso.
  5. Piano solo—Ballad.....Chopin  
 Mr. Geo. H. Wesley.
  6. Duet, (Soprano and Tenor)—  
 "Charity".....Faure  
 Miss Methot and Mr. Douglass.

7. Violin solo—Rever'e...Vieuxtemps  
 Madame Camilla Urso.
8. Tenor aria—M'Appari—from  
 Martha.....Flotow  
 Mr. Edwin Douglass.
9. Songs—(a) Sans toi...Guy D'Hardelot  
 (b) O' sorrow, O' sweetness  
 .....Tchaikowski  
 Miss Minnie Methot.
10. Violin solo—The Witches'  
 Dance.....Paganini  
 Madame Camilla Urso.
11. Duet—Magd' ein nim dich in  
 Acht, (Maiden Beware).....  
 .....George Pittrich  
 Miss Methot and Mr. Douglass.

I had the pleasure recently of hearing at the Nebraska conservatory of music what is called the "Symphony Orchestral Organ," of which Mr. Hadley, the well known organist and teacher, is the happy possessor. The instrument can be played like an ordinary reed organ or can be fed rolls of perforated paper which it digests and gives out as links of pure music undefiled. The player in this case simply works the pedals and supplies the registration by pulling out and pushing in the stops. A variety of effects are possible and despite the somewhat mechanical construction of the instrument and its photographic accuracy of reproduction I consider it interesting and probably useful.

It seemed to me better adapted for reproducing orchestral works such as the overtures to "Tannhauser" and "Zampa" than to the reproduction of solos for piano or organ, although even in these the effect was often very good.

"The National Flower," an operetta, was given at the Lansing theatre on Thursday, February 24. The amiable recorder of musical events, genuine and alleged, is sometimes put to it to find terms of description which will be truthful and yet not bring down upon his head the wrath of amateurs, who wish to be praised as professionals and yet receive none of the adverse criticism professionals must be prepared to accept. Moreover, the friendly recorder of these events must by no means omit the name and standing of every performer who has even a very small part to perform. Upon the whole it seems to me that the criticism of these amateur performances should be left to parents of the various small children who star in the cast, and to the "steady company" of charming maidens who display histrionic and vocal abilities. Confirmed old bachelors of bilious temperament should be excluded and nothing should interfere with the rapturous chorus of praise from delighted friends and relations.

I am compelled to state that the music and plot of this operetta are beneath criticism. The music sounds like secular "Gospel Hymns," the plot is very thin indeed, and was made more so by the introduction of a third act, which "has nothing to do with the case." In fact the whole performance would have better been compressed into two acts of one half hour's duration each. With apologies for this frank expression of a not at all authoritative opinion, I would retrieve myself if possible by saying that the performance of individuals was in many cases clever and even talented. Vocally, Miss Maude Oakley and Miss Agnes Sewell deserves especial mention, and both were equal to the not very arduous histrionic demands of the play. Other solo parts were taken acceptably by Misses Eleanor Raymond, Alice Righter and Grace Reynolds, and by Messrs. Tuttle, Norton, Walsh, Barnes and Streight. Miss Olive Latta, her splendid beauty slightly obscured by an antique costume, in which a black Dolman, silk mitts and Trilby hat were plainly

visible to the naked eye. Miss Miner fearfully and wonderfully arrayed, furnished fun as two old maids, whose connection with the play was scarcely evident. Mr. Rob Manley sang a comic "topical" song abounding in references to Burlington Beach, et al., with pleasing voice and a broad grin. "Little Fairy Herzog" and little Henry Burnham were interesting and funny in a childish way, but the fun had its pathetic side to anyone who realizes that such forced tone production is absolutely ruinous to childish voices. To me the most pleasing things in the operetta were, besides the singing of Misses Oakley and Sewell, the chorus of boy "weeds" who had apparently been carefully trained by Mr. H. J. W. Seemark, who directed the orchestra with skill and certainty. The choruses were tunefully sung, and the same old mathematical gymnasium exhibition marching was gone through with by performers and endured by the audience with remarkable fortitude, and certainly the beauty of the performers was some excuse.

Dr. Wolcott appeared as "Uncle Sam" who settles the vexed question as to the national flower—or shall I say flour?

On Friday evening, February 19th, the play of "Macbeth" was given at the Lincoln Normal school under the direction of Mr. Sutton, teacher of elocution at that institution.

The incidental music (some of which was written by the Norwegian composer Grieg) was given by August Hagenow and Mrs. Sutton pianist. The play itself was almost too heavy for the forces which gave it, but they deserve credit for an ambitious attempt to perform, with limited scenery and partly improvised costumes, so dignified a work. The part of "Lady Macbeth" was played by Miss Sutton; the title role was taken by Mr. Sutton.

The chorus of the matinee musicale, under the direction of Mrs. P. V. M. Raymond, are preparing a pretty cantata called "The Fishermaidens," to be given in the early spring.

The following program was given by the Matinee Musical, with the exception of Mrs. Lippincott and Mrs. Sanderson who were ill. Their places were taken by Mrs. Campbell and Mrs. Holyoke.

Matinee Musicale—American Program:

- "My country 'tis of thee,  
 Sweet land of liberty."
- Current Events—Miss Maud Risser  
 Miss Bessie Turner, Mrs. J. W. Winger
- 1. American Choral Societies and their  
 Conductors, and American Composers—  
 Mrs. E. H. Barbour.
- 2. Indian Songs—Mrs. D. M. Butler.
- 3. "Love Me If I Live," Arthur Foote  
 —Miss Sallie Furnas.
- 4. Country Dance, op. 6, Nevins—Mrs.  
 Holm, Miss Odell.
- 5. "My Sweetheart and I," Mrs. H. H.  
 A. Beach—Mrs. C. E. Sanderson.
- 6. "Silver Spring," op. 6, William Ma-  
 son—Minnie Rothschild Herzog.
- 7. (a) "The Making of the Hay," Wil-  
 son G. Smith; (b) "An Irish Love Song,"  
 Margaret R. Lang—Mrs. John Doane.
- 8. The Brooklet, Winter, Hungarian  
 Study—McDowell—Miss Schofield.
- 9. Fear Ye Not, O Israel, Dudley  
 Buck—Mrs. C. S. Lippincott; accom-  
 panist, Miss Harriet Reynolds.

Club rooms, Twelfth and M streets,  
 February 22nd, 1897.

"No catgut could swoon out so much  
 of soul."

The little boy with heavy hair, hang-  
 ing darkly, smooth as water, round his  
 face, played Weiniawski's concerto in  
 D, "grieving by minors like the cushat-  
 dove" (Browning, "Red Cotton Night-  
 Cap Country"), and made us dissatisfied

with all that was to follow. Huber-  
 mann is quite enough for one concert.  
 We should be allowed to go away with  
 our still startled eyes full of the little  
 drooping figure in the loose white blouse,  
 with his small, tired shoulders and un-  
 earthly face. No greater argument in  
 favor of miracles was ever created  
 than this elfin boy, with his goblin in-  
 strument and his fabulous hands. The  
 Biblical fish stores about Jonah, or the  
 miraculous draught are tamely ver-sim-  
 ilar beside him. No one will ever doubt  
 the raising of the dead, or the crossing  
 of the Red Sea, who has with his ears  
 heard Hubermann play "A la Zingara"  
 or the "Allegro Moderato," by Weiniawski,  
 in D minor. Everything is true. Every-  
 thing is possible; the im-  
 possible especially so.

There is a humble dresser behind the  
 scenes at the Metropolitan opera house,  
 whose name is Alfonso. He lives in an  
 atmosphere of grease-pots and rouge.  
 He brushes out the beards of fathers,  
 he hangs up the crowns of kings, he  
 takes off the boots of gods.

"Tieni, Alfonso," said Castelmario on  
 the fateful Wednesday night, before  
 going out to make his last bow to the  
 world, "keep this for me." And the  
 old singer, who had no one to take care  
 of him or his affairs, no one to save his  
 money or to give it to, handed Alfonso  
 his pocketbook with \$2,000 in it.

They brought him back to his dress-  
 ing room, awful in his foolish clothes,  
 with his motionless, painted face. The  
 police asked for the keys of his trunks  
 and for his watch. Alfonso showed  
 where they were kept. Then he took  
 the pocketbook that none but he knew  
 of from his breast and said: "Ecco.  
 There is a great deal of money in it."

There was \$2,000, 10,000 francs! Only  
 Alfonso and his brother exiles knew  
 what 10,000 francs mean to a "Dago"  
 working for his living in America. Only  
 Alfonso and his brother exiles know  
 how much sunshine and seashine and  
 warmth and blessed far niente in a little  
 house at Marechaire 10,000 francs will  
 buy. Alfonso gave up the money, un-  
 asked and unquestioned. Good luck to  
 Alfonso. Town Topics.

The Crescent Dining Hall, 1215 M st.,  
 is attracting the best trade in the city  
 by its excellent table and service.

Members of the legislature say the  
 Annex is the best place to feed. Try it  
 and be convinced that the lawmakers  
 know a good thing when they taste it.

(First publication Feb. 27)  
 NOTICE.

20-68. Tavender vs. Field.  
 To Anna C. Philpott, non-resident de-  
 fendant.

You are hereby notified that on Janu-  
 ary 25th, 1897, Harriet Tavender, Sophia  
 Tavender, Walter J. Tavender, John F.  
 Maynard and Dennis T. Kelley, ex-  
 ecutors of the last will and testa-  
 ment of Joshua Tavender, deceased,  
 as plaintiffs, began an action  
 against you and other defendants in the  
 district court of Lancaster County, Ne-  
 braska, the object of which is to fore-  
 close a certain mortgage on the follow-  
 ing land in said county, to-wit: Lot  
 number 3, in block number 3, in Field &  
 Harrison's Addition to the city of Lin-  
 coln, made by Allen W. Field and May  
 B. Field to the Lombard Investment  
 Company, dated May 1st, 1888, to secure  
 the payment of a promissory note of said  
 Allen W. Field and May B. Field to said  
 The Lombard Investment Company for  
 \$700, on which there is now due \$763.10,  
 with interest from May 1st, 1896, at ten  
 per cent per annum pursuant to  
 coupons.

Plaintiffs pray for decree of foreclosure  
 and sale of said land to satisfy said liens  
 as aforesaid or deficiency judgment and  
 general relief.

You are required to answer plaintiff's  
 petition on or before the fifth day of  
 April, 1897.

HARRIET TAVENDER, et al., executors,  
 etc., Plaintiffs.  
 By S. L. Geithardt, Attorney.