

MUSICAL MENTION.

The second May Festival of the Matinee Musicale opened on Tuesday evening at the Oliver with an operatic program composed largely of vocal and instrumental numbers from the standard operas. Numerous songs at both the afternoon and evening performances celebrated the charms of spring with its love, flowers and birds, but neglected its chief spring blessing, the rain. This was bounteously supplied by nature throughout the festival. The audience, though not large at the first two concerts, was sympathetic and warmly appreciative of the excellent programs. Mrs. Will Owen Jones was the only Lincoln soloist who appeared Wednesday evening, and the exquisite and artistic finish of her piano numbers elicited the greatest praise from the visitors. Miss Nora Babbit of Creston sang the difficult aria from the "Barber of Seville," and also supplied another number at short notice. Miss Babbit is remembered as a young singer whose clear sweet voice was thoroughly enjoyed at last year's festival. Mrs. Cameron of Omaha came unheralded and took the audience by storm. Her winning personality aroused as great interest as her beautiful voice. She is a young singer with few years' vocal training. Her execution is not faultless, but the sweetness and charm of her voice ensures her a popularity. She responded to a double encore.

The concerted work was very fine. The blending of the voices in the quartet of Lincoln ladies, and of the strings in the "Othello" number, left nothing to be desired.

Miss May Rees of Hastings showed a gain of interpretative skill in her violin numbers.

The Omaha chorus of fifty ladies directed by Mrs. Cotton was heard with the greatest interest. The two numbers given showed the fine training received from the director and the excellent quality of the voices.

In the inspiring closing number, the "Pilgrim's chorus," the Lincoln chorus was strengthened by individual singers and choruses from Omaha, Fremont, Grand Island, Crete, Wahoo and Hastings. The Philharmonic string orchestra added to the beauty of this number. Mrs. Raymond was presented with beautiful roses at its close as a graceful token of the appreciation of the chorus. The program in full was as follows:

"Greeting to Spring," Strauss-Wilson; Mrs. Mark Woods, Mrs. R. A. Holyoke, Miss Grace Reynolds, Mrs. D. A. Campbell.

"Berceuse," Chopin; "Fire Charm" (Die Walkure), Wagner-Brassin; Mrs. Will Owen Jones.

"Sunset," Dudley Buck; Miss Nora Babbit, Creston, Ia.

Ninth Concerto, op. 104, de Beriot; Miss May Rees, Hastings.

"Una voce poco fa" ("The Barber of Seville"), Rossini; Miss Babbitt. Spinning song, Wagner.

"The Snow," Edward Elgar; Omaha chorus, Mrs. Cotton, director.

Violin obligato, Mr. Menzendorf and Charles Hagenow.

Quintet—"Othello" (arr. by Charles de Beriot). Rossini; piano, Mrs. P. V. M. Raymond; violins, Miss Ensign and Miss Dales; cello, Miss Eiche; double bass, Mr. Leon Baker.

"Ab, fors e lui" ("La Traviata"), Verdi; Mrs. Cameron, Omaha.

Trio—a. Ave Maria. b. Bird Song, Faubert; Mrs. C. S. Reynolds, Mrs. Fred Nye, Mrs. Fannie S. Harrison, Fremont. "Pilgrim's Chorus" (Tannhauser), Wagner; combined chorus of ladies' voices; Mrs. P. V. M. Raymond, director, with Philharmonic string orchestra; accompanists, Mrs. P. V. M. Raymond, Miss Rice and Miss Givens.

The Flower Matinee was unfortu-

nately held during a driving rain. The program was pretty throughout and contained no heavy numbers. The cantata, the "Rose of Avontown" is a new work by one of the most prominent American composers, Mrs. H. H. A. Beach. It was conducted by Mrs. P. V. M. Raymond, and the charming solo was sung by Mrs. Marion Treat Taylor. The singers appeared on the stage in groups of three. The songs of the first group were sung respectively by Miss Turner and Miss Reynolds, members of the Matinee Musicale club, and Mrs. Johnson of Crete, a singer of warmth and feeling. In the second group were Mrs. Warren of Columbus, Mrs. Bush of Wahoo and Miss Clara Ferrenberg, representing Fremont. Miss Ferrenberg has a light and flexible soprano voice of sweet, vivacious quality. In an operatic number she would have appeared to even greater advantage.

Miss Emily Perkins gave two piano numbers, a Brassin Nocturne and "La Campanella," in which she justified the enthusiastic expectations of her friends by her brilliant technique.

Miss Silence Dales played two movements from Mendelssohn's beautiful violin concerto.

A "Spring song" by the same charming vocal quartet who had appeared the previous evening, completed the program. The efficient accompanists were Mrs. Wurzburg, Miss Rice, Miss Givens and Mrs. Boyd of Fremont.

The artists recital Wednesday evening was a brilliant ending of the festival.

The combination of voice, piano and harp afforded unusual variety. Miss Mary Louise Clary has a contralto voice of tremendous power, depth and richness. Her numbers were a trifle heavy and sombre. It was regretted that she did not furnish a lighter song for an encore. Oratorio music is best suited to her voice, but her dramatic interpretation of "Angus McDonald" was one of the best things on the program.

The enthusiastic applause bestowed upon Mrs. Stella Hadden-Alexander is not often accorded to a pianist. The poetic fire of her playing took the audience by storm. Her marvellous strength and unusual technique were momentarily forgotten in the dramatic fervor of her interpretations. Mrs. Alexander will be heard in a recital before leaving Lincoln.

The novelty and beauty of the harp won for Miss Mildred Webber several recalls. No other instrument is as sweet, but its limitations are great. The beauty of the strains of "Nearer My God to Thee" showed the special adaptability of the harp for its ancient position in church services.

Mrs. P. V. M. Raymond was once more the accompanist.

The courage of the Matinee Musicale in incurring so heavy a responsibility has not been fully appreciated by the people of Lincoln. In spite of the drawbacks of weather and war excitement, the festival may be considered a success. The programs were artistic and expenses will be met. No decision has been reached in reference to a permanent plan for May festivals. Artists' program:

a. Aria, "Nobil Signor," Les Huguenots, Meyerbeer; b. Old Italian song, 1743, "Caro Mio Ben," Giordani; Miss Clary.

a. Polonaise, op. 46, MacDowell; b. "Poeme erotique," Grieg; c. The Elf, Schumann; d. Tarantelle, Moszkowski; Mrs. Hadden-Alexander.

Two arias from "Samson and Delilah," St. Saens; a. "Spring Song;" b. "My Heart at Thy Dear Voice;" Miss Clary.

Harp solo, Mazurka; Schuecker; Miss Webber.

a. "He Was Despised," The Messiah, Handel; b. "He Shall Feed His Flock," Handel; Miss Clary.

Rhapsodie Hongroise, No. 12, Liszt; Mrs. Hadden-Alexander.

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"Du Bist die Ruh," Schubert; "Hosannah," Granier; Miss Clary.

Harp solo, "Autumn," Thomas; Miss Webber.

a. "My Heart is Sad," Dvorak; b. Irish Folk Song, Arthur Foote; Miss Clary.

Harp—Sextet, "Lucia," Donizetti; Miss Webber.

"Angus McDonald; Miss Clary.

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