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MUSIC

fullest I think. Certainly it expressed my impressions of the opera."
Lawrence Gilman contributes to the January North American Review an article on "Parsifal" and its significance, in which he makes the following comment before reviewing the opera:

"What rougher prank of ironic fortune could be imagined than that a work of art most precious to its creator—the one of all his achievements which he would have withheld from common appropriation—should suddenly and irreclaimably have been delivered over to the crowd and to the casual uses of the paraphraser. It is lamentable enough when a work of intimate and delicate contrivance is lightly banded, its subtle beauty disarranged; but when that which has been wrought with lovely artistry is charged, besides, with a profound and grave significance, its heedless exploitation can work only perplexity and distraction. In such an estate today is Wagner's "Parsifal." Its sensational vicissitudes as an artistic property are egregiously familiar; known at first hand only a year ago to that inconsiderable public to whom the arts are of consequence, and by report to a few others, this poignant spiritual allegory has become the topical property of the man in the street, the preserver of a sensitive apprehension of the thing was, of course, inevitable—although the consummation was somewhat needlessly abrupt. It could have been a masterpiece of dramatic art should remain indefinitely defiant of popular curiosity. But if one would arrive at any sensitive apprehension of the essential greatness of Wagner's drama, there is the peril of a fatal confusion in the idle and uninstructed hands of those who greet the emergence of the work into public view, and the estimates even of those who are wiser in the ways of art will be found to be singularly various."

PROGRAMME:

A programme made up of the works of American composers will be presented at the regular Schubert musicale Wednesday afternoon in the Odson. The soloists will be Mr. Bergh, violinist; Miss Thompson, pianiste; and Mrs. C. O. Krieger, contralto. Played by Miss Edna Zenzius, pianiste; Mr. Bergh, violinist; Mr. Louis Marr, violon; and Mr. William Gest, cellist. The programme is full follows:
(a) Thisledown Chadwick
(b) The Water Fairy H. Parker
(c) Serenade Mrs. Thurston
(d) Heart's Delight Gilchrist
(e) Serenade Miss Emma Thompson
(f) Prelude-Chansonette Finales
(g) La Captive No. 1
(h) Berceuse No. 2
(i) Mazurka No. 2 (Op. 40) Mrs. H. H. A. Beach
(j) A Ballad of the Trees and the Master Chadwick
(k) The Virgin's Slumber Song, "The Holy Night" Brewer
(l) The Year's at the Spring Mrs. Beach
Mrs. Charles O. Krieger.

Quartette Op. 23..... Arthur Foote
Allegro, Com. Moto, Scherzo, Adagio, Allegro
Miss Edna Zenzius, piano; Mr. Arthur Bergh, violin; Mr. Louis Marr, violon; Mr. William Gest, cellist; accompanists, Miss Eleanor Dickinson, Miss Carrie Zumbach, Mr. F. Krieger.

At the People's church today the musical portion of the service will be as follows:
Morning, 10:30
Organ—Improvisation S. B. Whitney
Voluntari—Melodie P. Tchaikowsky
Anthem—"Rise, Crowned With Light"—William W. Nelson.
P. A. Otis
Chant—"Benedictus" W. Russell
Violon—Norwegian Tune, W. Nelson
Response—"O Most Merciful" F. Schilling
Offertory Anthem—"Thou Who Sentelest Sun and Rain," George W. Chadwick
Organ—Fugue, E minor J. S. Bach
William W. Nelson, violinist, will assist.
Evening, 7:45
Organ—Prelude (E Flat)..... Arthur Foote
Grand Chorus H. J. Storer
Andantino (D Flat) E. Lemare
Anthem—"Tarry Thou With Me, O My Saviour," Philo A. Otis
Offertory Anthem—"I Will Sing Thy Praises," Philo A. Otis
Organ—March (Tannhauser)..... Wagner

The musical programme for today's services at the House of Hope church follows:
Morning—
Prelude—Pastorale Kullak
Anthem—"Ho! Everyone That Only Light" F. Schilling
Solo—"Like as the Sun" Allitsen
Mrs. Jana Huntington Yale.
Postlude—Coronation March (Le Propheete) Meyerbeer
Evening—
Prelude—Organ, Vision Rheinberger
Violon—Lento ma non troppo R. Strauss
Organ—Rhapsodie F. Schuecker
Solo—"Faith" Chadwick
Response—"Hear Us, Then, in Love" Mendelssohn
Offertory—"Nearer, My God, to Thee" Liebs-Schilling
Mrs. Yale and Quartette.
Solo—"Adore and Be Still" Gounod
(With violin obligato) Mrs. Jessica De Wolf.
Postlude—Offertory in F.....Lefebvre-Wely

MUSICAL NOTES.

Those who have attended the concert given by the Minneapolis Symphony orchestra in Minneapolis this season have had reason to marvel at the rapid development of this organization along broad and muscular lines. Director Otto Sundberg's comprehensive and comprehensive comprehension of the music as well as his ability to appreciate the literary as well as the musical value of compositions he interprets. It was an accompanist that the orchestra particularly impressed the audience. It was his sympathetic support throughout. It was his rare sympathy between violinist and orchestra that made the success of the concert for the assurance the latter imparted put the violinist in his best. In the "Parsifal" music the audience heard the principal things beautifully and with vigor. The interpretation of another orchestral number, Beethoven's second symphony, D major, was notable for its simplicity and vigor. The orchestra's unaccompanied numbers were the "Gypsy Dances" by Sarasate; a gavotte by Bach and "Sarabande" by the same composer.

"Richard Strauss" is the subject for the last of the series of musical lectures which Mr. Murdoch has been giving this winter. Miss Gordon will give the final lecture will be given Tuesday morning and it will be illustrated with a group of Strauss songs sung by Miss Gordon. These lectures have been most interesting and instructive and have aroused much enthusiasm among those who have attended them. Last Wednesday morning Mr. Murdoch lectured on "The Development of the Lied," and Mr. Shaw sang a group of songs. Miss Gordon leaves the latter part of this week for Chicago and she will remain in the latter city to meet Richard Strauss, who is to be entertained at the homes of a number of Miss Gordon's friends in New York. She has been invited to sing at a private musicale which will be given in New York in honor of the famous German composer and conductor.

Henry J. Wood, of London, was the "star" conductor of the fourth public rehearsal of the Philharmonic society on Friday afternoon and Saturday evening in New York city. Miss Maud Powell, the violinist, was the soloist. Although a young man, Mr. Wood gave a most interesting English conductor's appearance in this country is arousing wide interest.

The St. Paul Choral club has begun rehearsals for Mendelssohn's "Elijah," which will be given at the People's church Friday evening, Feb. 19, with the following soloists: Mrs. Ruby Cutter Savage, soprano; Mrs. Alma Johnson, mezzo-soprano; Alfred D. Shaw, tenor; Gwilym Miles, baritone; and Howard Myers, soprano. Howard Myers is a member of the choir of St. John's church.

Adele Ans der Ohe, who gives a piano recital in St. Paul the latter part of this month under the auspices of the Schubert club, will be the assisting artist at the next concert given by the Minneapolis Symphony orchestra, Jan. 29. Mme. Julie Rive-Kine, another well known pianist, is to give a recital at the First Baptist church in Minneapolis, Friday evening, Jan. 22.

The music at the Church of St. John the Evangelist will include at the 11 o'clock service this morning, "Te Deum"

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KINGS WHO KNIT STOCKINGS

The emperor met an old woman who was selling some embroidered chair covers. The royal huntsman, who was unknown to the old woman, recognized one of the covers as an exact copy of a piece of work which he had done himself many years previously, and he inquired from the woman where she had got that particular bit of work.

"I copied that cover," said the woman, "from a piece of work which the emperor himself did with his own hands, and which he gave to my poor dead husband which he gave to me many years ago. I wouldn't sell the original for all the money in the world, but I'll let you have this piece, which is a very good copy, for 25."

The emperor at once recollected having given the embroidered cover to an old retainer, and was much touched at the woman's story. He asked her where she lived, promising to send for the cover, and at the same time saying that he would send her the money she asked for it.

What was the old woman's surprise when the following day a messenger wearing the royal livery rode up to her cottage and handed her a letter which contained \$50, besides an autograph letter from the emperor expressing many wishes for her welfare, and an order for twelve large embroidered chair covers of exactly the same design as the one he had purchased.

President Loubet used to do some lace work many years ago, but he is touchy upon the subject and thinks such work altogether too frivolous an occupation for a man.

Once when asked point blank by an old lady if he had not done some lace work in his youth, the president, regarding her sternly, replied: "Yes, madam, but I have put away the foibles of youth many years ago."

In Japan needlework is considered quite a proper occupation for the sterner sex, and the emperor himself has done some beautiful embroidery work. Among the poorer classes in Japan it is the custom for the men to knit their own stockings, an occupation at which they can frequently be seen employed.—Pearson's Weekly.

In F. Henry Smart; "Jubilate" in D. Woodward; "Kyrie," Mendelssohn; offertory (from Mendelssohn's "Athaliae"); "Heaven and the Earth Display," with soprano solo by Howard Myers. At the evening service, "Thou Who Sentelest Sun and Rain," George W. Chadwick. Offertory Anthem—"I Will Sing Thy Praises," Philo A. Otis. Organ—March (Tannhauser)..... Wagner

Miss Marion Landsey will sing "The Penitent," by Watt, at the morning service in Bowdler, Col., Tuesday, Jan. 26, appearing under the auspices of the Friday club of that city.

OUT OF TOWN MUSICIANS.

The criticisms written by Mr. Krebbel for the Tribune and Mr. Henderson for the Sun, the night of the "Parsifal" program reading here are big from both. "Parsifal" is the child of Wagner's artistic inspiration. It is a descending drama, a titanic drama in invention. More than any other drama of Wagner does it rely upon the dazzling of the eye to dull the keenness of the musical ear. It is a most imposing pageant set to un-

A PLAGUE OF THE NIGHT.

Itching Piles and Other Rectal Troubles Easily Cured by a New and Safe Method.

A Remarkable Number of Cures Made by the Pyramid Pile Cure.

About one person in every four suffers from some form of rectal disease. The most common and annoying is itching piles, indicated by warmth, slight moisture and intense, uncontrollable itching in the parts affected.

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F. M. Collins, of 440 Armitage avenue, Chicago, says: "Some time ago I commenced using your Pyramid Pile Cure for a disagreeable case of itching piles. After using five boxes I consider myself entirely cured of the disagreeable trouble, thanks to this excellent remedy, and I shall never fail to recommend it to any of my friends who may happen to be troubled as was."

Imposing music, Wagner fired heaven once with the immolation of Brunnhilde. It was not to be done again. The light on the Holy Grail was white and cold. The entire machinery of the familiar Wagnerian drama is here; but the scene painter, Wagner, has not been able to do the heart and blast the soul with the lightning of genius. Give the first act of "Die Walkure," most huckneyed of all great acts, the tottering timbers of Maurice Grau's battered scenery, a moonlight of such frustian blue as never was on sea or land, and still the might and power of its pulsating passion will conquer.

But strip "Parsifal" of its scenic and dramatic trappings, and you will have the skeleton of a system, with only a few shreds of the flesh left upon it.—Henderson.

"So far as spectacle is concerned, New York is an improvement on Bayreuth. Wagner dreamed things which stage mechanism only gradually made possible. That was illustrated last night in the second act. Such pictures as the scene between Parsifal and the flower maidens were as beautiful as the performance at the Metropolitan. The Bayreuth pictures have always been exaggerated and garish, but they were in the performance at the Metropolitan. The Bayreuth pictures have always been exaggerated and garish, but they were in the performance at the Metropolitan.

But the chief of the external aspect of this remarkable occasion. Once the experienced auditor had satisfied himself last night that "Parsifal" as a work of art had suffered no diminution of its surface charm by its passage across the Atlantic, he could abandon himself to enjoyment of what was fine in the work of the singers and the orchestra; and, especially for a first performance, the proportion of what was fine in that work was very large. The orchestra was at its best from beginning to end. Mr. Hertz is not given to a perfection, as regards scenery and mechanical contrivances by virtue of which New York once more demonstrates its right to rank with the chief musical cities of the world.

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THE RIPENING YEARS.
In spite of all that poets sing About our childhood's happy hours, It seems to me that ev'ry spring Brings greener fields and sweeter flowers.

The foliage upon the trees Seems greener as it reappears; There's something in the very breeze That grows more sacred with the years.

Somewhat with each succeeding June New lustres come into the sky, Some subtle chord in nature's tune Sounds sweeter as the years roll by.—W. H. Wilson in Four Track News.

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