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cidedly not up to the standard to which Mr. Maretzek has accustomed his patrons.

THE POZNANSKI QUARTETTE SOIREES.

The first of the Poznanski quartette soirees was given at Anschutz's Conservatory, Steck's Hall, in Eighth st., on the 29th ult. A large and intellectual audience was present notwithstanding the very inclement state of the weather.

The quartettes chosen for the occasion were Haydn's in D Minor, and Beethoven's in A Major. The gentlemen forming this quartette party have but recently associated for practice, but their performance proves that they have worked hard, and have studied intelligently, thoroughly mastering the meaning and the manner of the compositions. They have in their favor, youth, executive ability and a warm enthusiasm in their undertaking. The first violin, Mr. Isaac B. Poznanski, has the advantage of having studied in the best school—that of Vieuxtemps, and of having constant practice in quartette playing with the best artists in Paris.

The reading of the Quartettes, on Thursday evening, was very admirable. There was no obscurity; every object was clearly defined, and the counterpoint was emphatically and pointedly uttered, so that the design of the works was intelligible to all. Great care was taken of the delicate shading and of the marks of emphasis and expression, which give tone and character to compositions of this class. We have rarely heard quartettes given with such fine artistic coloring. The gem of the whole performance was the wonderful "Andante Cantabile" of Beethoven. The subject, so simply beautiful, and so marvelously varied, was played with exquisite grace, tenderness and expression. The purity of Poznanski's style, his perfect intonation, fine tone and clear execution, and perfect freedom from all display, are qualities which eminently fit him for the leadership of a quartette party. His playing throughout the evening was the theme of commendation and admiration. The other artists Messrs. J. Bernstein, Neuendorf and A Liesegang, proved themselves fully competent for their positions, and gave, throughout the whole performances, general satisfaction. Judging by their first performance, we feel assured that the Poznanski quartette party will achieve a rare excellence in their line of performance, and will do much to popularize the beautiful class of compositions which they so ably interpret.

Madam Zimmerman, though suffering from a bad cold, sang artistically and agreeably. A horn solo, "Abendgesang," by Lorenz, was played in excellent style by Herr Wack, and a pianist, whose name we did not learn, played a solo, which was not at all acceptable.

The second quartette soiree will take place on Thursday evening, Dec. 13.

MATINEE AT IRVING HALL.

Mr. James M. Wehli, the celebrated pianist, gave his first matinee at Irving Hall on Saturday afternoon before a very large and elegant audience, which was attracted by the brilliant talents of that distinguished artist. Mr. Wehli's style has special attractions for the public, his selections being generally of a dashing, florid character, even his large pieces being founded upon subjects well known to all. In addition to this, he is individual in style, like Gottschalk or Thalberg, and impresses his hearers by his unmistakable originality of style and manner. Mr. Wehli is not only a perfect master of all the scale passages, remarkable for his bravura, for his extraordinary passages of thirds, sixths and octaves, for his unerring certainty in large skips, for his clear and decided articulation of complicated phrases, for the freedom and brilliancy of his left hand, but in addition to these acquirements he treats the piano in accordance with its character and its large capacities. Under his hands it has vocal powers and capacities for sentiment and expression, which are unrevealed by ordinary concert players. He thoroughly understands the art of contrast, but his playing never degenerates into mere physical force followed by pp. whispers. He controls the power by strength of finger and flexibility of wrist, and produces the subdued pinnissimo by the exquisite and sympathetic delicacy of his touch. In these distinguishing points of excellence Mr. Wehli has certainly no superior and very few equals—in this country.

His performance on Saturday excited the usual enthusiasm; his grand force and his exquisite shading combined, acted as a spell upon his audience which expressed its delight in reiterated and unanimous encores. It is unquestionable that those who listen to Wehli's playing derive from it both pleasure and instruction—pleasure from his display of the perfect mechanism and grace of the art, and instruction from his rare and beautiful treatment of the instrument, in the development of its grand and expressive qualities. It is not, therefore, a matter of surprise that Mr. Wehli always attracts the most accomplished and talented of our amateur and professional pianists in addition to the general public.

Mr. Wehli played upon the famous Chickering grand piano, nicknamed No. 50, which has traveled with him through two extensive concert tours in this country, was well greased at the Chicago Opera House on the night of performance, by some enemy, and crossed the ocean with him to England, where it won the most brilliant and flattering notices from the most celebrated English piano manufacturers, Messrs. Broadwood and Messrs. Collard, and

from a host of the finest artists in the world, headed by Moschelles, Charles Halle and Alfred Jaell, returning with him to New York, after traveling thousands of miles, as fresh and as beautiful as ever.

Miss Antonia Henne, who assisted on this occasion, is a rising and talented young artist. She has a voice of exceeding beauty and flexibility, sings with taste and expression and needs only experience to give her that freedom and abandon necessary for effective public singing.

FOURTEENTH SUNDAY EVENING CONCERT.

The fourteenth Sunday evening concert at Steinway Hall was given before an immense audience. There must have been over two thousand people present, and a better class of audience we have rarely seen. The programme was of a very varied and admirable character. The instrumental pieces, comprising the Overture to "Zauberflöte" by Mozart, Liszt's preludes, an Overture to Beethoven, Weber, "Invocation a la Valse," instrumental, by Berlioz, and the celebrated "Raczky March." The most important piece, "Les Preludes," presents many orchestral difficulties and requires very intelligent reading. It received at the hands of Mr. Thomas and his orchestra full justice. The general thoughtfulness of its character was well developed, light and shade were well marked, and the brilliant passages, especially the frequent rapid chromatic scales, were clearly and finely articulated.

The other instrumental pieces were equally well performed. The general execution of this orchestra has greatly improved of late; we find it more prompt, and recognize in it a greater degree of refinement and more unity. With such grand audiences to play to, Mr. Thomas may well take pride in the increasing excellence of his orchestra. We could wish for a few more violins, but we presume the strength is as great as can be afforded.

Mr. Julius Eichberg has not played a violin concerto in New York for some years. We should judge from his performance last evening that he was not in full practice, for his execution, though rapid and neat, was by no means always true. His intonation was often faulty, and he frequently touched an unused string unintentionally, through want of cleanliness in bowing. His tone is small, though pure, and his reading of Beethoven's Concerto (op. 61), though small in character, was intelligent. Mr. Eichberg is not at present calculated to make an effect as a solo violinist.

Mr. J. W. Hill has a very fine tenor voice, and sings with considerable sweetness and taste. He is sadly lacking refinement in the manner of carrying his voice, but he sings with a hearty expression, which carries its audience with him, and gains him their favor and fre-

quent encores, as was the case last night. The concert on the whole was a very pleasant one and gave general satisfaction.

MRS. MARIE ABBOTT'S ANNUAL CONCERT.

This excellent artist gave her annual concert at Steinway Hall on Monday evening, before a very large audience. The programme was a short but pleasant one, the artists being Mrs. Marie Abbott, Miss Matilda Toedt, Mr. Stein and Mr. Alfred H. Pease.

Mrs. Abbott has voice of fine quality and of considerable power, which she uses tastefully and expressively. She has been well educated, and is a thoroughly trustworthy and pleasing singer. She was wretchedly accompanied on this occasion, and any one less assured and self-reliant would have become embarrassed under the infliction. But Mrs. Abbott did justice to herself, and was heartily encored and applauded throughout.

Miss Matilda Toedt is rapidly gaining power as a violinist. She has a pure sympathetic tone, and plays with much expression and tenderness, and her execution is rapidly becoming clear, brilliant, and decisive. She was loudly encored in her first selection, and replied to it by playing in a smooth and sweet manner a paraphrase of Gottschalk's "Cradle Song."

Mr. Alfred H. Pease played his arrangement of "Crispino" in a manner by no means satisfactory. It seemed to us that he has become so used to perform the same piece as a duet that he launched out on his primo, forgetting that there was no second piano part, which was equal to giving your guests the trimmings and omitting the turkey. Mr. Pease was, however, encored, and responded by playing another of his well known compositions.

Mr. Stein has a rich and powerful baritone voice, and sings carefully and expressively.

WEHLI'S MORNING CONCERT.—The great pianist, James M. Wehli, will give his second morning concert, at Irving Hall, this, Saturday mornig, at 11 o'clock a. m. Mr. Wehli will play some of his own compositions, entirely new to this city, which will be well worth hearing, for they are wonderfully brilliant and effective. He will be assisted by Miss Kate McDonald, Mr. Julius Eichberg and Mr. G. W. Colby.

FIFTEENTH SUNDAY EVENING CONCERT.—The fifteenth Sunday evening concert will take place at Steinway Hall to-morrow, Sunday, evening, when Mme. Fanny Raymond Ritter will appear, in addition to Theo. Thomas's orchestra. The programme will be as varied and popular as usual.

The success of these concerts has become a recognized matter of fact, and the large Hall is crowded every performance.

ITALIAN OPERA MATINEE.—The opera of "Lucrezia Borgia" will be given to-day, at a matinee, by Max Maretzek's Opera Company, at Winter Garden. The cast will comprise most of the best artists of the company. The performance will commence at one o'clock, and the price of admission will be one dollar.

A PASSIONATE REMEMBRANCE.

BY HENRY C. WATSON.

Upon her lips unwilling
I pressed one passion kiss;
She shrank away all thrilling
With terrors' throe, I wis.
Before her eyes she clasped
Her dainty, sensuous hands,
Which backward press'd, unhasped,
Her rich hair's envious bands.

The tangled folds unweaving
Fell downwards to her feet;
They hid her bosom's heaving,
But trembled with its beat—
They shimmer'd in their glory,
Like wavy lines of gold—
Godiva, in the story,
Less fatal to behold!

I gazed, half awed, half fearful,
That I had done some wrong;
Compunction, almost prayerful,
Subdued my heart, and long
I doubted—should I pray her
To pardon my offence,
And crave kind mercy stay her,
Chiding me ever thence?

But ere my lips found motion,
Her dainty hands unloosed,
And as in mute devotion,
Upon her bosom crossed.
Her eyes downcast and trembling—
And on her snowy brow
The blood which scorned dissembling,
Flashing and paling now.

The ripe lips I had tasted,
Now panting half apart—
O, precious time! how wasted
Without her on my heart!
And as I once more rifted
From lips the dew divine,
Her glorious eyes she lifted
And flashed them into mine,—

Flashed them through brain and being,
Flashed them through heart and soul!
Captured beyond all fleeing—
Glamoured beyond control!
O, that delicious capture?
Too sacred to confess.
Mysterious, wond'rous rapture,
O, passionate caress!

Half frightened by the beating
Of my tumultuous heart:
Half clinging, half retreating,
Scarce wishing to depart,

Her arms crept up and bound me,
And in that long, long kiss,
Her loosed hair floated round me,
Hiding from all our bliss!

* * * * *

Ah! constant heart and trusty!
'Twas long ago—and yet
The rapture of that first love kiss,
We neither can forget.
We have passed youth's hey-dey riot,
But ah! my matron wife,
The golden love that blessed that youth,
Has lasted all our life.

MATTERS THEATRIC.

Mr. Booth appeared as Richard the Third on Saturday evening of last week and achieved a decided success. His conception of the part is eminently correct and truthful, carrying out the language and idea of Shakspeare instead of following the conception set forth in "The Historic Doubts of Walpole," and Miss Halstead's able and acute delineation of the character of Richard, both of which books have been the cause of giving us representations of the "crook-backed tyrant" as far from truth and the character of the text warrant us to believe him to have been as it would be possible to imagine. How any thoughtful actor, who has studied the text of Shakspeare, can fall into this error is more than I am able to understand; the character and personal appearance of Richard are both so plainly set forth that it seems next to impossible for an actor to misconceive the part, and yet there are many who do.

Take, for instance, the personation of Mr. Dillon—a uniformly careful and excellent actor—and we find that Richard was handsome, well-formed, and far more of a wit than a villain; and when he did, by chance, commit a murder or two, it was done in such a quietly amusing way that the person or persons murdered had cause to be thankful for being put out of the world so delicately and withal with such good humor.

This is not Mr. Booth's conception. With him all the darker and more characteristic portions of the part are well brought forward, and although the witticisms are given with a keenness and relish of humor, still, above all, we see the heartless, ambitious villain and murderer, and although his cunning hypocrisy may raise a smile, it is an uncomfortable smile and very apt to end in a shudder. The earlier passages of the play are rather too much elaborated, and consequently, to a certain degree, tame, but in the latter portions Mr. Booth rises to a sublimity of passion and tragic power which is simply grand, and on Saturday evening called forth from a densely crowded house loud and continued manifestations of delight and approbation.

The play was badly put upon the stage and a great lack of rehearsal was painfully manifest throughout the entire performance, add to this the uniform bad acting of all the characters, excepting, of course, Mr. Booth, and "Richard the Third" can hardly be set down as a genuine success.