

PROGRAMME.

1. VOCAL DUET.—From "La Traviata," . . . *Verdi*
MISS METHOT and MR. MARSHBANK.
2. SONG.—"The Two Grenadiers," . . . *Schumann*
MR. MARSHBANK.
3. VIOLIN SOLO.—"Othello," . . . *Ernst*
E. REMENYI.
4. SOPRANO SOLO.—Aria, "Barber of Seville," *Rossini*
MISS METHOT.
5. VIOLIN SOLO.—*a.* Choral Nocturne, . . . *Chopin*
b. Zapateado, . . . *Sarasate*
E. REMENYI.
6. PIANO SOLO.—"Rhapsodie Hongroise, No. 12," *F. Liszt*
Mlle. SAGE.
7. SELECTION.—"Ave Maria," . . . *Gounod*
For soprano, baritone, piano, and violin.
MISS METHOT. MR. MARSHBANK.
Mlle. SAGE. MR. REMENYI.
8. VIOLIN SOLO.—Caprices by . . . *Paganini*
E. REMENYI.
9. VOCAL DUET.—"May Song," . . . *Reinecke*
MISS METHOT and MR. MARSHBANK.

EDOUARD REMENYI.

There are several reasons why the Seidl concert last night was a memorable one. First, there was the return to New York after many years of Edouard Reményi, the celebrated violinist. There was the enthusiastic crowd of friends who came to welcome him, and they gave him such an ovation as few artists have ever met with. Reményi has certainly not lost his technique nor his strength of bowing, and his old fire and magnetism still remain.—*N. Y. Evening Telegram.*

The reception which was accorded to Reményi on his appearance was an ovation which swelled into a tremendous wave of enthusiasm after his spirited rendering of the three movements of the Godard concerto. So insistent was the applause that he was compelled to repeat the canzonetta movement, give two more encores after that, and then come out and bow his acknowledgment half a dozen times before the audience could be satisfied.—*N. Y. Commercial Advertiser.*

No concert that has been held in Central Music Hall in many weeks has been the occasion of such enthusiasm as was displayed last night at the first appearance here after a lapse of several years of Mr. Edouard Reményi. The audience was large and mainly composed of musicians and music-lovers. When Mr. Reményi appeared on the stage he was greeted enthusiastically, and every number brought a demand for an encore. At the close of the Godard concerto, with which he opened the evening, and after the playing of a characteristic arrangement of the "Dead March" in "Saul," the violinist was repeatedly recalled with plaudits and "bravos," a circumstance rare at any Chicago concert.

His playing of these numbers was not to be tried by ordinary standards. What may be genius, and what certainly is eccentricity, makes laws unto itself, and for Reményi there are no laws but his own. He has the old fire, the passion, vigor, and abandon which have always characterized him. One is still surprised at the variety of the voices with which his instrument speaks, and at the breadth of tone which he produces. This tone, pure and not string-like in the higher notes, vibratory and vigorous in the lower ones, is peculiarly warm and full. Its sound floods the whole theatre, and where most violinists produce a hard, brilliant, wiry note, Reményi gets a tone which is broadly pervasive and resilient.

Critics and pedants complain of Reményi's fearless disregard of classic conventions. But when a violinist seizes his hearers

with a remarkable grasp on their human sympathies, and complains to them or comforts them at will, one cannot deny him possession of the power of a complete expression.—*Chicago News.*

There is only one Reményi. He demonstrated that fact at his concert. He has the most marvelous technique, the most dainty tone, coupled with the ability to bring out every resource of his instrument. He is the poet of the violin; not wholly the poet of sentiment, but the poet of fire and force. Nothing could be more delicious than his performance of the canzonetta in Godard's concerto, nor could any violin playing be more impressive than the Schubert "Serenade," which he gave as the first encore number. It was in this piece that he showed his ability as a master of tonal resource. The violin, in the harmonic parts, filled the large hall with its sound. It became in the hands of Reményi a thing full of life and power. The beauty of Reményi's style is that it is so warm and appeals so directly to the musical sense. It may be original, sometimes superficial, but it is always effective. All classes appreciate the eloquence of his playing. He is an exceptional artist whom it is ever a delight to hear.—*Chicago Evening Post.*

Mr. Reményi must have been thoroughly satisfied, from the warmth of the greeting given him, that he is very pleasantly remembered. It was said of him long ago that he was not the finished artist that one or two others were; that he did not scorn the *ad captandum* in order to "catch the crowd." And if that was true in those days, it can scarcely be that he has repented since. But, confessing these little wiles to lay hold on those who do not understand the other thing, he is still master of his instrument. His tone is smooth, pure, steady, and his bowing and fingering as full of confidence as they could be. He has the true musical feeling, too, knowing both what an effect should be and how to compass it. The canzonetta served to display to great advantage the player's wonderful delicacy and precision in execution, and his power of producing the merest thread of sound that was yet perfect in musical quality, and the final allegro displayed the fire and dash of which he is capable and the impetuosity and accuracy combined of his technic. Enthusiastically, indeed rapturously, recalled, he responded with Schubert's "Serenade," which gave occasion for some of the most exquisitely sustained and flowing legato playing heard here in many a day, and was played with much more breadth and passion of shading than is usually given the work.—*Chicago Times.*