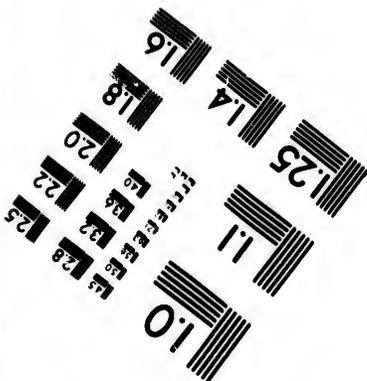
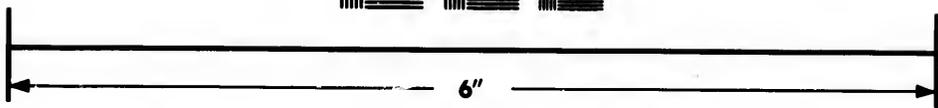
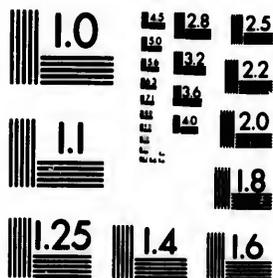


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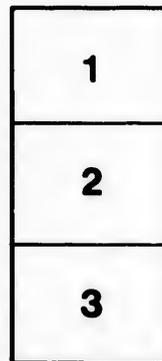
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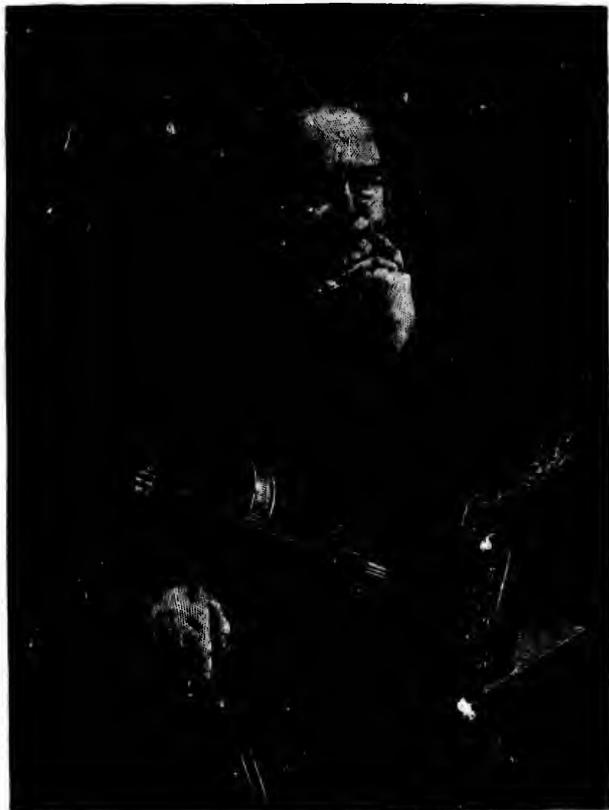
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REMENYI Grand Concerts.

THE WORLD'S FAVORITE VIOLINIST,

EDOUARD REMENYI



SUPPORTED
BY THE
FOLLOWING
CELEBRATED
ARTISTS:

Minnie D. Methot,

Soprano.

Mlle. Florence Sage,

Solo Pianist and Accompanist.

Jas. W. Marshbank,

Baritone.

THE UNUSUAL SUCCESS,

BOTH artistically and financially, of the Remenyi Concerts last season excuses the immense pride and gratification with which we announce this, the second tour of the most popular violinist in the world, EDOUARD REMENYI, supported by a company of distinguished soloists, selected and approved by Remenyi himself. The numerous recalls from cities visited last season warrant our saying most positively that Remenyi is the most satisfactory and best drawing attraction offered to lyceum and concert managers.

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BOSTON, 120 Tremont Street.
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VICTORIA THEATRE

ONE NIGHT ONLY

TUESDAY, JUNE

13

PROGRAMME.

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MISS METHOT and MR. MARSHBANK.</p> <p>2. SONG.—"The Two Grenadiers," <i>Schumann</i>
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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.*

Mr. Reményi made a very great success. His selection of Godard's concerto showed a preference for the old notion of a concerto as a display for the exhibition of virtuosity, rather than a piece of music in which the solo instrument merely takes the leading part. Nevertheless, it is an admirable vehicle for the exhibition of violin playing, and showed all the qualities of the violinist, from a fine and flowing cantabile and a remarkable variety and effectiveness of phrasing to tricks of forte and piano. Whatever else may be said of it, it has not, in Reményi's hands, a dull moment. The applause was very enthusiastic, breaking out in cries as well as in hand-clappings, and was so importunate that the violinist was not let off short of two encore pieces.—*N. Y. Times*.

Emasculated musical sense does not approve of Edouard Reményi, but this artist possesses the faculty of arousing enthusiasm among the people who love music not so much for music's sake as for their own. Therefore, despite criticism, he does valuable service in the cause of music. His playing at Central Music Hall last evening was delightful from the lay point of view, although it does not appear that the professional critics found in it anything that was praiseworthy. By these happy dwellers on the heights his most effective work is dubbed "musical trickery" and "charlatanism," and one of them even regrets, with a tear in his voice, that Reményi, by his "vulgar devices," should debar himself from serious consideration. This is sad, but M. Reményi will try to bear up.—*Chicago Evening Journal*.

Association Hall was crowded last evening with an audience that showered upon Mr. Edouard Reményi, the great Hungarian violinist, rounds of applause that betokened the virtuoso's powers of arousing enthusiasm, as in days gone by, when he met with unprecedented triumphs in all parts of the Union. He has not lost any of the vim and fire that have made him famous. This was shown in his playing of his own "Hungarian Melodies," and in this he aroused his audience to the highest pitch of enthusiasm. He was recalled repeatedly, and for his last encore played his famous "Liberty Hymn," composed by him during his former visit to the United States. After every one of his selections he was forced to respond to encores. It is very evident that he will repeat his former conquests.—*The Philadelphia Press*, Nov. 6, 1891.

Reményi, the world-famous violinist, was the centre of attraction at the Star Course entertainment at Tremont Temple last evening. He has perfect mastery of the king of instruments, and seems to delight in making it do unheard-of things and emit sounds that are not only wonderful in their liquid sweetness, but decidedly unique and surprising. Every note of his playing had in it something to claim the attention of the audience, and they gave him applause without stint. Reményi was heard at his best in the Hungarian melodies of his own composition, and though it was late in the evening before they were reached, the audience gave closer attention than to any other number on the programme.—*Boston Advertiser*, Nov. 24, 1891.

The great violinist is no stranger here. For years he has been the admiration of musicians in Hartford, and his peculiar genius has impressed more than the qualities of any other virtuoso. There is just enough of the erratic, the gypsy quality, the romantic inspiration in his performance to endow it with a special charm aside from and above any other playing. He is a wonderful master of technique—so absolute that he frequently slights it; and, while he astonishes and dazzles at one moment with seeming impossibilities, in the next he slips over or treats ordinarily a commonplace bit of score. However, these instances are few. Usually the audience is held breathless by a marvelous and astonishing technique, a witchcraft on the strings, that now overwhelms you with the pyrotechnics of the virtuoso, and again touches you with the mastery of the artist. As compared to previous performances Reményi's play has become more emotional in expression and song-like in tone.—*Hartford Times*, Nov. 17, 1891.

Any one who believes for a moment that Edouard Reményi, the eminent and unapproachable violin virtuoso, is simply a musical prodigy, would do well to immediately correct that misapprehension, for the fact is he is a man of the broadest intelligence, the most lucid ideas, and the ripest culture. Although he speaks English with a marked foreign accent, he expresses himself with great clearness, his choice of words is marked by the best of taste, and no matter what channels conversation may drift into, he is perfectly at home and evinces a thorough knowledge of the subject matter.

During the decade that has elapsed since he last appeared here Reményi has not perceptibly changed in appearance. His hair is still untouched by the frosts of time, his closely shaven face is as free from lines and wrinkles as a man of thirty-five, and his short, compact figure is as robust and sturdy as if he were just beginning life. At fifty-nine Reményi is but fairly in his prime, and it may be interesting to the world to know that he attributes his superb health and vigor to his total abstinence from liquor of any description, from tobacco, and from a meat diet.—*Detroit Free Press*, Jan. 23, 1892.

It was a large and appreciative audience that greeted Reményi, the famous Hungarian violinist, last night. There were people who thoroughly understood music, and people who did not, and it is safe to say that both were equally well pleased. The playing of the great artist was a revelation, and appealed to the connoisseur and the one who simply loves "fiddling" alike.—*Denver, Col., Times*, March 22, 1892.

The appearance of Mr. Edouard Reményi in concert last evening was one of the most exceptional treats that could have been offered to even the most critical audience. Mr. Reményi is heralded as the greatest living violin virtuoso, and the claim will be readily conceded, as it would be hypercriticism to compare him with any violinist who has visited this country, so thoroughly unique and typical is his playing. Possessing a marvelous command of the merely technical possibilities of the instrument, he is able to find expressions for all varieties of emotion that the composition and his mood may demand. Mr. Reményi's interpretation of well known melodies reveals unimagined beauties in the composition, so thoroughly is it clothed with his individuality.—*St. Paul, Minn., Pioneer Press*, April 13, 1892.

Reményi, the violinist, received a perfect ovation last evening at the Lyceum Theatre. A good house greeted him, and the enthusiasm was more than proportionate to the numbers. When he appeared, with the benevolent, clerical air of a priest, his popularity crystallized in prolonged applause, and at every instant on the stage he rose in favor.

It is the personality of the man that charms. His quaint, strong individualism colors every cadence, and makes his selections more his own creations than those of the composers. His triumph lies in his wonderful power of expression. He is without a rival in his ability to interpret music in a realistic, tangible way that appeals to every one. His violin scolds, sings, weeps, and laughs. The sudden, unexpected change of sentiment gives brilliant piquancy to his execution. At one moment the speaking instrument is all tenderness; at the next it breaks into a witticism, and laughs in trills of contagious mirth. At times his touch is so delicate that the bow seems only to hover like a magic wand above the responsive strings. Every shade of feeling he expresses.—*Minneapolis, Minn., Times*, April 14, 1892.

The only Reményi spun fairy tales of delightful music last evening to a crowded and enraptured audience in the Opera House. The audience was fairly entranced with his exquisitely clear and dainty touches, and in response to emphatic recalls he reappeared several times with true *bonhomie*. Even after responding three times in succession after his last number, he was compelled to appear twice and bow his acknowledgments. The programme called for five selections by Reményi, but before the conclusion the audience had extorted six encores, making eleven in all, each additional number seeming only to add to the enthusiasm.—*Ottawa Daily Citizen, Ont.*, Dec. 31, 1891.

MINNIE D. METHOT, SOPRANO.

PUPIL OF MME. MARCHESI, PARIS.



Miss Minnie D. Methot, who has been pursuing her vocal studies in Paris for the last year, and who was well known in Chicago as an accomplished singer prior to her departure for Europe, has just had a public appearance in the French capital. She was received with enthusiastic favor by a critical audience, and plaudits were showered upon her.

So great was her success that she has become the especial favorite of a large class of musical patrons in Paris.—*Chicago Evening Post*.

Miss Minnie D. Methot, the charming vocalist, sang in a most delightful way, several solos.—*Chicago Sunday Tribune*.

It often happens that when a star like Remenyi appears in this city his support is bad. This, however, was not the case last night. First came Miss Methot, who in her airs

from "Barber of Seville," and in the duet and quartet pleased all. There has not been heard in Montreal such a charming singer for some time. Her clear intonation, unaffectedness and lovely voice pleased every one.—*Montreal Gazette*.

Her voice is a pure soprano of unusual power and sweetness and among Chicagoans a future is prophesied for her. Miss Methot is a grand-niece of Theodore Wachtel, the famous German tenor.—*Chicago Sunday Herald*.

Miss Methot's selection was an aria from "The Barber of Seville," which gave a fine opportunity for displaying her remarkably smooth voice, which is of great range and abundant power. Added to the good voice is a pleasing presence and faultless vocalization; so it was not to be wondered at that a vociferous recall followed, which was responded to with a pretty ballad beautifully sung.—*Toronto Empire*.

Of the support too much can hardly be said in praise. Beautiful in appearance and charming in manner, Miss Minnie Methot was at once a favorite. Her voice, a rich, sweet soprano, well trained and under complete control, delighted the audience.—*Lansing Republican*, Nov. 17.

Mlle. FLORENCE SAGE, PIANISTE.

Mlle. Florence Sage must be quite a revelation to musical tyros and even to experts. The least proficient in listening to such a performance as that of Schumann's music last night realized the beauty of the composition and the genius of the composer, and that the player is reading very truly the harmonious thoughts of the master. Professional pianists too often embellish their reading with their own conceits and freaks. It is pleasant to believe that Mlle. Sage, thorough and thoughtful student that she is, has both the taste and ability to give Schumann and all the other great composers on her fine program as they were or would like to be.—*St. Louis Globe-Democrat*.

Mlle. Florence Sage showed herself to be a competent accompanist and a pianist of no ordinary skill. It is almost recommendation to be envied when a pianist receives from a Lansing audience an encore.—*Lansing Republican*.

Mlle. Sage, in addition to playing the accompaniments, contributed Liszt's "Hungarian Rhapsody No. 12," showing a mastery of detail which won the inevitable recall. In response a pretty selection was given, in which delicacy of touch and neatness of execution were pleasing features.—*Toronto Empire*.

Mlle. Sage favored the auditors with a piano solo, "Rhapsodie Hongroise No. 12," from Liszt, with consummate skill, showing an unusual combination of vigor and delicacy.—*Tribune*, Detroit, Nov. 11, '92.

The chief charm of Mlle. Sage is her exquisite touch. This was shown to good advantage in the "Shakespeare Serenade," by Liszt, which won for her the heartiest applause of the afternoon. The well-known "Concert Etude," by Rubinstein, was exceedingly well rendered, while the equally well-known "Polonaise," by Chopin, was given with all the freedom and abandon which it calls for.—*Indianapolis Times*.



J. W. MARSHBANK, BARITONE.



Mr. J. W. Marshbank made the hit of the evening. His rendering of Denza's "Marguerite" was a treat in the way of ballad singing, and calculated to please the most exacting critic. As an encore he gave the "Wolf," confirming the good impression made by his first song. He has a rich, powerful voice of great range, and gives evidence of careful study and a thorough appreciation of his work.—*Chicago Elite News*.

"Creation."—Mr. J. W. Marshbank made hosts of friends by his beautiful voice and finished rendering of the bass parts.—*Chicago Indicator*.

Buck's "Creole Lover's Song," Mattei's "Storyland," and Becker's "Springtide," were admirably rendered by Mr. J. W. Marshbank, the baritone.—*Chicago Evening Herald*.

Mr. Marshbank proved himself possessed of a voice of great volume and more than usual richness and sweetness, with an extended range and remarkably even throughout the entire register. He sang with taste and expression, and showed the result of careful and judicious training.—*Chicago Evening Journal*.

The baritone, J. W. Marshbank, is the possessor of a remarkably fine voice, pure and full of sympathy, and his finished rendering was much enjoyed.—*Lansing Republican*.

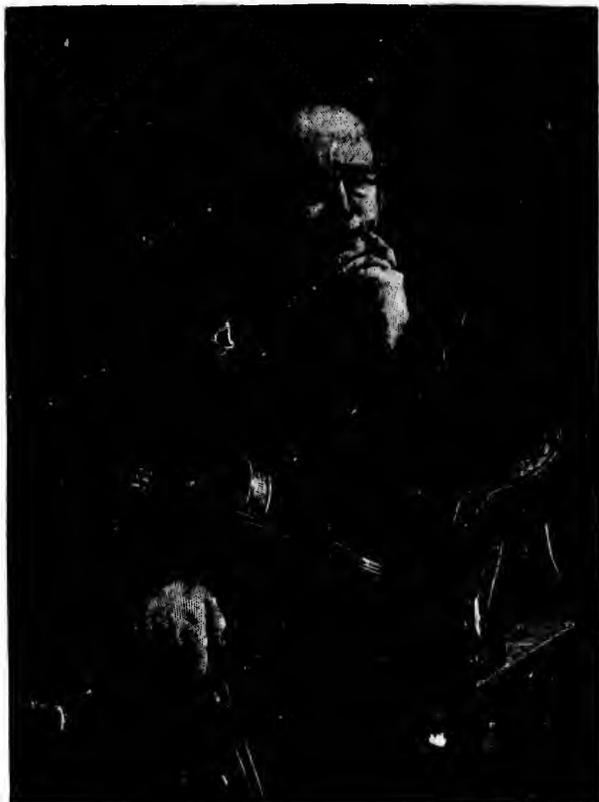
Mr. J. W. Marshbank made an extremely favorable impression, singing with great beauty of phrasing.—*Chicago Inter Ocean*.

The large audience was completely carried away by his fine voice in the "Storm Fiend."—*San Francisco Chronicle*.

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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.

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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 came 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 technique. 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.*

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Reményi, the world-famous violinist, was the centre of attraction at the Star Course entertainment at Tremont Temple last evening. He has perfect mastery of the king of instruments, and seems to delight in making it do unheard-of things and emit sounds that are not only wonderful in their liquid sweetness, but decidedly unique and surprising. Every note of his playing had in it something to claim the attention of the audience, and they gave him applause without stint. Reményi was heard at his best in the Hungarian melodies of his own composition, and though it was late in the evening before they were reached, the audience gave closer attention than to any other number on the programme.—*Boston Advertiser*, Nov. 24, 1891.

The great violinist is no stranger here. For years he has been the admiration of musicians in Hartford, and his peculiar genius has impressed more than the qualities of any other virtuoso. There is just enough of the erratic, the gypsy quality, the romantic inspiration in his performance to endow it with a special charm aside from and above any other playing. He is a wonderful master of technique—so absolute that he frequently slights it; and, while he astonishes and dazzles at one moment with seeming impossibilities, in the next he slips over or treats ordinarily a commonplace bit of score. However, these instances are few. Usually the audience is held breathless by a marvelous and astonishing technique, a witchcraft on the strings, that now overwhelms you with the pyrotechnics of the virtuoso, and again touches you with the mastery of the artist. As compared to previous performances Reményi's play has become more emotional in expression and song-like in tone.—*Hartford Times*, Nov. 17, 1891.

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The appearance of Mr. Edouard Reményi in concert last evening was one of the most exceptional treats that could have been offered to even the most critical audience. Mr. Reményi is heralded as the greatest living violin virtuoso, and the claim will be readily conceded, as it would be hypercriticism to compare him with any violinist who has visited this country, so thoroughly unique and typical is his playing. Possessing a marvelous command of the merely technical possibilities of the instrument, he is able to find expressions for all varieties of emotion that the composition and his mood may demand. Mr. Reményi's interpretation of well known melodies reveals unimagined beauties in the composition, so thoroughly is it clothed with his individuality.—*St. Paul, Minn., Pioneer Press*, April 13, 1892.

Reményi, the violinist, received a perfect ovation last evening at the Lyceum Theatre. A good house greeted him, and the enthusiasm was more than proportionate to the numbers. When he appeared, with the benevolent, clerical air of a priest, his popularity crystallized in prolonged applause, and at every instant on the stage he rose in favor.

It is the personality of the man that charms. His quaint, strong individualism colors every cadence, and makes his selections more his own creations than those of the composers. His triumph lies in his wonderful power of expression. He is without a rival in his ability to interpret music in a realistic, tangible way that appeals to every one. His violin wails, sings, weeps, and laughs. The sudden, unexpected change of sentiment gives brilliant piquancy to his execution. At one moment the speaking instrument is all tenderness; at the next it breaks into a witticism, and laughs in trills of contagious mirth. At times his touch is so delicate that the bow seems only to hover like a magic wand above the responsive strings. Every shade of feeling he expresses.—*Minneapolis, Minn., Times*, April 14, 1892.

The only Reményi spun fairy tales of delightful music last evening to a crowded and enraptured audience in the Opera House. The audience was fairly entranced with his exquisitely clear and dainty touches, and in response to emphatic recalls he reappeared several times with true *bunkonie*. Even after responding three times in succession after his last number, he was compelled to appear twice and bow his acknowledgments. The programme called for five selections by Reményi, but before the conclusion the audience had extorted six encores, making eleven in all, each additional number seeming only to add to the enthusiasm.—*Ottawa Daily Citizen, Ont.*, Dec. 31, 1891.

MINNIE D. METHOT, SOPRANO.

PUPIL OF MME. MARCHESI, PARIS.



So great was her success that she has become the especial favorite of a large class of musical patrons in Paris.—*Chicago Evening Post*.

Miss Minnie D. Methot, the charming vocalist, sang in a most delightful way, several solos.—*Chicago Sunday Tribune*.

It often happens that when a star like Remenyi appears in this city his support is bad. This, however, was not the case last night. First came Miss Methot, who in her airs

from "Barber of Seville," and in the duet and quartet pleased all. There has not been heard in Montreal such a charming singer for some time. Her clear intonation, unaffectedness and lovely voice pleased every one.—*Montreal Gazette*.

Her voice is a pure soprano of unusual power and sweetness and among Chicagoans a future is prophesied for her. Miss Methot is a grand-niece of Theodore Waeltel, the famous German tenor.—*Chicago Sunday Herald*.

Miss Methot's selection was an aria from "The Barber of Seville," which gave a fine opportunity for displaying her remarkably smooth voice, which is of great range and abundant power. Added to the good voice is a pleasing presence and faultless vocalization; so it was not to be wondered at that a vociferous recall followed, which was responded to with a pretty ballad beautifully sung.—*Toronto Empire*.

Of the support too much can hardly be said in praise. Beautiful in appearance and charming in manner, Miss Minnie Methot was at once a favorite. Her voice, a rich sweet soprano, well trained and under complete control delighted the audience.—*Lansing Republican*, Nov. 17.

Mlle. FLORENCE SAGE, PIANISTE.

Mlle. Florence Sage must be quite a revelation to musical tyros and even to experts. The least proficient in listening to such a performance as that of Schumann's music last night realized the beauty of the composition and the genius of the composer, and that the player is reading very truly the harmonious thoughts of the master. Professional pianists too often embellish their reading with their own conceits and freaks. It is pleasant to believe that Mlle. Sage, thorough and thoughtful student that she is, has both the taste and ability to give Schumann and all the other great composers on her fine program as they were or would like to be.—*St. Louis Globe-Democrat*.

Mlle. Florence Sage showed herself to be a competent accompanist and a pianist of no ordinary skill. It is almost recommendation to be envied when a pianist receives from a Lansing audience an encore.—*Lansing Republican*.

Mlle. Sage, in addition to playing the accompaniments, contributed Liszt's "Hungarian Rhapsody No. 12," showing a mastery of detail which won the inevitable recall. In response a pretty little selection was given, in which delicacy of touch and neatness of execution were pleasing features.—*Toronto Empire*.

Mlle. Sage favored the auditors with a piano solo, "Rhapsodie Hongroise No. 12," from Liszt, with consummate skill, showing an unusual combination of vigor and delicacy.—*Tribune*, Detroit, Nov. 11, '92.

The chief charm of Mlle. Sage is her exquisite touch. This was shown to good advantage in the "Shakespeare Serenade," by Liszt, which won for her the heartiest applause of the afternoon. The well-known "Concert Etude" by Rubinstein, was exceedingly well rendered, while the equally well-known "Polonaise," by Chopin, was given with all the freedom and abandon which it calls for.—*Indianapolis Times*.



J. W. MARSHBANK, BARITONE.



"Creation."—Mr. J. W. Marshbank made hosts of friends by his beautiful voice and finished rendering of the bass parts.—*Chicago Indicator*.

Mr. J. W. Marshbank made the hit of the evening. His rendering of Denza's "Marguerite" was a treat in the way of ballad singing, and calculated to please the most exacting critic. As an encore he gave the "Wolf," confirming the good impression made by his first song. He has a rich, powerful voice of great range, and gives evidence of careful study and a thorough appreciation of his work.—*Chicago Elite News*.

Buck's "Creole Lover's Song," Mattei's "Storyland," a Becker's "Springtide," were admirably rendered by Mr. W. Marshbank, the baritone.—*Chicago Evening Herald*.

Mr. Marshbank proved himself possessed of a voice of great volume and more than usual richness and sweetness with an extended range and remarkably even throughout the entire register. He sang with taste and expression, and showed the result of careful and judicious training.—*Chicago Evening Journal*.

The baritone, J. W. Marshbank, is the possessor of a remarkably fine voice, pure and full of sonorous quality, and his finished rendering was much enjoyed.—*Lansing Republican*.

Mr. J. W. Marshbank made an extremely favorable impression, singing with great beauty of phrasing.—*Chicago Inter Ocean*.

The large audience was completely carried away by fine voice in the "Storm Fiend."—*San Francisco Chronicle*.

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REMENYI GRAND CONCERTS

THE WORLD'S FAVORITE VIOLINIST,

EDOUARD REMENYI



Assisted by the following Celebrated Artists:

Mlle. Florence Sage,

Solo Pianist and Accompanist.

Miss Minnie Methot,

Soprano Soloist.

Jas. W. Marshbank,

Baritone.

The Unusual Success, both artistically and financially, of the Remenyi

Concerts last season excites the immense pride and gratification with which we announce this, the second tour of the most popular violinist in the

World, EDOUARD REMENYI, assisted by a company of distinguished soloists, selected and approved by Remenyi himself. The numerous recalls from cities visited last season warrant our saying most positively that Remenyi is the most satisfactory and best drawing attraction offered to lyceum and concert managers.

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AUDITORIUM

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

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Reményi, the violinist, received a perfect ovation last evening at the Lyceum Theatre. A good house greeted him, and the enthusiasm was more than proportionate to the numbers. When he appeared, with the benevolent, clerical air of a priest, his popularity crystallized in prolonged applause, and at every instant on the stage he rose in favor.

It is the personality of the man that charms. His quaint, strong individualism colors every cadence, and makes his selections more his own creations than those of the composers. His triumph lies in his wonderful power of expression. He is without a rival in his ability to interpret music in a realistic, tangible way that appeals to every one. His violin scolds, sings, weeps, and laughs. The sudden, unexpected change of sentiment gives brilliant piquancy to his execution. At one moment the speaking instrument is all tenderness; at the next it breaks into a witticism, and laughs in trills of contagious mirth. At times his touch is so delicate that the bow seems only to hover like a magic wand above the responsive strings. Every shade of feeling he expresses.—*Minneapolis, Minn., Times*, April 14, 1892.

The only Reményi spun fairy tales of delightful music last evening to a crowded and enraptured audience in the Opera House. The audience was fairly entranced with his exquisitely clear and dainty touches, and in response to emphatic recalls he reappeared several times with true *bonhomie*. Even after responding three times in succession after his last number, he was compelled to appear twice and bow his acknowledgments. The programme called for five selections by Reményi, but before the conclusion the audience had extorted six encores, making eleven in all, each additional number seeming only to add to the enthusiasm.—*Ottawa Daily Citizen, Ont.*, Dec. 31, 1891.

J. W. MARSHBANK, Baritone.

Mr. J. W. Marshbank made the hit of the evening. His rendering of Denza's "Marguerite" was a treat in the way of ballad singing, and calculated to please the most exacting critic. As an encore he gave the "Wolf," confirming the good impression made by his first song. He has a rich, powerful voice of great range, and gives evidence of careful study and a thorough appreciation of his work.—*Chicago Elite News*.

"Creation."—Mr. J. W. Marshbank made hosts of friends by his beautiful voice and finished rendering of the bass parts.—*Chicago Indicator*.

Buck's "Creole Lover's Song," Mattei's "Storyland," and Becker's "Springtide" were admirably rendered by Mr. J. W. Marshbank, the baritone.—*Chicago Evening Herald*.

Mr. Marshbank proved himself possessed of a voice of great volume and more than usual richness and sweetness, with an extended range and remarkably even throughout the entire register. He sang with taste and expression, and showed the result of careful and judicious training.—*Chicago Evening Journal*.

Mr. J. W. Marshbank made an extremely favorable impression, singing with great beauty of phrasing.—*Chicago Inter-Ocean*.

The large audience was completely carried away by his fine voice in the "Storm Fiend."—*San Francisco Chronicle*.

The Oratorio Society were fortunate in securing the services of J. W. Marshbank for the bass parts of "The Seasons." Mr. Marshbank is entitled to a great deal of praise. He was very satisfactory and a decided acquisition.—*San Francisco Call*.

MINNIE D. METHOT, Soprano.

Pupil of Mme. Marchesi, Paris.

Mrs. Minnie D. Methot, who has been pursuing her vocal studies in Paris for the last year, and who was well known in Chicago as an accomplished singer prior to her departure for Europe, has just had a public appearance in the French capital. She was received with enthusiastic favor by a critical audience, and plaudits were showered upon her. So great was her success that she has become the especial favorite of a large class of musical patrons in Paris.—*Chicago Evening Post*.

Mrs. Minnie D. Methot, the charming vocalist, sang, in a most delightful way, several solos.—*Chicago Sunday Tribune*.

Mrs. Methot's first appearance was greeted with rounds of applause, and she completely captivated her auditors. As a vocalist she is especially pleasing. She sings with remarkable clearness and distinctness, and with charming expression.—*Grand Forks Daily Herald*.

Her voice is a pure soprano of unusual power and sweetness and among Chicagoans a future is prophesied for her. Mrs. Methot is a grand-niece of Theodore Wachel, the famous German tenor.—*Chicago Sunday Herald*.

Mrs. Methot sang with a sweet, pure voice, and rightly merited the cordial applause which rewarded her numbers.—*Madison Journal*.

Mrs. Minnie D. Methot has a soprano voice of rare sweetness and beauty, and her singing last night completely captivated the large audience. Her upper notes are clear and bell-like, and the lower notes are full and rounded.—*Davenport Tribune*.

Mrs. Minnie D. Methot of Chicago carried away the vocal honors, and her sweet voice captivated her hearers.—*Rockford Morning Star*.

Mlle. FLORENCE SAGE, Pianiste.

Miss Florence Sage must be quite a revelation to musical eyes and even to experts. The least proficient in listening to such a performance as that of Schumann's music last night realize the beauty of the composition and the genius of the composer, and that the player is reading very truly the harmonious thoughts of the master. Professional pianists too often embellish their reading with their own conceits and freaks. It is pleasant to believe that Miss Sage, thorough and thoughtful student that she is, has both the taste and ability to give Schumann and all the other great composers on her fine programme as they were or would like to be.—*St. Louis Globe-Democrat*.

The piano recital on Tuesday, night of Miss Florence Sage was a very great success. Miss Sage might well have been flattered with the large attendance, and more than all with the close attention paid from first to last to a very long programme. The "Cavalry Polonaise," by Chopin, was greatly admired, and was, perhaps, the most difficult of execution of any of the selections—difficult on account of the great strength required in its execution. It is hardly ever attempted by a woman. The "Perpetual Motion," by Weber, requires great finger power; this was played without a break or any weakening from beginning to end. The Beethoven Sonata was remarkably well done, but the beautiful "Stille Liebe," by Jensen, was liked best of all by the majority.—*Terre Haute Gazette*.

Miss Sage has great power and remarkable brilliancy of execution. She is capable of interpreting the most massive compositions, and to give them with breadth of tone and boldness of conception. Her performance last night revealed the confidence of the experienced public performer. From her first appearance on the stage until the last note had died away she impressed the

audience with the feeling that she was thoroughly prepared for her work, and that she loved it.—*Quincy, Ill., Daily Journal*.

A German paper has the following complimentary notice of Miss Florence Sage, which we give in free translation:—

"The programme last evening at Bauer's Hall was drawn from the difficult and excellent compositions of Liszt and Chopin. Miss Sage rendered the rhapsodies from Liszt, three waltzes, and the 'Cavalry Polonaise' from Chopin in a most excellent style. Miss Sage is highly gifted and cultured in the true sense of the word, and brings out beautiful melodies from the most difficult character of composition. The sonatas, rhapsodies, ballads, and polonaise were executed exquisitely by the young artist."—*Chicago Freie Presse* (German).

The first of a series of historical piano recitals at Pfaffin's Hall, by Miss Florence Sage, a Chicago pianoforte virtuoso, was given yesterday afternoon. She chose for her subjects the two great composers, Beethoven and Schubert, and her rendition of their greatest and most difficult compositions was very brilliant, in particular that of Beethoven's "Moonlight Sonata" and Schubert's "Polonaise Melancolique." Her touch is peculiarly delicate and sweet, and was exhibited to good advantage in her rendition of Schubert's "Impromptu."—*Indianapolis Journal*.

The chief charm of Miss Sage is her exquisite touch. This was shown to good advantage in the "Shakespeare Serenade," by Liszt, which won for her the heartiest applause of the afternoon. The well-known "Concert Etude" by Rubinstein, was exceedingly well rendered, while the equally well-known "Polonaise," by Chopin, was given with all the freedom and abandon which it calls for.—*Indianapolis Times*.

