THE MUSIC WORLD.

Uses and Abuses of Programme Books at Important Concerts.

THE LATEST GOSSIP FROM PARIS.

Popularity of Classic Productions Shown at the Exposition.

NEWS NOTES OF GENERAL INTEREST

That veteran musical writer, Mr. John S. Dwight, in a lengthy article in the Boston Transcript, gives an instructive discussion of the uses and abuses (particularly the abuses: the discussion is rather one-sided) of the historical and descriptive notes commonly printed with the programmes of the Boston Symphony Orchestra and other important concerts. Mr. Dwight is especially exercised on behalf of those unfortunates who attempt to read the programme notes and listen to the music at the same time. Hear him:

How strange it looks, and how absurd, to see a large part of an audience listening, or trying to listen, to Beethoven or Mendelssohn or Schumann, or some newer and more question-able composer, with a printed sheet before them, their eyes glancing back and forth from book to orchestra, from orchestra to book, with anxious rapidity, in the vain effort to compare and check off all as it goes on, but falling to really hear and take it in, renouncing, forfeiting, the very thing they came for ng, fortelling, the Music has a certain electric quality of motion s by out of hearing, out of observation are aware. Its wondrous message a invisible wires of its most subtle graph, is gone while you search a clew to the first measure, the

That is admirably put and is undeniably true withal. Elsewhere in his article Mr. Dwight savs

What do people go to concerts for? To learn music technically, grammatically? To study musical form? If they have not already learned that elsewhere they cannot get it there. No technical analysis under heaven can help them right there on the spot, when they ought them right there on the spot, when they ought to be listening absorbing the beauty of the music, feeling its expression and its power, getting at first hand the impression and the spiritual meaning of it. No. People go to concerts to enjoy good music, not to criticise it, not to verify it by a prepared analysis. * * * * * What the common listener, what the laymon of the musical art require, is simply the impression, the delight, the feeling of its power and beauty, the editication and uplifting which their spirits find in it; not its technical construction, not how it conforms to or how it truction, not how it conforms to or how i eviates from the orthodox laws and types of deviates from the orthodox laws and types of form; not to pry into its thorough-bass, or its peculiar instrumentation, or compare the course and outline of its progression with a map or diagram. * * * The best condition for the true enjoyment of a symphony, an overture, a quartet, a concerto, is the complete surrender of sense, soul and thought in the most simple and receptive attitude.

This also is updeniably true, as far as it goes. To that extent it is a truth worth driving home. Simple enjoyment of good music is certainly one of the purest and best music is within the capacity of almost every sivilized human being. Many good tolk, however, debar themselves from the most exof the musical delights offered to them, by letting themselves be scared off as it were, by the title or the composer's name, "Symphony-Beethoven!" they mur-mur, aghast. "No, thank you, that's too ssical' for me"-and forthwith sink into a shell of apathy or antipathy that Orpheus himself could not penetrate.

It is appalling to reflect upon the sum of human bliss that has been forestalled by that torbiddingly misused word, that scarecrow to timorous music-lovers, "clussical!" Let all who would simply enjoy ponder Mr. Dwight's words and find that enjoyment, as they certainly can, through "the complete surrender of sense, soul and thought in the most simple and receptive

But even enjoyment is a matter of degree. While all may, if they will, enjoy the best music to a degree well worth the price of admission, there are indefinite possibilities he ore most of us in the way of elevating, refining and broadening this enjoyment. The gratification of sense and the uplifting of soul are the joys that music holds out most breely to all; but the highest degrees of musical enjoyment are granted only to those who can also bring to bear the trained thought, the educated mind. Not only the cultured sense and the receptive soul, but the trained intelligence as well, must be brought into that "complete surrender," if the utmost enjoyment and appreciation are

Then, too, it must not be forgotten that music is a serious branch of knowledge; a true science, as well as a pleasurable and beneficial art. It gives wide scope for purely intellectual study of real value. Just because most concert-goers seek only the en-joyment of the moment, is no reason for

joyment of the moment, is no reason for banishing from the concert room the serious students who must go there for the very purpase of performing that same analytical dissecting, onjoyment-killing operation to which Mr. Dwight objects so strongly.

Musical interherence is what we need to develop, both for its own sake and as the indispensable means to the truest musical enjoyment. Here is the sphere of usefulness for the musical library, to all who have the opportunity and the time to delive into the rich unless of pomeral musical literature. For the many who cannot themselves go to the original source of miso mation, the compiler of the programme formation, the co-upiler of the programme ork performs a most important function. Particularly is this true in a community like ers where real intelligence upon music ples has had small chance of cultivation its has had small chance of cultivation, it has soon-expected opening of the Kari Musical Library and the promising out-the the way of musical lectures, under the process of the Mozart Club, the Art Society the Academy of Science and Art, there is its feason to expect a great awakening in diffraction.

fleant fact," says Mr. G. H. Wilarchie's critic and the compiler of mine notes in question, in his very cence to Mr. Dwight's onslaught, of the seditions Boston Symphony

"that 6,000 of the seditions Boston Symphony programice books are eagerly sought for and takes away from the Music Hall each week, is a great stimulan: to the 'industrious investigator and purveyor to continue to furnish the historical, biographical and analytical notes which really seem to fill a want."

Hight you are, Brother Wilson. And just here in Phitsburg this same want, still unfilled, is of the utmost tearfulness and long-feitness. If he managers of our several choral and orchestral societies and of our general concerts want to be in touch with the progressive movement now getting under way in this city, they must this season provide at their concerts programme books calculated to appease the hungily awakening musical intelligence of the community.

News From Paris.

In a personal letter dated at Paris, October 5, Mr. William David Holmes, well remembered in l'ittsburg's social and musical circles, recounts the musical gossip of the boulevards in the following easy, entertaining fashion: The musical season is about beginning here Lasalle is back and is singing Ascario again. To-morrow night Madame Melba makes her rentree in "Hamlet" with, of course, Lasalle as Hamlet. Had the directors, Ritt and Gall-hard, not been such singy, worthless fellows, we should have a tenor this year. They allowed Jean die Reside to go and now tossing has resigned. It lies between Vergnet and a debutant, Affre, who has a small, sweet voice, to sing for the rest of the season. The same venerable chesthat operas are given right along—"Pavorita," "Hugocoots," "Faust," etc., with promise of a couple of new ones and revivals. by Royer, is to appear next year. Saladilitio. By Reyer, is to appear next year, "Sigurd," by the same commoser, is set down for revival this week, with Madame Rose Caron, who is an actress, but whose voice I detect. "Le Maga," by Massenet, is in rehearsal. I don't know what is to be produced at the Opera Comque. At present they are singing "La Bassene," a capital comic opera, and "Lo Roi L' Ye" by Lalo, a revival from last year, with Madame Deschamps-Jehin, who is a magnificent singer. The opera is a fine one and very melodious. The overture is a little louder than anything ever written.

she had at various times as her accompanists Nikisck and Seidl. She taught them both how to play song accompaniments. Rather a bit of news! Another accompanist was the present conductor (leading) of the Bayreuth opera.

And that reminds me that the Bayreuth dates for next year are: "Tristan and Isolde," July 29, August 5 and 15: "Parsifal," July 19, 23, 26, 29, August 2, 6, 9, 12 and 16; "Taunhaeuser," July 22, 27, 30, August 3, 10, 13 and 18. Directors of music, Herman Levi, of Munich, and Felix Mottl, of Carisruhe. Singers not yet decided upon.

Mettl, of Carisruhe. Singers not yet decided upon.

We are awaiting with a great deal of interest the opening of the Theater Lyrique, formerly the Eden. Of late years it has not been successful, but Verdhurt, last year's impressario at Rouen, took a lease of it and is to give opera, beginning with this month. It is a very large theater and well adapted to opera. He has altered the auditorium materially. The premier is to be "Samson et Dallia," by Saint Saens, with Talazae as Samson. Rather unfortunate that Talazae is only about 5 feet 5 inches high! I have forgotten the Palila, This opera is to alternate with "La Jolie Fille de Perth," by Beart, until some new operas are ready. I wish it lots of success, for opera is so frightful here. The opera comique is more satisfactory than the grand opera.

That is about all the musical news I happen to think of except that Paderewski, the pianist, burt his leg recently while visiting the Duchess de something or another, and will be laid up some weeks.

Love Your Composer.

Love Your Composer.

Edward Baxter Perry, the planist, recently wrote under the caption "Weaknesses of Great Planists" the following bit of wisdom: An eminent master, who was authority in both, once said carelessly to a group of students, including the writer: "My dear young friends,

including the writer: "My dear young friends, never kiss a woman or play a composer whom you do not love. Believe me, there will be no more warmth in the one than in the other, and you will wrong them both."

Nearly all, even among the great artists, those possessing most breadth and versatility, are subject to certain definite limitations of this kind, which it is never wise for them to transgress. There will always be one or more of the recognized masters of composition in whose work they do not glory; one or more of of the recognized masters of composition in whose work they do not glory; one or more of the legitimate phases of musical thought and mood in which they cannot subjectively participate. It is generally admitted, for instance, even among the most devoted admirers of that veteran hady planist, Schumann, that she cannot play Chopin, and when works by that master are announced for her performance it is mildly whispered in Frankfort that she has made "an unfortunate choice." Thus Ven Bulow cannot play a pure lyric, even tolerably, though he excels in most lines of work and commands, in addition, one which is beyond the reach of most players, and, some claim, even beyond the range of instrumental renditional together; I refer to the arch, the whimsical, what may be denominated the numorous in the music. D'Albert, in spite of his tremendous power, breadth and speed,

the humorous in the music. D'Albert, in spite of his tremendous power, breadth and speed, is, strange to say, so unsatisfactory as to be almost impotent in climatic effects: and De Pachmann, though he has the most exquisite appreciation and control of the lyries of Chopin, of the daintier, more tender and graceful of his compositions, fails of the dramatic power of the larger works, and thus is falsely designated the greatest Chopin player of the age.

designated the greatest Chopin player of the age.

The writer pever heard but two pianists, Liszt and Rubinstein, who did not show very distinctly such restrictions in some direction. Many excellent concert performers are confined to two or three styles which they play exceptionally well, while they are painfully weak in all others. A large proportion of amateurs have only one vein of composition which they are willing to recognize as music at all, most frequently the melodious and lyric, though some reserve their approbation exclusively for the brilliant and others again like only the mournful and pathetic. mournful and pathetic.

The Prodigy Question Again. "M. W." takes up nearly two more columns music is certainly one of the purest and best of earthly experiences, 2 And, in a large degree, the simple enjoyment of the very best department of THE DISPATCH, on the disputed question of whether prodicies are born or made, In voluminous quotations, "M. W."

or made. In voluminous quotations, "M. W." arrays Goethe's self and other writings against his epigrammatic definition of genius as a "consummate ability for hard work," and quite succeeds in proving—what Mr. Webster never disputed—that a genius, precocious or matured, has to be both born and made.

It is pleasant in this connection to remark the wide interest and appreciation bestowed upon those articles that Mr. Webster voluntarily contributed to this column, Among many evidences may be mentioned a letter received from Dr. Hugh A. Clark, the learned Chairman of the Programme Committee of the Pennsylvania State Music Teachers' Association, urging Mr. Webster to prepare an essay for the next annual meeting, and saying: "I read your articles with great pleasure. There is a pressing want for musicians who can write and speak fitting words about our art." It should also be stated that, as the writer has sirce learned, the letter printed two weeks ago from Mr. Albert Ross Parsons, ex-President of the National Association, complimenting this department of THE DISPATCH, was written after perusal of several of Mr. Webster's articles, which doubtless had much to do with the favorable opinion thus kindly expressed.

several of Mr. Webster's articles, which doubt-less had much to do with the favorable opinion thus kindly expressed.

As far as practicable, this department will always be open to worth; contributions from anyone desiring to bein along the cause of musical intelligence in our community. Such musical intelligence in our community. Sco-operation is ever grateful and welcome.

The Exposition Music. Musical Pittsburg marks with regret the closing of the Exposition and the consequent departure of Mr. F. N. Innes and his excellent

Mr. Innes has given a remarkable series of programmes. Standard symphonies, overtures programmes. Standard symphonies, overtures and other important compositions have been liberally and judiciously interspersed, among the lighter and more "popular" pieces in such a way that all the programmes quite without exception, were up to a credit able artistic standard, while the Friday evening "Symphony programmes" were of a quality not surpassed, it is believed, by the programmes of any similar organization in the country. In the main, the performance of the selections chosen was all that could reasonably be expected from a military band so continuously before the public day in and day out.

Mr. Innes has carned the gratitude of Pittsburg, if for no other reason, simply for proving more conclusively than ever before that the mest premiscoous kind of audiences under distance.

ost promiscuous kind of audiences under dis mest promiscuous kind of audiences under dis-tinctly unfavorable conditions can be, at least, interested and entertained by fair perform-ances of a grade of music commonly, but wrongly, supposed to be "over the heads of the people." It is a notable fact that the Innes Band, playing such programmes, formed the great, popular feature of the Exposition.

Crotchets and Quavers. THE Oakland Ideal Orchestra was entertained

by the Misses Baird, of Craig street, last even-THE Gernert Orchestra, with Mrs. J. Sharp McDonald and Mr. Charles F. Cooper as solo-

ists, will give the first of a promising series of concerts at the Linden Club, East End, to-morrow evening. MR. JOHN A. BELL, the capable organist of

the First Presbyterian Church, is quite ill, His many friends will be grieved to learn that typhoid fever is threatened. Mr. Leonard Wales will officiate to-day at the old church. REGINALD DE LOVEN'S new comic opera "Robin Hood," was warmly received on its recent production by the Bostonions at the Boston Music Hall. Score one for the Ameri-can composer, poor fellow.

Lecoco's new operetta, "L' Egyptienne," is announced for production in Paris. Two score operas thus announced in Paris last season, and not given. Mayhap this one score of Lecocq's will fare better.

THERE is notikelihood of America's hearing Rubinstein again, in spite of the talk about a proposed tour at fabulous prices. Recent advices from the bast-informed sources confirm the opinion already expressed in these columns, that Rubinstein will never play in pub-

MISS AGNES HUNTINGTON and her new opera-"Paul Jones," by Planquette-got some adverse comment from the critics after the initial performance in New York a week or so ago, but the dear public quite indorsed the verdict of London, where that extraordinar-run was had. Pittsburg will have a chance i-judge for herself in January.

THE tunniest thing about Tolstoi's "Krem zer Sonata" is his choice of a composition from which to draw his title and his illustra-tion of musical sensuousness. However, this ridiculous blunder is responsible for the only good the book has accomplished. It has largely increased the sale, they say, of one of the purest and most elevating compositions ex-tant.

THE first Philharmonic concert of the season in Berlin was set for last Monday. Von Buelow conducts the whole series. Toresa Carreno, Lilli Lehman, Eugene D'Albert, Stavenhagen and Paderewski are among the soloists listed. Among the novelties promised are Dyorak's Fourth Symphony, in E. Richard Strauss' symphonic poem, "Tod und Verklaerung," Kahn's new serenade and a rhapsodie by Svendsen.

MR. W. T. BEST, of Liverpool, who is perhaps Mn. W. T. Bratt, of Liverpool, who is perhaps
the greatest English organist of the day, was
ittingly chosen to inaugurate the immense
organ in the Town Hall at Sydney, N. S. W.
He has written to Mr. Clarence Eddy, saying
he would sail from Australia for San Francisco
October 1, and that he hopes to be able to try
some American organs on his way back to England. It would be a fine scheme to get such a
man as Mr. Best for a recital in Carnegie Hall
some day soon. than anything ever written.

Lamaureux begins his concerts November 9 and Colonne O stober 18.

By the way, there is a pretty good chance of Lamaureux becoming one of the directors of the opera when Ritt & Gailhard go out next year. The other director may be Porel, at present director of the Odeon Theater. It would be a splendid team.

Madam Marchesi was telling Mrs. Holmes a few days ago that while she taught in Vienna

joying an extraordinary vogue in Europe. She is engaged for Yon Buelow's concerts, both in Berlin and Hamburg: for a Leipzig Gewandhaus concert under Reinecki, for a Guerzenich concert at Cologne under Wuellner, and for countiess lesser occasions. Some American women can play the piano, it seems, as well as the rest of them sing—according to European taste.

THE New York Philharmonic Club comes next Friday to open the "Carnegie Course" at the hall thus named in Allegheny. This club

of Manager Hammetstein's promising scheme for permanent English opera at the Harlem for permanent English opera at the Hartem Opera House, New York, He has secured such capable principals as Miss Charlotte Walker, Miss Clara Poole, Messrs, Monterriffo, Tagliapietra and W. H. Clark, but the ensemble is the strong point, not stars. Gustav Hinrichs' skillful and artistic direction will assure the quality of the performances. It is a good scheme; cheap, permanent opera in the vernacular is what this country needs badly.

MR. THEODORE THOMAS, with his New York Philharmonic Society, announces an inviting programme for this season. The first concert will be on November 15, when a new Suite by Moszkowski (op. 47) will be heard, and when Franz Rummel, the eminent pianist, will make Franz Rummel, the eminent pianist, will make his first appearance in America after a long absence, playing the "Emperor" concerts of Beethoven. At the second concert a new overture by Goldmark ("Prometheus," op. 38) will be presented and Miss Clementina De Vere will sing. Mme. Camilla Urso will be the soloist of the third concert, playing a new violin concert ob y Joachim. By the way, what has become of Chicago's plan for a new symphony orchestra under Thomas' baton?

Thus American Companyers' Choral Associa-

THE American Composers' Choral Association, of New York, proposes good service in the nationalistic movement. It seems to be a nationalistic movement. It seems to be a strong organization, backed by prominent citizens, and has Mr. Emilio Agramonte for musical director. At the first concert this season, November 24, Pittsburg will be represented in three compositions by Mr. Ad. M. Foerster, "Spring's Verdure" and "The Bedouin's Prayer"—for male and female choruses respectively—and "June Song," for mixed chorus a cappella. Meesrs. Chadwick, Hawley, Phelps, MacDowell, Walter and Foote are the other American composers that figure on this programme.

In the recent death of Ludwig Deppe, the cell-known piano teacher and late conductor of the Berlin Opera, an unique personality has vanished from the musical world. Readers of Miss Amy Fay's clever, but unreliable, "Music Study in Germany," will remember her enthusiasm over Deppe's peculiar methods. But both Miss Fay and Mrs. Anna Steiniger-Clark who once figured as Deppe's representative pupil—have long since got bravely over it. Mr. Frederic Clark and his gifted wife had pubicly opened war on their former master's method before they left Berlin, about five years ago. You are in error this time, Mr. "Racontery".

MR. ASGER HAMERIK Writes very interest ingly in the Baltimore Sun about the recent competition for the Rubinstein scholarship at St. Petersburg. Ferrucio Busoni, Italian, won first prize in composition, and would have been rated first in piano playing, many think, had not patriotic considerations moved the jury to bestow that honor upon a young Russian, Nicholas Dubassoff. Speaking of the contestants. Mr. Hamerik says: "Remember, every player is an artist of no small merit, and that criticism, if any must be given with the remembrance of the musical conception of a Liszt or a Rubin-stein. Of course, execution is out of the ques-tion. The prize is for the man of genius, the man of heart, inspiration and holy fire. Young playing America, take note of this."

MISS MARY Howe is a young and comely woman just winning a high place on the con-cert stage along the seaboard. After studying with Charles R. Adams and Siegfried Behrens, she took a two-years' course at the Dresden she took a two-years' course at the Dresden conservatory, at the close of which she filled a very successful engagement in Italian opera at Kroll's Theater, Berlin. After a summer at home and a successful debut at the Worcester Festival of 1888, Miss Howe went to Paris and "finished" under Mme. Marchesi. Since her return early in the present year she has been heard at a number of important concerts, winning high praise from the public and the best critics. This is a "tip" for some one of Pittsburg's enterprising managers.

MR. ETHELBERT NEVIN'S planoforte recital, to be given with the assistance of Mrs. Walter C. Wyman at the Pittsburg Club Waiter C. Wyman at the Pittsburg Club Theater on Tuesday evening, is one of the prime events of the week. Mr. Nevin's personality, playing and compositions are all well known and admired in this, his native city. This will be his first and only public appearance here in a long time: Boston is a long way off. Mrs. Wyman is the mezzo-soprano who has sprung into fame during the past two years—since she finished her studies with Alme. Marchest, in Paris, with greater rapidity than has any singer of the day, unless it be Mile, de Vere. The first appearance in Pittsburg of a singer who is engaged months ahead for the concerts of the Boston Symphony Orchestra, the Kneisel Quartet, the Philharmonic societies of New York and Brooklyn and other such occasions, is an event worth noting. Mr. Nevin's repetition (at Mrs. C. L. Magee's Oakiand residence on Wednesday, Thursday and Friday evenings of this week) of the series of "Nibelungeu" talks, with pianoforte illustrations, is not to be forgotten. Great interest was aroused in Allegheny by the same series given last week at Carnegie Hail and at Mrs. W. L. McClintock's residence.

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DIE	

CASEY—At the residence of her parents, corner Chartiers and Western avenues, at 10:30 o'clock, on Saturday evening, EDNA, daughter of John and Ellen Casey, aged 2 years and 10

Funeral from the residence of her parents MONDAY AFTERNOON at 2 o'clock. Friends of the family are respectfully invited to attend. 2 DODDS-Thursday, October 16, at 12 o'clock, acon, Harrier Ann, wife of John Dodds. Funeral from her late residence, No. 17 Martin street, McKeesport, on SUNDAY, at 2 P.

DONNELLY—On Thursday, October 16, 1850, at his residence, Nunnery Hill, near Parkview avenue, Twelfth ward, Allegheny City, PATRICK DONNELLY, aged 72 years.

Funeral services at St. Peter's Church, on SUNDAY AFTERNOON, at 2 o'clock.

FOGARTY—On Friday, October 17, 1890, MARTIN FOGARTY, son of Michael and Mary Fogarty, aged 7 years, 8 months and 12 days. Funeral will take place at the parents' residence, No. 18 Singer's Row, West Carson street, on SUNDAY AFTERNOON at 2 o'clock. Friends of the family are respectfully invited to attend,

GARRISON-On Friday, October 17, 1890, at 2:40 a. m., WILLIAM GARRISON, in his 78th Funeral services at his late residence, 347 Fifth avenue, on SUNDAY AFTERNOON, at 2 o'clock. Interment private at a later hour. GREINER-On Thursday, October 16, at 6 o'clock P. M., ELIZABETH GREINER (nee Maurer), aged 35 years and 6 months. Funeral from her late residence, on Kittanning road, O'Hara township, two miles from Sharpsburg, on SUNDAY, October 19, at 2 P. M. Friends of the family are respectfully invited

to attend. JOHNS—At Cleveland, O., on October 17, 1890, in the 26th year of his age, JOSEPH B., son of Henry, Sr., and Sarah Johns.
Funeral services at the residence of his parents, Boquet and Semple streets, Oakland, on SUNDAY, October 19, at 2 P. M. Intermentprivate at later hour.

KASBERGER--At his residence, No. 572 Fifth avenue, on Saturday, October 18, 1890, at 4:15 P. M., JOHN KASBERGER, aged 54 years. Notice of funeral hereafter. KEEBLE-Saturday morning, October-MARTIN EDWARD KEEBLE, aged 47 years. Funeral services at St. Stephen's P. E. Church, Wilkinsburg, 1:30 P. M. SUNDAY, 19th

KEPPEL—On Friday, October 17, at 10:20 A. M., MAGGIE J., daughter of J. G. Stewart, and wite of A. M. Keppel, Jr. Friends of the family are respectfully invited to attend the funeral services at the family residence, 308 Park avenue, SUNDAY, October 19, at 2 P. M. Interment private at a later hour.

MAURER—On Thursday, October 16, at 4 A. M., Mrs. Dora, wife of Robert Maurer, (nee Hickmann) aged 42 years, 2 months and 30 days, Funeral on SUNDAY, October 19, at 2 P. M., from late residence, corner Perrysville and Evergreen roads. Friends of the family are respectfully invited to attend. MOOREHEAD-On Saturday morning, Octo-

ber 18, 1890, at his residence, No. 203 Carson street, Southside, THOMAS MOOREHEAD, aged 64 years. Funeral services at the chapel of H. Samson, 75 Sixth avenue, on MONDAY MORNING, October 20, at 10 o'clock. Interment private. MORRISON-At Tyrone, Pa., October 17, John S. Morrison, of Morrison, Cass & Co.

PARSHALL—On Thursday morning, October 16, 1800, at 12:35, MARY CAVANAUGH, wife of George Parshall, aged 28 years, at her residence. No. 122 Cherry alley. Funeral on SUNDAY at 2 P. M. Friends of the family are respectfully invited to attend. ROEHRICH-Friday, October 17, at 6 A. M., ANNA MARY ROEHRICH. Funeral on SUNDAY, 2 P. M., at the residence of her son, Fred Roehrich, Lookout avenue,

Chartiers township. Friends of the family are respectfully invited to attend. STEEN-On Saturday morning. October 18, 1890, at Ligonier, Pa., ESTELLA B. STREN, aged 23 years, daughter of W. J. and Sarah

Notice of funeral bereafter. SWAN-On Thursday, October 16, 1890, at 10:50, LEo, son of James and Annie Swan, aged 3 years 6 months. Funeral from the residence of his parents No. 5 Mercer street, on SUNDAY AFTERNOON at 2:30 o'elock. Friends of the family are respectfully invited to attend. WATSON-At his residence, 623 Lincoln avenue, East End, on Thursday, October 16, 1890, at 8:40 P. M., DAVID WATSON, in his 67th

Services will be held at his late residence. SUNDAY, October 19, at 3 P. M. Interment at Parnassus, Pa., ou arrival of train leaving Union station, 1:45 P. M., MONDAY,

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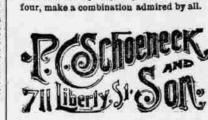
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twice.

On account of the great cost of the cabinet (\$509), and time consumed in treatment, from one-half to one hour, I charge \$1 for each in-halation, or \$5 per week for daily inhalations, which are often necessary in very bad cases. I have the only cabinet and fully equipped inhalarium is the city.

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