PITTSBURG DISPATCH. SUNDAY, MARCH 22. 1891. THE



From the higher standpoint, where the head

and the neart come most in view, Art, Rum-mel's physing is strongly stimulating and at the same time wholly satisfying. It is the work of a man of intellect, a serious, earnest student; it is also the outflow of an intense emotional nature, richly responsive throughout the whole gamma of human feeling. If he does corresponding force a closer burned the tree ceasionally force a climax beyond the true inits of his instrument-and two or three such neast nstances form the only openings for adverse, sold-blooded criticism of Wednesday's performance-that could not disturb those hearer whose hearts, like his own, were full unto bursting. In all he does, Mr. Rummel evinces the utmost artistic sincerity; he sinks himself in the composer and his style is never affected or trivial-it is, indeed, distinctively

It were useless to discuss at length the man-ner in which these varions qualities were dis-played by the player in each of the selections chosen, which are mostly well known. As Mr. Hummel on his former appearance a d zen years ago was open to the charge d being too much given to the brautastyle, it may be here said, however, that he brought out the dainty charms of the old Franch works, the reposeful loveliness of the Becthoven adagin, the lofty, elegiac beauty of the trio in the funeral march and the rippling gracefulness of the Raff mor-cean, quite as admirably as he did the intensely dramatic significance of either sonato or the beauty when a static when the dramatic significance of either sonate or the utrile, passionate vitality which few but he could have got out of Liszt's big, builtant tarantelle. One other point calls for special mention: that brief, turbulent presto which, in the hands of other famous planists, sceness to isufficient an ending to the Chopin sonata-like a meaningless stude, in fact-assumed in Mr. Rungnel's hands a rotally new significance and

casion of that veteran society's first public appearance for a number of years. The singers were all Germans in descent as least; the audience was mostly such; so were all the composers; the singing was all in that language, which, also, filled the greater part of the haadsome programme books; even the plano was imported from the Vaterland. The entire

With its new director, its new chorus of women and its new policy of aggressive public work. Pittsburg's oldest and foremast male chorus stands on the threshold of an era of in-creasing usefulness that bids fair to cast in the shade the by po means insignificant achieveuents of the past 35 years. Thursday evening's is of the past of years. Thursday evening a reanme began with two Beethoven num-, the "Egmont" overture and the trio "Fidelio"-the former played by the ially organized orchestra of 27 men, the latter sung by Miss Agnes el, Mr. Karl Ahl and Mr. Ernest Staub. Brat number that the present writer was "he first number that the present writer was it time to hear was the "Meistorsinger" prize song in Wilhelmj's violin arrangement, which was played by Mr. Leo Ochmier with pure, though rather thin, tone, and with considera-ble taste, though a greater intensity of feeling might well have been bestowed upon that love-by, passionate melody. A concert etude by David further served to reveal Mr. Ochmier's excellent control of his bow, despite its lack of musical interest. Mr. Karl Alt, Frohsinn's new conductor, made his Pittsburg debut as a tenor soloist in the melodious aria of Don Oc-towie, from Mozart's "Don Juan." Mr. Ahl proved to be the possessor of a voice pure, rich in 1824, was cut down to-day to make room for the new Gurley memorial building. croup, whooping cough and bronchi Jos. Fleming & Son, 412 Market st. cores, from Mozart's "Dou Juan." Mr. All proved to be the possessor of a voice pure, rich and sweet in quality, though not of notable strength of, seemingly, of very extended com-pass. He sang with much taste and vocalized nicely; under less embarrassing circumstances he would produce here the strength targets. he would probably have given to his singing more of that emotional significance which came out later in his conducting. His encore piece, Jensen's "Lehn deine Wang auf meine Wang," especially, suffered from this lack of deep feeling. Monday, Tuesday and Wedny deep fee In Me ling. Mendelssohn's noble setting of Schiller's

"Festival Ode to the Artists," the male ch "Festival Ode to the Artisis," the male chorus sang with spirit, earnestness and considerable precision. The quality of tone produced was, however, not the best and many false intona-tions were band from the middle voices as well as from the bass instruments accompany-ing. There was abundant evidence of careful drilling and of a just, broad conception of the work on the part of Conductor Ah, who showed himself throughout the evening to be the right man for the place, clearly canable of leading the singers on to yet greater accomplishment. The remainder of the evening was devoted to

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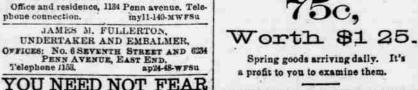
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proceed to the Third Evangelical Lutheran Zion's Church, corner of Thirty-seventh and Bank streets. Friends of the family are respectfully invited to attend.

THOMAS-At 7 A. M., Friday, March 20, at her residence, Blame street, Oakland, REBECCA THOMAS (nee Muse), wife of W. J. Thomas, in the 59th year of her age. Funeral will take place from the residence of her parents, Blaine street, near Frazier, SUN-

DAY, March 22, at 10 A. M. Friends of the amily are respectfully invited to attend.

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