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# The Daily Record

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and THE DRESDEN DAILY.

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## :: BERLIN ::

According to our information it is possible that the Emperor himself will open the Exhibition of English masterpieces in the Royal Academy of Arts on January 25th. Originally the opening day was fixed for the Emperor's birthday, January 27th, but the transportation and unpacking has been finished so quickly that the committee of arrangements expect to be ready two days earlier. As it is the Emperor's wish to declare the exhibition opened himself and as he would find no time for such a function on his birthday, when he has to participate in many ceremonies, receptions, dinners &c., it is very likely that January 25th will witness the formal opening of the exhibition.

The works to be exhibited arrived in Berlin on Friday. The large pictures were boxed singly, the smaller ones several together, in London, then packed by Messrs. Agnew & Son in so-called Pan-technicons, a species of moving vans without wheels, but equipped with chains, ropes and iron clamps for transportation by sea and rail. In Berlin the wagons were put on wheels and brought right to the Academy building, Pariser Platz 4, where they were opened and unpacked. The boxes were opened in the large halls and the pictures put alongside the walls in the exhibition rooms, where the "hanging committee" began their work immediately. Two expert packers, who had come over from England, did most of the work. As we are informed, most of the owners of the pictures will come over from England themselves in order to attend the formal opening of the exhibition as guests of the Emperor.

Since the above was written we hear definitely that the Emperor will open the exhibition. Probably the Empress will accompany him. He will arrive at two o'clock in the afternoon, according to the official programme, and will be received by the directors of the Academy, who will then conduct him through the rooms filled with English pictures, furniture, engravings and silverware. All English exhibitors have received invitations to attend this part of the formal opening. As until now no declining answers have been received from exhibitors to attend the opening ceremony, it is expected that a distinguished gathering of Englishmen will greet the Kaiser. Two hours later, at four o'clock, another formal opening will take place in the presence of members and friends of the Academy, painters, sculptors, art critics and representatives of the Press. The doors of the exhibition will be thrown open to the public the next day, January 26th.

A strange murder case, in which an American appears to be involved, has just been cleared up by the Bremen police, with the aid of their Dresden colleagues. Some days previous to Christmas the mutilated body of a woman was found on an empty lot in a suburb of Bremen. Evidently, the victim had been strangled. For a long time the police were at a loss to solve this mystery, but a description of the body was sent to the police departments of all the large cities in Germany, and finally, the Dresden police put their Bremen colleagues on the right track. They discovered that the description answered to that of Marie Grütze, the widow of a printer of Schiedel, near Kamenz, Saxony, who had been reported as missing. She had been in company with an American and both had declared their intention of going to America. The man was Henry Louis Haas, a 53 year old farmer from Cleveland, Ohio. The police then discovered that Haas had not taken passage to the United States, as was his original intention, but to South America. As soon as his ship arrived at Pernambuco, Brazil, Haas was taken into custody and is going to be brought back to Germany

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## GENERAL NEWS.

### NEWS FROM AMERICA.

#### PRIMA DONNA'S COURAGE.

Mdme. Tetrzzini is distinguishing herself at New York in other fields than those of music, for one evening last week, by her presence of mind, she averted what might easily have been a terrible disaster.

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## DRESDEN

### NOTICE TO OUR READERS.

Commencing with last Sunday's issue we are omitting to print daily full programmes of the current Dresden operas and plays, and as we have received numerous enquiries, and even protests, in regard to this step, perhaps a brief explanation of the case may be opportune.

Two essential considerations have prompted the omission; the first is to be explained in three words, viz. exigency of space. The second reason is no less important, and one that we think our readers will concede to be perfectly logical. From time to time it has been pointed out to us by Berlin friends that, as the *Record* purports to, and does, cater for the Anglo-American Colony of that city, as well as Dresden, it is only fair that we should publish full programmes of the principal Berlin operas and plays, so long as Dresden is accorded this privilege.

Now it is unnecessary to explain that this proposition is, on the face of it, quite impossible. The modest dimensions of the *Record* as a whole would barely suffice to contain full details of current amusements in the two cities. Therefore, we saw no way out of the dilemma save to eliminate the complete daily Dresden programmes, and we sincerely hope that our readers will appreciate our position.

When, however, a new or particularly important work is produced at the Royal Opera House we shall give a brief synopsis of the opera, as heretofore.

*Entre nous*, we may suggest (as a delicate hint) that it is in the power of our readers themselves to justify an increase in the dimensions of the *Record* by calling the attention of their friends to the usefulness of the paper and so gaining us more subscriptions. Then, we shall see, what we shall see!

The IV. String Quartet concert of Herren Petri, Warwas, Spitzner, and Wille included only two works—the G-minor quartet of Grieg, and Schubert's posthumous quartet in D-minor—but afforded enjoyment of the purest kind. The Grieg composition showed that the four artists were in wonderfully good form. Free from the world, they lived in the immeasurable fairy-land of flowing sound, and sang as the recently departed Northern master taught them, of ghostly elves and of that dry romance which Grieg derives from folk beliefs and folk traditions, and which therefore has such a directly natural effect. All the other compositions of Grieg do not possess this merit of the G-minor quartet; some of them, which are based on thoroughly sound motives, flatten out in conventional formalism—I allude particularly to a number of his lyrical pieces—and so come under the ban of mannerism; but happily the works of the master are not to be measured by this standard. Grieg's fame, which increased so much at the end of the eighties and the early nineties, paled considerably afterwards, and the master's death has brought us to our senses again. Even if the principle of "de mortuis nil nisi bene" is in the first place to guide us, in rehabilitating an artist whose dreamy lyrics no longer suit the spasmodic sensations and rough effects of modern times, we begin to perceive how great the artistic motive power of this amiable composer was, and that his art, just because it is rooted in the folk-music of his country, is so extremely vital and true.

The G-minor quartet, with its happy motives based in a great measure on actual dance rhythms, shows that very plainly. Here Nature is mirrored in fine artistic feeling, and so a work has resulted that is bound to have an inspiring, refreshing, and elevating influence. Thus the gentlemen of the

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