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# The Daily Record

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and THE DRESDEN DAILY.

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## :: BERLIN ::

The second night of the American Minstrel Show was even more brilliant than the first performance; the first part had been cut down considerably, all professional numbers of the second part had been left out and everything went with ease and smoothness, no hitch of any kind occurring. The performance ended at 10.45, a great improvement on the first evening, when it had been dragged out till 11.45. The house was filled again, the audience almost as brilliant as on the first night, the enthusiasm quite as great.

The net financial result cannot yet be ascertained as many bills have to be paid. But it is certain that the American Benevolent Fund will receive a nice round sum towards assisting Americans in distress. The exact figures will be given in these columns as soon as they can be obtained.

The Dresden contingent of the audience was especially enthusiastic over the performance and it is now definitely settled that it will be reproduced in the Saxon capital. Consul-General Gaffney is kindly arranging the details.

To show how greatly the admirable performance of the American ladies and gentlemen is appreciated by professional artists it may be mentioned here that the Wintergarten management, in all seriousness, has offered some of the performers of special features,—for instance, the ten ladies who acted in the snowball scene,—a monthly engagement to appear in the Wintergarten nightly for a consideration of 20 marks each per evening. Of course, the offer has been politely declined; but it speaks volumes for the ability and grace of these young ladies that such an offer was made at all!

Mr. and Mrs. Albrecht are sending out invitations for a grand ball at their home, Augusta Victoria Strasse 35, for February 28th.

Mr. and Mrs. H. Frank, of Milwaukee, Wis., have arrived in Berlin and are staying at the Savoy Hotel.

The American colony is slowly recovering from the Minstrel Show excitement and is now preparing another social event for February 22nd, when a dinner, accompanied by some official speeches, a musical entertainment and a ball will be held. If possible, it will take place in the Zoological Garden, like the Thanksgiving Day banquet, which was entirely satisfactory.

With the Hamburg-America Liner "Pretoria" six German military and political officials left for New York yesterday. The three military officers are Lieutenant-Colonel von Hanstein, of the Second Foot Grenadier Guards, Captain Count Carmer, of the Emperor's Body Cuirassier Regiment in Breslau, and Major von Varnbüler, of the Emperor's Württemberg Infantry Regiment. The other gentlemen represent the Foreign Office, the Prussian Ministry of the Interior and the Prussian Ministry of Finance. They are all sent by the Emperor to America to be the guests of the Hamburg-American Line on a cruise from New York to the West Indies. They will spend some time in New York and Washington and will visit Niagara Falls.

Synchronising with the exhibition of Old English Paintings in the Royal Academy of Arts, an exhibition of modern English painters has just been opened in Caspar's *Kunstsalon*. It is highly interesting to compare the pictures of both exhibitions and to observe how far the modern English painters have preserved the traditions of Gainsborough, Romney and Lawrence, and how much they have been influenced by foreign schools, especially the Dutch and French.

Reuter's Copenhagen correspondent says that great efforts are being made to arrange for the British pictures now being exhibited in Berlin to be transported to Copenhagen. It is believed the efforts will be successful.

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## DRESDEN

His Majesty King Friedrich August has despatched the following telegram to Duke Ernst II at Altenburg:

"I express to you and yours my sincere and heartfelt sympathy for the death of your worthy and honoured uncle, who was a true father of his people. May God richly bless you and give to you a happy period of rulership."  
Friedrich August."

We learn that the appearance of the *prima donna* Fräulein von Chavanne in *Samson and Delilah* at the Opera House tonight will be this lady's fiftieth appearance in the part of *Delilah*.

The IV. Symphony Concert, Series B. Baron Karl v. Kaskel, the Munich composer, is a native of Dresden, and enjoys an advantage of which not many can boast—that of being a prophet honoured in his own country. One of his operas, *Der Hochzeitmorgen*, was performed in Dresden with notable success a year or two ago, and from former Symphony concerts the name Kaskel stands out still in clear remembrance as that of a refined and richly imaginative composer. On Friday last the Royal orchestra, under the inspiring direction of Herr v. Schuch, gave us the pleasure of hearing a hitherto unknown work by this composer, a Ballad for grand orchestra. In this Herr v. Kaskel again shows himself a composer with the special gift of refined thought and with somewhat dreamy feeling and fancy, as we have known him before, at least from his songs. But that dreaminess of feeling is hardly consistent with the character of the Ballad. The several themes, refined as they are, lack the emphasis of clear description and above all the individual strength to contrast effectively with each other. Consequently, the composer does not altogether succeed in producing powerful climaxes, that stirring and rousing grandeur which should be a marked feature of a ballad. Herr v. Kaskel indeed attempts such an effect by introducing the lovely principal theme in the strings only and repeating it later *fortissimo* with the whole strength of the orchestra. But the diffuse intermediate working-out, the very gradual ascent to the climax and still more the gentle descent from it, hardly allow us to realise that the climax has been reached. Clever as the transformation is of the first theme into other metres and *tempi*, it is not very effective. At that particular point a new thought should occur—in short, a wildly passionate rhythm. Then the coming climax would be one of overwhelming force; and later the triumphant, trumpet-flourish-like motive in E-flat would stand out brilliantly instead of paling, as it now does, in a certain monotony of form. But the wonderfully clear *finale* atoned for much that marred one's pure enjoyment previously. Here Herr v. Kaskel shows himself at his best as a lyric poet of refined feeling.

Herr Wilhelm Backhaus, who made a very favourable impression last year, played with his mature and finished art Beethoven's Concerto in E-flat, in perfection only heard from the very first masters. For Liszt's Hungarian Rhapsody Nr. 2 Herr Backhaus lacks the torrential power of spirit required; but his stupendous mastery of the technical difficulties, and the fine tone he produced from his instrument, were in the highest degree enjoyable.

The orchestra revelled luxuriantly in Straus' sparkling "Till Eulenspiegel" and Weber's immortal "Euryanthe" Overture. The audience were as if  
(Continued on page 2.)

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