

The Daily Record

and THE DRESDEN DAILY.

THE FIRST DAILY PAPER IN ENGLISH PUBLISHED IN GERMANY.

No 631.

DRESDEN AND BERLIN, WEDNESDAY, MARCH 4, 1908.

10 PFENNIGS.

The Daily Record is delivered by hand in Dresden, and may be ordered at any Post Office throughout the German Empire. It is published daily, excepting Mondays and days following legal holidays in Dresden.

Monthly Subscription Rates: For the whole of Germany and Austria, mark 1.— For other countries, marks 2.50.

BERLIN

Hans Goldberg BERLIN W. 30
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Fräulein Stefi Geyer, who is to give a concert at the Mozart Saal on the 7th instant, with the famous Bohemian tenor Otto Marak and the Mozart orchestra, will play a Violin Concerto by Goldmark which has seldom been heard in Berlin. She will also play Bach's *Chaconne*, Hubay's *Andante* and Vieuxtemps' *Rondo*. Herr Marak will sing Arias from Mozart's *Zauberflöte*, Donizetti's *L'Elisir d'Amore* and Puccini's *Bohème*.

The programme of entertainments at the Mozart Saal for the rest of this week is as follows:—

Today, at 8 o'clock, III. popular concert of Helene Staegemann.

Tomorrow, at 8 o'clock, "Westfalen-Abend" (lecture, followed by Soirée).

Friday, at 8 o'clock, popular concert of Vörös Miska.

Saturday, at 8 o'clock, concert of Stefi Geyer from Budapest (violin) and Otto Marak from Prague (tenor), with the Mozart orchestra.

Sunday, at 7:30, popular concert of Vörös Miska.

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Karl Mayer, Grossherzog L. u. Fürstl. Kammerorganist. Teacher of Singing in the Stern Conservatorium. Private lessons in Singing. Augsburger Strasse 98, I.

Albert Ulrich. Pianoforte teacher. (Private lessons.) Teacher at the Klindworth-Scharwenka Conservatorium. W. 30, Kythäuser Strasse 5, p.

Prof. Ida Lürig Officier d'Académie (Marchesi Method) Neue Ansbacher Str. 9, Berlin W

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GENERAL NEWS.

NEWS FROM ENGLAND.

THE HOUSE OF COMMONS.

At Monday's sitting Mr. Murray Macdonald (*Lib.* Falkirk Burghs) moved a Resolution in the following terms:—"In view of the continued friendly relations with foreign Powers announced in the King's Speech, the House trusts that further reduction may be made in the expenditure on armaments, and that the policy of reduction to which the Government has pledged itself may be carried into effect." Premising that he had not moved his resolution in any spirit of hostility to the Government, Mr. Macdonald asked what circumstances in the present relations of England to the great Powers justified the keeping up of expenditure at its present height, and what danger threatened England that she should maintain a larger force than she had ever before possessed. He referred to the changes in the international situation that had been brought about by the *entente* with France and the Anglo-Russian Convention. With regard to the relations of England with Germany, he asserted that the origin of German apprehensions as to the policy of England lay undoubtedly in the fact that England kept up a warlike force in excess of her obvious requirements. He was prepared to place confidence in the Government, but the Government must justify that confidence by stating why the present number of troops and, in addition, the two-Power standard in the Navy were maintained.

The resolution was seconded by Sir J. Brunner (*Lib.* Cheshire) who said: "We should avoid bluff. Let us cease to scoff at the German people, and to talk of the probable exhaustion of Germany." (Cheers.) When he went to Germany with the Canal Commission, said the speaker, he heard there, though he could hardly believe his ears, that in

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DRESDEN

THE RECENT MINSTREL SHOW.

31, Winkelmann Strasse,
Dresden, March 2, 1908.

To the Editor,
The Daily Record,
Dresden.

Sir:—

As a lover of good music, and a constant reader of the *Daily Record*, may I ask you to publish this letter in its columns? This I do in the hope that you will be kind enough to explain what was meant by the following criticism which appeared in your issue of February 27.

"Preliminary to the second part, a Symphonic Movement by Mr. Alvin Kranich on the theme "My Old Kentucky Home," played by the orchestra and conducted by the composer, with its *sentimental, monotonous strains*, did not tend to dispense the somewhat dull and heavy atmosphere which prevailed in the hall. Nevertheless, Mr. Kranich was the recipient of hearty applause at the conclusion of his task."

Many think the above is intended to convey a distinctly unfavourable impression, whereas the enthusiastic applause of the audience clearly indicated a desire for an encore, and a large number were greatly disappointed that the composer's response was confined to a modest bow of acknowledgment. Moreover, your previous criticism of the same composition, which appeared in the *Daily Record* of July 6, 1907, is as follows:

"Tumultuous applause, too, greeted Mr. Kranich's orchestral setting of that *haunting refrain*, "My Old Kentucky Home;" its *soothing and delicate harmony* came as a welcome change, and at its conclusion the composer was forced to bow his acknowledgments."

This seems in such marked contrast to the criticism of February 27th, that many of your readers have told me they would greatly appreciate any explanation that might harmonize the two, so that they may not be interpreted as contradictory and hence appear to reflect upon the justice and impartiality of your critic.

Confident that you will grant the above request, I am,

Yours truly,
J. Ward Denys.

We accede with pleasure to our correspondent's request.

The explanation will be self-evident on perusal of the *whole* of the report of July 6, of which the above letter only cites a small portion. It runs as follows:

That "noble bird of prey", the American Eagle, was in fine feather and very good voice on Thursday evening at the Royal Belvedere, where, in the noticeable absence of any official celebration, Americans had gathered to do honour to the Fourth of July. Not that the large audience which filled the place from the platform to the outer railings was composed exclusively of Americans, but of whatever nationality they were they made up for their misfortune in that respect by an unbounded enthusiasm, and became, to wax Tacitean, *Americaniores Americanis*, and sang the "Star-spangled Banner" with that gusto with which they are accustomed to honour the "Wacht am Rhein." The programme drawn up for the occasion was for the most part American, from the moment when Capellmeister Olsen took up his baton to conduct "The Liberty Bell", one of Sousa's more rampageous marches, down to the closing bars of the "Star-spangled Banner" which, played for the fifth time during the evening, concluded the performance. From the maelstrom of cake-walks, nigger melodies, banjo tunes, there did occasionally emerge on the surface something of a more musical nature, the Overture to Wagner's "Rienzi", and a potpourri of the Waltz-King's most seductive measures. Tumultuous applause, too, greeted Mr. Kranich's orchestral setting of that haunting refrain "My old Kentucky home"; its soothing and delicate harmonies came as a welcome change, and at its conclusion the composer was forced to bow his acknowledgments. We were soon back again, however, Swanee-rivering and Old-folks-at-homeing, and waving flags and clapping and cheering the Stars and Stripes. The composer of "An American tour", a fantasia on well-known American songs, a certain Mr. Chambers, has a most eclectic taste, and evidently considers that all well-known airs ought to be American if they aren't. And so, sandwiched between "Pop goes the Weasel" and "Old black Joe" came "Home, sweet home", while the "Arkansas Traveller" marched through Georgia to the strains of the "Wacht am Rhein". To cavil, however, were ungenerous; it was truly a great evening and patriotic to the nth.

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