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GREAT VIOLINIST.

With His Own Company of STAR ARTISTS:

Mr. Edmond De Gelle, Mrs. Emma Thurston,

SOPRANO.

MR. JULIAN HEINZE

REMENYI AT THE SAENGERFEST.

An Audience of 4,000 People.

Editorial in Toledo (Ohio) Blade of Aug. 19th, 1879.

Remenyi's bow is the wand of a magi-Kemenyi's now is the wand of a magrician. The audience sat patiently through the rather prosy speechifying, and listened with a very mild interest to the Welcoming Chorus, but with the first chord of Remenyi's violin the real interest of the Consequent the austrian Welcoming Chorus, but with the first chord of Remenyi's violin the real interest in the Sængerfest began, the curtain raised on the sumptuous feast of harmony spread out before our people. It was the old, old story, of the violin in the hands of a great master. No other instrument can so instantly bewitch and enthrall the hearer. In a breath all languid inatention had disappeared; no one thought of turning to whisper to his neighbor; none cared for anything except that not a note of the wonderful melody should be lost; the artist had the entire concourse under his spell; and could move it to tears or laughter at his will. There was almost a sense of relief when he stopped—the relief that comes when we escape from the thraldom of some subtly sweet intoxicant, to whose influences our senses only to willingly yield. It did not require the thunders of applause, nor the clamorous recall, to tell him of his triumph. The quick concordance of every auditor with the mood of the player communicated this to his artistic senses long before he had finished his first theme.

EDOUARD REMENYI.

Toledo (O.) Commercial, Aug. 19th, 1879

He gave the "Adante and Finale of the Violin Concerto," by Mendelssohn. He came, he saw, he conquered. He played; the audience listened, with eagerness at first; then with agitation; then with the wildest enthusiasm. There leaned forward in their seats—they lifting upon his every movement; breathlass, spellbound. He paused—the exerqis was concluded. For a moment there was a profound hush—then a mighty, deafening burst of applause. The performer bowed, but still they cheered; then lifting bowed again, and yet again, but still he seation in the deafening applause. Then he faved the audience with another selection, with a silar result. I He was recalled a third time, and, hen he was finally permitted to leave the platfo, there could be no doubt in the minds of even t most sceptical, that Herr Remenyi's success in bledo was absolute and overwhelming. Toledo (O.) Commercial, Aug. 19th, 1879

PROGRAMME.

Piano Solo { a. "Andante," }F. Chopin · MR. JULIAN HEINZE.

, MRS. EMMA THURSTON.

RECITATIVE AND BALLAD-From Lurline, · MR. EDMOND DE CELLE.

VIOLIN SOLO, Fantasia on Othello Ernst

Ballad Clay MRS. EMMA THURSTON.

E. REMENYI.

(a. American and Scotch melodies, (transcribed VIOLIN SOLOS, for Violin)..... ...Remenyi b. Melodies Lyriques et Heroiques Hongroises, E. REMENYI.

, MRS. EMMA THURSTON

8. Violin Solos { The 21st and 24th "Capriccios," from Paganini's 24 celebrated Violin Capriccios } Paganini E. REMENYI.

Duettono—Una Notte a Venezia..... G. Lucantoni (A Night in Venice.) MRS. THURSTON and MR. DE CELLE.

Address Business Letters to

SLAYTON'S LYCEUM BUREAU,

CHICAGO, ILLINOIS.

REMENYI'S VIOLIN.

The violin Remenvi uses in his concerts was manufactured by Antonius Stradivarius, in Cremona, Italy, in the year A. D. 1705. Its intrinsic value is not less than \$5,000. He calls it his "Princess."

BURDETTE'S OPINION.

Burlington Hawkeye, Saturday, Sept. 20th, 1879.

Everybody was delighted,—even the bright little baby whom the lullabys of the violin sang to sleep on the bench next to us.

The opening piece was a piano solo from Chopin very delicately played by Mr. Julian Heinze. He was also awarded much praise for the correctness and pleasantness of his piano accompaniments throughout the concert.

Mrs. Emma Thurston sang "Nobil Donna," from Meyerbeer, so well as to call forth an enthusiastic encore. She W. V. Wallace
E. larly good in the higher notes; and she handles it perfectly.

Mr. Edmond De Celle sings a soft, full tenor. His voice is choicely good. He also was called back with a storm of applement.

also was called back with a storm of applanse. I Remenyi then played a fantasia of his own, "The Huguenots." What a weird, beautiful thing it was! It almost silenced the beating of the heart with its low, sweet, soft, sad moaning; and then with more hopeful strains it "raised it as high as Heaven." Three times that enraptured audience, with storms of cheers, called the great master out; but he responded only with obeisance. He afterward played a nocturne, which was so beautiful that it was almost unpleasant —for we were in fear that every noteworld be the last one. His selection from the "Carnival of Venice," set the audience wild again; and they would not permit him to retire. He followed it with a pot-pourri that hushed us to the followed in the contract of laughter, the next. the house in roars of laughter, the next.
The rippling sounds came down upon us
like sun-showers. It rained music.
There is a mystery in his management of his instrument. It isn't a piece

of wood. It seems to have a spirit in it, that loves its master. We thought his lirst piece could not be excelled; but every one that followed leaped over the other, as the waves climb the sea shore.

Toledo (O.) Evening Bee, Aug. 19th, 1879. Remenyi's name was next on the pro-

gramme, and his appearance was the signal for uproarious applicuse: ist threw his whole soul into his audience was held in thrilling sound could be heard until the ished, when the pent-up admiraburst forth in round after roun artist responded with a sethrilled his audience more in

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WITH HIS OWN COMPANY OF STAR ARTISTS:

A BIOGRAPHICAL SKETCH.

The London Examiner of July 2 1877, supplies the following correct by graphical sketch of EDOUARD REMENT. The great violin virtuoso, says that journal of the great violin virtuoso, says the great violin vir nal, is about forty years of age, and was born at Miskole, in Hungary. His mas-ter on the violin at the Vienna Conservatoire, where he studied music, was Joseph Bohm, the same who instructed another Hungarian violinist—Joseph Joachim. His artistic career, which he began very early, was interrupted by the Hungarian rising in 1848, in which REMENYI, then quite a boy, took an ac-tive part. After the defect of the incomtive part. After the defeat of the insurgents, he had to fly his country, and re-solved to go to England. But on his way to this country, he made the acquaintance of his celebrated countryman, Franz Liszt, who at once recognized his genius, and became his friend and artistic adviser. In 1854 the young artist came to London, and was appointed solo violinist to the Queen. In 1860 he obtained his amnesty and returned to Hungary, where some time afterwards he received from the Emperor of Austria a similar distinction to that granted him in England. In the meantime he had made himself famous by numerous concerts in Paris and other European capitals. After his return home, he seems for a time to have retired from public life, living chiefly on an estate he owned in Hungary; but two years ago, he resumed his artistic career in Paris, where he was received with open arms. . . As an artist, M. REMENYI combines perfect mastery over the technical difficulties of his instrument with a strongly pronounced poetic individuality. His whole soul is in his playing and his impulse carries him away with it as he warms to his task, the impression produced on the audionac heing consequently always audience being, consequently, always on an ascending scale. . . . He strongly maintains the genuineness of Hungarian music, and has shown himself thoroughly imbued with the spirit of that music by writing several Hungarian melodies, which have been mistaken for property times and activities. taken for popular tunes, and actually adopted as such by other composers.

Such are the most striking features of the violinist's style, but it must not be thought that these qualities debar him from the serious and congenial interpretation of classic master-pieces. Mendelssohn and Schu-as those of Chopin and

Mrs. Emma Thurston,

Mr. Edmond De Celle,

TENOR.

Mr. Julian Heinze,

PIANIST.

WILL GIVE ONE OF THEIR

Grand Concerts

AT

UNIVERSITY HALL,

Ann Arbor, Mich., Friday Eve., December 12, 1879.

ADMISSION 50 CENTS.
Tickets For Sale at Watt's Jewelry Store.

Doors Open at 7 p.m. Concert Commences at 8.

A PATRIOT'S REMINISCENCES.

A Hungarian nobleman writes to New York Sun the following tauching letter: "Edouard Remenyite coming genius of harmony, is a Hungarian by birth and education. He enlisted as a soldier (Honvéd) in 1848, and fought brilliantly. He became an aide-de-camp to Gyorgey when the latter was appointed Commanderin-Chief of the hero army of Hungary. The writer was aide-de-camp also, and ranked Remenyi. We all loved and admired Remenyi so much that we used to drive him away from the fields of battle in order to spare the world a masterpiece of creation in music. Incidentally I will mention that on the 11th day of July—one of the bloodiest Aastro-Russian and Hungarian battles—Gyorgey forbade Remenyi to follow us Remenyi followed us, nevertheles, and appeared among us in the white heat of the conflict. Gyorgey, on noticing him, ordered two hussars todrag him off the bloody field, under arrest. What Remenyi is now as a nusician, I leave an intelligent public to judge. But I will mention that though at the time only a little lieutenat of sixteen summers, Remenyi used todelight us old veterans, and make or hearts glad and brave for the next days fray. His playing on the violin is a boquet of the most beautiful flowers. I am positive that he will deight New Yorkers to the full of thir expectations, if God will only spre him and bring him safe and stong to our beautiful shores.

Toplany.

TE NEW YORK TRIBUNE, Nov. 12.

The Hungarian violinist, EDOUARD RAENYI, who made his first appearate at Steinway Hall, is one of those phomenal artists who can be measured by the standard of no other men. Comparison, in most cases, is but a pehbeck criticism, and with such an exptional and original performer as the it is entirely useless. All his work bors the mark of his own strong charaer, and in everything that he does, wether we consider the intellectual ecution of it, the differences which sarate him from other violinists are derences not so much in the degree cherit as in the kind.

The elegee, precision, and neatness of Resnyr's work is not less notable than brilling.

[SEE PROGRAMME ON OTHER SIDE.]

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