

PAUL LISTEMANN, First Violin.  
OSCAR KRUG, Second Violin.  
WALTER VOIGTLANDER, Viola.

# Beethoven Orchestral Club.

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FRANZ LISTEMANN, Violoncello.  
HERMANN WIESENBACH, Flute.  
F. T. EDMANDS, Double Bass.

Not only has his talent ripened well, but he has made an enormous advance in the technics of his art, which he now pushes fairly to the pitch of virtuosity. To hear Shakespere's play so read, and Mendelssohn's music so played is about as delightful a treat as can well be imagined. The public evidently expected great things, for the hall was crowded; and we mistake much if the highest expectations were not realized.—Wm. F. Apthorp, in Boston Transcript.

Mr. Riddle has never produced a more thrilling effect or left a stronger impression on the minds of his hearers than in "Lucrezia Borgia." The powerfully dramatic scenes of the play of course lend themselves to the reader's purpose, but with everything granted in favor of the maker of the drama the credit due to the interpreter is no less.—New York Tribune.

Possessing clean-cut and mobile features, and speaking eyes and a voice flexible and exquisitely cultivated, Mr. Riddle unites to a subtle appreciation of the lines a rare ability to convey a sense of their poetry.—St. Paul Pioneer Press.

Since Fanny Kemble's time Cincinnati

Mr. Riddle's entertainments are unexcelled. Since Vandenhoff and Fanny Kemble there has been nothing like them, nothing approaching them.—Detroit Free Press.

Music Hall was crowded to the doors last evening, when Mr. George Riddle gave his second dramatic recital, and the enthusiasm of the large audience made it evident that this reader has established himself as a favorite in Chicago. He electrified the audience with his fire and his artistic climaxes. Without desiring to make invidious comparisons it may be stated that Mr. Riddle proved himself the most accomplished and polished reader who has of late years claimed the attention of a Chicago audience.—Chicago Tribune.

To say that George Riddle is one of the greatest dramatic readers of the age is simply stating a plain truth.—San Francisco News-Letter.

The first thing that impresses one about Mr. Riddle's reading is its refinement. There is nothing overdone, nothing exaggerated so as to emphasize an effect. From beginning

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in the . . .

Harvard Greek Play . . .



EVER did a greater number of distinguished people compose an audience in Cambridge, and never before did the interior of that beautiful theater present a more brilliant scene. The invited guests comprised representative classical scholars from nearly all of the New England and many of the Western colleges, and in most cases these gentlemen were accompanied by their wives. The noted people present were dispersed throughout the entire audience, but of them there was one conspicuous grouping. In the centre of the balcony, within a small radius, sat Henry W. Longfellow, his niece and daughters; President and Mrs. Charles W. Eliot, Ralph Waldo Emerson, Oliver Wendell Holmes, Alexander Agassiz, Governor John D. Long and Judge E. Rockwood Hoar. There were also present Chief Justice Gray, Archbishop Williams, George William Curtis, Mrs. Julia Ward Howe, Rev. Phillips Brooks, Rev. Edward Everett Hale, John Quincy Adams, Mr. W. D. Howells, Chinese Professor Ko-Kun-Hua, and many other celebrities.

Mr. George Riddle easily led with his assumption of *Edipus, the King*. His feat of memory in learning, so as to be letter perfect, between six and seven hundred lines of Greek verse, of itself gives him an enviable distinction. In even more important respects his efforts were admirable. His bearing was dignified and regal, his elocution pure and finely expressive, his action appropriate and expressive. The total performance showed a capacity for sustained strength with which few, even of Mr. Riddle's admirers, would have credited him in advance. The pathetic passages were interpreted with genuine feeling and refined art, and at the last, when the situations are really terrible, he rose to their true height in a way which would have been a credit to any actor in America. One peculiar source of pleasure in Mr. Riddle's performance was his exquisite pronunciation of the Greek. We have never heard anything to compare with this, and found it the most remarkable revelation of sound-beauty in language that we have ever known.—*Boston Daily Advertiser*.