

came a drill by our own United States Coast Artillery, and then troop drill by the National Guard, and the crowd liberally applauded the boys.

Then came a little wait. Far away in the distance could be heard the roll of the basspipes and the crash of the drums, and it was at this moment that the crowd grew wildly enthusiastic, and even cheered. It is safe to say that every person in that crowd who had Scotch blood in his veins suddenly felt the pleasant thrill of excitement as the Hoot Mons marched in, preceded by a magnificent drum-major standing 6 feet 7 inches tall and weighing about 300 pounds.

After the Kitties had marched and played their way into the girls' hearts with their weird, strange music, came an exhibition drill by a squad of Highlanders, armed with guns. At a signal, one soldier stepped out from the front rank and laid down his gun. All his comrades keeping their eyes on him, placed their guns on the ground at the same moment. With the same regularity they all removed their belts, and all together their fingers ran up the front part of their jackets and unbuttoned them. Then, quick as a flash of light, the whole company turned from scarlet to white. The jackets were taken off and left them with the red lion of Scotland on their breasts.

Somebody in the crowd at this point shouted: "Good, that'll do," and there came another roar of applause. Some people, though, privately wondered why the Hoot Mons did not exhibit the thistle of Scotland.

When the soldiers' big hats had been added to the neat little piles of clothes, the bagpipes gave a preliminary squall and began to play a quick martial air. The soldiers began their exercises with the guns, and various movements calculated to develop the muscles and build up the body were very interesting. Sandy McPherson once more resumed his uniform with some conformity of motion with which he discarded it, and marched away with a fine swinging stride. But the crowd yelled for more. Squalling pipes and a drum-major accordingly marched back again, and were given a great ovation.

The Hoot Mons' band won New York's heart. Sandy McPherson's dashing uniform, his flowing plaid, his kilt, his blood-stirring music from those strange pipes and his martial bearing make us feel that he is a cousin worth knowing.

St. Helen's Hall Choral Class. These fair maidens who sang so well at the fourth annual concert of the choral class of St. Helen's Hall last Tuesday night are to be congratulated on the success of the affair. The singing showed a marked improvement, thanks to the hard work of the director, Mrs. Walter Reed. Miss Huggins was accompanist. The first number, a ballad, "A Legend of Bremen," the poem by Adelaide A. Fror, and the music by Wilfred Bendall, is a pretty piece of writing. The solos were well taken by Miss Helen Goss, soprano, and Miss Edna Cady, alto. There came Behrend's "The Singers From the Sea," the soloists being Miss Helen Goss, soprano; Mrs. Grace McGuire, mezzo-soprano; and Miss Ruth Scott, contralto.

In this cantata the tempo were well kept, the attack was good and phrasing satisfactory. The singers who took part were: Jessie Hartman, Marie Nickel, Kate Ramsdell, Louise W. Kelly, Dorothy Langitt, Josephine Smith, Frances Wilson, Arline Davies, Clara MacEwan, Marcia Wade, Anna Walker, Hazel Abrahamson, Eleana Menkin, Margaret Hume, Malda Hart, Helen White, Carrie Beard, Helen Caldwell, Evangeline Breck, Willetta Lister, Inez Cummings, Marguerita Sinclair, Ethelwynne Harris, Clara Root, Helen Dobbie, Elizabeth Taylor, Margaret Montgomery, Vida Reed, Attila McGuire, Mabel Dewers, Ida Giesy, Margaret Morrison, Margaret Hutchinson, May Blake, Emma Burns, Charlotte Tabor, Caroline Burns, Margaret Walter, Sarah Whinn, Rena Kuhn, Carrie Short, Jessie Grimmer, Catharine Emmons, Hilda Hexter, Thora Foulson, Marian Gray, Eva Scott, Wasco Morris, Gusie Humphrey, Anna Hurd, Bessie Coleman, Ina Ray, Elizabeth Lord, Lillie Bannfield, Leona Smith, Ethel Walter.

Musical Notes. A season of grand opera at Chicago opened last Monday. French opera, comique and opera bouffe opened in New York City last Monday. "Florianna," set to music by Arthur Whiting, was heard for the first time in Boston last Monday.

Paderewski's farewell recital in New England previous to his sailing to Europe took place at Providence, R. I., Tuesday. Quite a Boston delegation attended.

The completion of its 6th season was celebrated by the Philharmonic Society of New York at a public rehearsal and concert April 4 and 5, by a special programme.

Owing to the unexpected absence of the Boston Symphony Orchestra, the recital "Requiem" and Mendelssohn's "Walpurgis Night" will not be heard in Boston until Wednesday.

Returning from Australia, William Wolf, favorite Boston singer, has appeared this past week at Boston in the part of Gaspard, in the tuneful opera of "The Bells of Norwandy."

Mrs. Walter Reed has been engaged by the Willamette Valley Choral Union for May 15 and 16 to sing contralto solos in "The Messiah," Mendelssohn's "Hymn of Praise" and Rossini's "Stabat Mater" at Corvallis. The Portland Symphony Orchestra has been engaged for the first concert.

Madam Mantell and her company have left New York en route to the City of Mexico, where she begins a season of 20 concerts at the Rembrandt Theater April 18. Madam Mantell's concerts in Troy, Rochester, Buffalo, Cleveland, St. Louis, Kansas City, Topeka, Fort Worth and San Antonio.

Miss Katherine Ruth Heyman's piano numbers at her Waldorf-Astoria recital last Friday were: "Sonata Appassionata" (Beethoven); an etude, four preludes and an impromptu of Chopin; "Ehmereser" (Arthur Farwell); Liszt's "Liebestod" (Wagner-Liszt); and a study, "The Gondoliera," and the "Campanella" of Liszt.

The People's Symphony concerts at Cooper Union Hall, New York City, this season, under the direction of F. X. Arne, have met with much success. The first of the series is set for Friday evening, April 18, when a programme of music by Wagner, Rubinstein, Beethoven and others will be offered. Evans Williams, tenor, will be the vocal soloist.

The Boston Singing Club will give their second concert there Wednesday. The Mozart "Requiem," which was sung under conductor Tucker's direction two years ago, will be given, preceded by the "Walpurgis Night" music by Mendelssohn. The soloists will be Miss Gertrude Miller, soprano; Miss Katherine Ricker, alto; Mr. Louis Black, tenor; Mr. Charles Deimont, bass.

From all parts of the country come glowing reports of the success of the music sung and played at church services on Easter day. In New York City a great many church organs will be the assistance of large choruses, gathered from members of different congregations and often from

CALVIN HEILIG, Mgr.

MARQUAM GRAND

CALVIN HEILIG, Mgr.

Monday, Tuesday, Wednesday Nights, April 7, 8, 9

KIRK LA SHELLE AND FREDERICK R. HAMLIN PRESENT AUGUSTUS THOMAS' MASTERWORK

ARIZONA

The Triumph of Scenic Realism

Costumes Designed by FREDERIC REMINGTON



First Visit to the Pacific Coast.

"A complete and instantaneous success."—San Francisco Chronicle.

"The play of a generation."—N. Y. World.

"The best play Thomas has written."—Philadelphia Times.

"Better than Alabama."—Boston Herald.

"A model for ambitious playwrights."—N. Y. Sun.

Curtain Rises at 8:15.

Order Carriages for 10:45.

Metropolitan Production Intact.

PRICES—Lower floor, except last 3 rows, \$1.50; last 3 rows, \$1.00. Balcony, first 3 rows, \$1.00; second 2 rows, 75c; last 6 rows, 50c. Gallery, reserved, 25c; balance, 25c. Boxes and loges, \$10.00. Seats now selling.

CALVIN HEILIG Manager

MARQUAM GRAND THEATER

CALVIN HEILIG Manager

TWO NIGHTS ONLY---THURSDAY AND FRIDAY, APRIL 10 and 11

THE OLDEST MINSTREL ORGANIZATION IN AMERICA LARGEST MINSTREL SHOW IN THE WORLD

AL. G. FIELD GREATER MINSTRELS

The Two Big Companies Combined 50—People on the Stage—50

An Entire Train of Specially Constructed Cars

The Biggest Indoor Exhibition of the Day

The Big Parade 11:00 A. M. Daily

Open Air Band Concert Daily . . . .

PRICES—Lower floor, except last 3 rows, \$1.00; last 3 rows, 75c. Balcony, first 4 rows, 75c; last 6 rows, 50c. Gallery, reserved, 25c; balance, 25c. Boxes and loges, \$1.50. SALE OF SEATS WILL OPEN TUESDAY MORNING AT 10 O'CLOCK.

Phones, Oregon North 1078 Columbia 506

THE BAKER THEATER

GEO. L. BAKER, Mgr.

STARTING THIS AFTERNOON AT 2:15, AND CONTINUING ALL WEEK

All New Faces! All New Faces!

HEADED BY

ZOA MATHEWS

Luella Montague's Troupe of Trained Cats

Angora, Persian and Short-Haired Cats THE ONLY ACT OF THIS KIND IN THE WORLD

Matt Keefe and Wm. Murray Wm. DeBoe

Chas. Stanley & Co. Forrest and Callahan

Gertrude McGuirk and Violette Craig

MERRILLIS BROS. AND OTHERS

Notwithstanding the enormous expense we don't raise our prices.

Matinee Prices 10c, 15c, 25c Evening Prices 15c, 25c, 35c, 50c

Matinees Wednesday, Saturday and Sunday.

NEXT ATTRACTION

MR. RALPH STUART AND COMPANY

Presenting the Dramatization of Marchmont's Famous Novel

"BY RIGHT OF SWORD"

their own congregation, sang a number of oratorios and sacred cantatas by Handel, Haydn, Mendelssohn and Gounod. Here is a hint for Portland church people who struggle along with a weak choir, while they could get with very little trouble and money a full-voiced chorus choir, really capable of singing anthems and engaging in oratorio work.

The Handel and Haydn Society of Boston, March 28, revived their custom of singing on Good Friday Bach's "Passion Music," according to St. Matthew, before a large and reverent audience. Several cuts were made in the choruses, but the work on the whole was satisfactory. Mr. Emil Mollenhauer conducted; Mr. H. G. Tucker was the organist, Mr. Alfred de Voto pianist. There was an orchestra with Mr. Otto Roth at the head, and a choir of boys trained by Mr. Warren Locke. These were the soloists: Miss Charlotte Maconda, soprano; Miss Gertrude May Stein, alto; Mr. William H. Rieger, tenor; Mr. Gwilym Miles, baritone; Mr. L. Willard Flint, bass. Of the soloists, Mr. Rieger carried off the honors, for he alone sang with authority and as though he knew fully what he was about. His two accompanied recitatives and his aria he sang beautifully, with feeling, yet simply and with exquisite phrasing. The Cecilia singers are working hard at Massenet's "Promised Land," which they will sing at Boston April 8. In this connection Massenet's own judgment will be interesting. He had long been wanting to do something for America, when the immense conception of the oratorio of "The Promised Land" came to him. He said: "It is for America, great, big, wide, deep. I never before had such a sensation of immensity in composition. It must be for America—the Promised Land of all privileges to go down and possess it." "La Terre Promise is not a section of the Bible set to music," he continued. "It is the Bible itself, prophecy, revelation. It has big lines, big phrases, big choruses, big orchestration—a grand oratorio!" He was extremely excited over its creation and worked hard and uninterruptedly upon it.

He has written that he is delighted to have the favorite work given so soon in the United States. When it was produced in Paris, March 15, 1900, it made a great sensation. This was the programme last Sunday of music sung at St. Patrick's Roman Catholic Cathedral, New York City: 11 A. M., Pontifical Mass—Prelude—Orchestra and organ. . . . . Ruff Processional "Imperial" for soli, chorus, orchestra and organ. . . . . Haydn Graduale—"Hae Dies" . . . . . Rosler Offertory—"Terza Tremul" . . . . . Wilegand Recessional—"Hallelujah" . . . . . Beethoven Postlude—Orchestra and organ. . . . . Kretschmar 4 P. M., Pontifical Vespers—Dixit Dominus . . . . . Millard Psalms of the Day . . . . . Gregorian Magnificat . . . . . Millard Regina Coeli . . . . . Melvil Tantum Ergo . . . . . Riggs Postlude . . . . . Handel Soloists—Soprano, Miss Hills; tenor, Mr. Kaiser; alto, Miss Clary; bass, Mr. Henius. Full chorus and orchestra. The chance choir was under the direction of Mr. James Ungesser. Musically speaking, the other point of interest at Easter-tide in New York City was Trinity Protestant Episcopal Church, where the programme was: Morning prayer—Processional—"Jesus Christ is Risen Today" . . . . . Worgan Introit—"Hallelujah! Christ is Risen" . . . . . Thorne Kyrie Eleison, Credo, Sanctus, Agnus Dei . . . . . Gloria in Excelsis, In E flat . . . . . Hummel Hymn—"At the Lamb's High Feast We Sing" . . . . . Bach Offertory—"Christ Our Passover" . . . . . Haydn Recessional—"The Strife is Over" . . . . . Palestine 8:30 P. M.—Processional—"Christ is Risen Today" . . . . . Worgan Magnificat and Nunc Dimittis in G . . . . . Gadsby Anthem—"I Know That My Redeemer Liveth" . . . . . Handel Anthem—"Hallelujah Chorus" ("Messiah") . . . . . Handel Recessional—"The Strife is Over" . . . . . Palestine

POPULAR WITH THE PEOPLE

CORDRAY'S THEATER

JOHN F. CORDRAY, MANAGER

FOUR NIGHTS ONLY

Wednesday, Thursday, Friday and Saturday Nights and Saturday Matinee

THE DENVER EXPRESS

HOLDEN BROTHERS'

Big Scenic Sensation

THE ACME OF STAGE REALISM! THE MOST POWERFUL MELODRAMA OF THE CENTURY. A COMPANY OF UNUSUAL MERIT.

USUAL PRICES . . . 25c and 50c.

Marquam Grand Theater

CALVIN HEILIG : : : : : MANAGER

THE COMEDY EVENT OF THE SEASON

SATURDAY, APRIL 12

MATINEE AND NIGHT

The James B. Delcher Co. PRESENT the Eminent Shakespearian Star, MR.

CHARLES B. HANFORD

Supported by the beautiful HELEN GRANTLY and a Splendid Company in an Elaborate Revival of Shakespeare's best comedy

THE TAMING OF THE SHREW

Seats on sale next Thursday morning at ten o'clock

Evening Prices—Entire Parquette, \$1.50; entire Parquette Circle, \$1.00. Balcony, first 6 rows, 75c; last 6 rows, 50c. Gallery, first 2 rows, 50c; all seats in rear, 25c. Boxes and Loges, \$10.00. SPECIAL SCHOOL MATINEE—Entire lower floor, 75c. Entire Balcony, 50c. Gallery, reserved, 25c; balance, 25c. Boxes and Loges, \$5.00.

POPULAR WITH THE PEOPLE

Cordray's Theater

JOHN F. CORDRAY, MANAGER

Commencing Sunday, April 6, for 3 Nights Only

THIRD BIG WEEK AND UNPARALLELED SUCCESS OF

MISS JESSIE SHIRLEY AND HER COMPANY

IN A MASSIVE PRODUCTION OF THE LATEST AND GREATEST SUCCESS OF THE DAY

UNDER TWO FLAGS

MISS JESSIE SHIRLEY AS CIGARETTE with an immense cast and special scenery.

50 PEOPLE ON STAGE 50

SEE

CIGARETTE'S DARING RIDE FOR LIFE THE SANDSTORM IN THE DESERT THE ACME OF STAGE REALISM

USUAL PRICES 25c and 50c.

The Aeolian Recital. Opening with the "Tannhauser Overture," closing with Suppe's "Paraphrase" and with Liszt's "Fourteenth Hungarian Rhapsodie," Robandi's "Aila Stella Confidante" and Larregla's "Coquette Masurka" as a portion of the intermediate numbers, the programme at last Wednesday evening's recital at Aeolian Hall was a pronounced success. Scidom, if ever, has a Portland audience enjoyed a selection as it did the "Aila Stella Confidante" and many were the favorable comments upon Mr. Wells' rendition of this selection on the aeolian orchestrelle. Mr. Wells has been missed from the recitals, and his playing Wednesday evening was a most pleasant and agreeable surprise to many who did not know he had returned from his California trip. Mr. Bruce's piano selections were all up to the exceedingly high standard he has played at the preceding recitals, and were thoroughly enjoyed. A special programme will be presented next Wednesday evening. Discoverer of Galilee Creek. CHAMPEL, Or., April 4.—(To the Ed-