

be permitted to enter chancels bare-headed. So it was arranged that they should also wear black mortar-board caps. The mortar-board word was vigorously pushed in New York, Philadelphia and Chicago. Boston was too conservative, and she stuck to her male vesting choir.

Mrs. Bauer was the soloist last year when Willamette Valley Choral Society gave its annual concert, also the previous year at Salem.

The annual concert of the New York University Musical Clubs took place there last Wednesday. The Glee Club was specially strong, having among its soloists Madison W. Smith, '02, who is at present singing with the American opera company, and S. Hopkins Hadley, '01, known favorably as a "coon artist."

The members of the Musical Club will be interested to hear that Miss Harriet Stevens, who left Portland for New York last year, to continue her musical studies, now occupies the position of soprano soloist in the Church of the Pilgrims, one of the best-known churches in Brooklyn. The contract allows a salary of \$1000 a year and a summer vacation of three months.

gramme is: Opening ode, Chief G. M. Fraser; piano selection, "Scotch Dance," Miss Mabel VanBuren; song, A. M. Wright; recitation, E. K. Cormack; song, "Angus MacDonald," Mrs. G. B. Oellars; violin solo, Cornelia Barker; song, "My Home is Where the Heather Blooms," Miss Evelyn Hurler; piano, "Lustful Overture," Grace Wilton, Zulah Andrews; remarks, Judge M. C. George; song, "Laird o' Cockpen," W. K. Scott; violin solo, George Anderson; "Auld Lang Syne." The accompanists, Mrs. W. L. Marshall and Miss Mabel VanBuren. After the concert, the evening will be devoted to whist and sociability. There is no charge for admission.

The Boston Singing Club's concert at Boston last Wednesday was a notable event. The programme consisted of Mendelssohn's "Walpurgis Night" and Mozart's "Requiem," and the club surpassed itself in the vocal work. It is interesting to recall that when Mendelssohn's "Walpurgis Night" music was sung in Boston for the first time, in May, 1862, under Mr. Lang's direction, the press hailed it with joy as a token that the "treasures of the days when there were

The vested choir girl is a pretty, restful and interesting picture. Imagine if you please a devout daughter of the church clad in severe black and white, marching with fellow singers down a storied aisle, keeping time to pealing organ, and singing a hymn that is loved the world over. Her dark hair peeps out from beneath her mortar-board hat, and her serious face and dark eyes haunt you. No jewels does she wear, except one ring gleaming on a finger. It is her father's ring. There is a cross on the hymn book she carries, and just as she steps into the chancel in her place in the procession, a sunbeam fights its way through the window above the altar and lights up the face of this fair young saint. It seems to cast a halo there.



TIPE OF VESTED CHOIR GIRL.

**Multnomah Club Male Chorus.**  
The first steps to organize a male chorus, composed of Multnomah Club members have been taken. In the formation of this male quartet: Dr. George Ainslie, first tenor; James White, second tenor; N. C. Zan, first bass and Charles H. Hoeg, second bass. The quartet has been diligently rehearsing under the direction of Mr. Hoeg, who is a singer of much experience in San Francisco musical circles, and expects to make his first appearance at the Multnomah Club smoker, which will be held shortly. It is the intention of a committee of the Board of Directors of the club that this male quartet will act as a nucleus for the proposed male chorus of about 500 voices or more which will sing at the great street fair to be held in Multnomah field, in September. Much interest is manifested in the success of this new musical venture, and the opinion is expressed that in creating a male chorus a valuable service is rendered to singers in general. Most cities with half the wealth and population of Portland have flourishing Menemchori or male voice societies. Those who wish to join the new chorus should talk the matter up with their friends and get all to join who can do so.

**With the American Composers.**  
The New England Conservatory Club met April 9, at the home of Miss Agnes Walt, Twenty-second and Burnside streets. "American Composers" was the subject. The programme was:  
"Country Dance".....Nevin  
"Protestations".....Fletcher Linn  
Woodland sketches—"To a Wild Rose," "The Evening Place," "In Autumn".....McDougal  
"Current Musical".....McDougal  
"Mrs. Edgar B. Piper."  
"Love Me If I Live".....Arthur Foote  
"Love Has a Thousand Eyes".....Foote  
"Mrs. E. C. Goddard."  
"Madrigal".....Victor Harris  
"Cortege Rustique".....Templeton Strong  
"The Water Lily" (chorus).....Abt  
Mrs. Max Schillock, director.

**Musical Notes.**  
Miss Fatmah Elard, a Western soprano, was singing at the Bijou Opera-house, Boston, last week.  
The last of the Kneisel quartet's series of concerts at New York this season took place there last Tuesday. Harold Bauer was pianist.  
Handel's "Israel in Egypt" will be sung by 1000 voices of the People's Choral Union, at Carnegie Hall, New York City, tomorrow night.  
The ensemble number played yesterday in New York City by Hofmann, Gerardy and Kreisler, was Beethoven's trio in B flat major, opus 25.  
Maurois Grau denies the report that Alfred Hertz, of Breslau, has been engaged to conduct German opera at the Metropolitan next season.

Large audiences have welcomed the French opera bouffe organization at New York, and have been alive to the witty text and wittier music of Offenbach and Auber.  
The Westminster Abbey choir glee and concert party, which will shortly sing in Canada, is composed of the Boston vicars of the choir, nine in number, and six of the leading boy sopranos of England.  
Stephen Townsend, the Boston baritone, will, at his approaching recital there, sing, among other compositions, three of the latest songs by Miss Margaret Ruthven Lane, and several songs by Mr. Arthur Foote.  
At Miss Katherine B. Heyman's concert at New York City, April 4, Mrs. Auld-Thomas, a California, newcomer, Parisian-trained, sang five songs, in an exquisite high, light soprano, making a hit in 18th-century French songs.

John Cheshire, the harpist, gave his annual concert at New York City, Thursday, when for the first time his fairy operetta, "The King and the Maiden," was sung by the Montclair singers, and was conducted by the composer.  
Nordica is due at Boston, Saturday, after her Western concert tour, and in her recital on that occasion she has planned to give three groups of songs and arias covering a widely varied class of compositions, and including much that is new to the Boston public.  
Mrs. Elsa von Grave-Jonas will play the following programme at her recital tomorrow afternoon, at Boston: Capriccio, by Domenico-Scarlatti; Carnival, op. 8, by Robert Schumann; Rhapsodie, G minor, by Brahms; Nocturne, C minor, and Barcarolle, by Chopin; Chant Polonais, by Chopin-Liszt; and Etude de Concert, by Moszkowski.

This evening, the Peoples' Choral Union will give its fifth annual concert at Boston. The programme will include Gounod's Messe Solenne (St. Cecilia), Mendelssohn's Ninety-fifth Psalm, and Mrs. H. A. Bosch's "Song of Welcome." Together with miscellaneous selections by Miss Anita Rio, soprano; Mr. Glenn Hall, tenor, and Mr. Gwilym Miles, baritone, who are also to sing the solo parts of the works in the programme. The Boston festival orchestra, and the grand organ of the Symphony Hall will be used.

Mrs. Rose Bloch-Bauer will sing the soprano solo in the "Messiah," "Stabat Mater" and "Hymn of Fraize," to be given at Corvallis, May 15 and 16.

giant's were not exhausted. Contemporary art was pronounced "barren save for Liszt, Wagner, Berlioz strivings." It was called a most successful translation of Goethe's fantastic poem. A German critic in 1844 called it the most beautiful of the composer's works, and said that in it Mendelssohn went hand in hand with Father Goethe. It was sung in Birmingham in 1852, and it was said that here Mendelssohn feels at liberty to use all the powers of instruments and voices, and does so, in his own mastery way. An interesting performance was given in London in 1880, when the so-

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