

DOMINA of MUSIC



THE appearance of Mrs. Walter Reed, Susie Pennell Pipes and Miss C. L. Higgins at the Eugene Theater Saturday evening, December 15, was the greatest musical success since the advent of the Knefel Quartet. The audience was attentive and sympathetic and received each performer with enthusiastic applause. Mrs. Reed was in fine form and her beautiful rich contralto voice was never heard to better advantage. She sang two numbers, each being a group of three songs besides encores. Her selections were all delightful, but perhaps none were more thoroughly enjoyed than "The Hills o' Skye," "Woodland Croon Song" and "Japanese Maiden." In these songs Mrs. Reed fully sustained her reputation as a distinguished artist. Mrs. Pipes is well known by the musical people of the state as an exceptionally gifted violinist. Her tone and temperament are especially remarkable and have never failed to attract the attention of musicians and critics at home and abroad. Her numbers were all brilliantly played and very pleasing. Her most notable work was in the "F-maj." Beethoven's Concerto, allegro, and the andante which she gave as an encore. This one of the most beautiful and difficult compositions for the violin, abounding in runs, octaves and double stops, was played with the masterful power of an artist. The accompaniments of Miss Higgins and her solo work in the Third String of Chopin and the Suite by Schmitt captivated the audience. Miss Higgins had previously established a reputation in Eugene as an artist, and her appearance again was warmly welcomed.

The personnel of the male chorus is: First tenors, C. S. Brace, J. H. Scott, F. W. Drake, M. Tiffany, W. M. Wilder; second tenors, W. A. Meyers, E. Stansberry, E. A. Dunlap, S. J. Shields, C. C. Richard; first bass, George H. Street, A. Wagner, T. W. Martindale, Norman Lewton, P. B. Palmer; second bass, E. F. Allshaw, J. E. Ganach, S. E. Rasmussen, Scott Bozorth, M. Baxter.

The programme for morning and evening services—Organ prelude, "Pastoral Symphony," "Messiah" (Handel); anthem, "The Night Song of Bethlehem" (Buck); offertory, "O Holy Night," "Contique de Noel" (Adolphe Adams); violin obligato by Gustave Strube, Miss Ethel M. Lytle; organ postlude, grand march, "Tannhauser" (Richard Wagner).

At the entertainment given by the Men's League of Calvary Presbyterian Church Wednesday evening, an enjoyable musical programme was given; Miss Grace Campbell, soprano; Miss Petronella Connolly, contralto; Lacy Widom, tenor; contributed songs. The accompaniments were played by Harold Vincent Milligan, who also played several piano numbers at the close of the programme.

Arthur Alexander, director of the St. Mary's cathedral choir is rehearsing Gullman's celebrated Mass for Christmas service.

Mr. J. W. Belcher, director of the First Baptist Church choir has organized a splendid chorus choir for the evening services, that is doing splendid work. Last Sunday evening, Mendelssohn's "I Waited for the Lord," from "The Hymn Book," was sung most effectively. Miss Lawler and Mrs. Walter Reed taking the solos. An elaborate Christmas programme is being prepared by both soloists and chorus. The personnel of the choir is as follows: Soprano, Miss Lawler, Mrs. Runyon, Miss Kemp, Mrs. Watts, Miss Phelps and Miss Morgan; alto, Mrs. Reed, Miss Mill, Mrs. Bushnell and Miss Ferguson; tenors, Messrs. Belcher, Burke, Young and Hollowell; bass, Messrs. Robinson, Hewitt, Kilton, McCall, Haskins; organist, Miss Grace Kemp.

Dr. A. A. Morrison will sing Gounod's "Nazareth" at both services at Trinity Sunday (Doubtful) quartet, "I Came Upon the Midnight Clear" (Stainer); quartet, "Hark, What Mean Those Holy Voices" (Sullivan); organ offertory, "A Scotch Carol" (Goswami); contralto, under the direction of Harold Vincent Milligan, is composed of Mrs. May Dearborne Schwab, soprano; Miss Petronella Connolly, contralto; Lacy Widom, tenor; Hermann Clausenius, Jr., bass.

The Christmas festival will be celebrated at the First Unitarian Church on Sunday the 24th when the following programme will be rendered: Morning, 11 A. M.—"Marche Triumphant" (Mendelssohn); anthem, "The Angels' Song" (Hayden); response, "Come Unto Me" (Wagner); baritone solo, "Hark, What Mean Those Holy Voices" (Hawley); anthem, "The Angels' Song" (Hayden); contralto, "The Angels' Song" (Hayden).

Evening—"Romance" (Bizet); anthem, "Silent Night in Judea" (Shackley); "Response" (Novello); tenor solo, "Noel" (Piper); "Postlude" (Schmitt). Following are the members of the choir: Mr. Hodgson, tenor; Mr. Monteith, baritone; Miss Hubbard, contralto; Anne Beatrice Sheldon, soprano and director; Ralph Hoyt, organist.

The following short programme was given at Mrs. Walter Reed's Tuesday Harmonium Club last evening, "One Side" (Massenet), "Doin' Biddies" (Normand-Smith), Mrs. Ernest Laidlow; "Douglas Gordon" (Kellie), Mrs. Chloa M. Gange; "My Father Bids Me Come" (Scott), Miss Mabel Mills.

The December meeting of the New England Conservatory Club was held at the home of Mrs. Rudolph Prael. The programme consisted of the following selection from the oratorio of "Elijah": Part I—Quintet, "The People's Cry"; "Zion Spreadeth Her Hands"; Miss Watt and Mr. Max Shillock; recitative and air, "If With All Your Heart," Mrs. E. E. Piper; chorus, "Bach's Heart"; Mrs. Shillock; Mrs. Mackie, piano; quartet, "Cast Thy Burden Upon the Lord," Mrs. Piper, Miss Watt, Mrs. Davis, Mrs. Shillock; air, "Wee Unto Thee," Mrs. Shillock; chorus, "Thanks Be to God," Mrs. Davis, piano, part 2—Air, "Hear Ye, Israel," Miss Watt; chorus, "Be Not Afraid," Mrs. Mackie, piano, trio, "Lift Thine Eyes," Mrs. Watt; Mrs. Piper, Mrs. Shillock; chorus, "He, Watching Over Israel," Mrs. Schultz, piano; air, "O Rest in the Lord," Mrs. Shillock; air, "I Shall Be Righteous," Mrs. Schultz; "And Then Shall Your Light," Miss Watt, Mrs. Hall, piano; accompanist, Mrs. Schultz.

Musical will be a prominent factor in the Christmas service at Grace Church today. The most elaborate programme of Christmas music ever given in that church will be rendered under the direction of Choirmaster-Organist W. M. Wilder, assisted by the quartet choir and the male chorus. The members of the quartet are: Miss Ethel Lytle, Miss Ethel Shea, C. C. Richardson, G. H. Street.

There will be the usual Christmas eve service at Trinity Church December 24, at 11:45 P. M. Bishop Scadding will be present and assist. The choir will be composed of men's voices exclusively. The following programme will be rendered under the direction of Carl Denton, organist and choirmaster: Organ prelude, "Christmas Music" (Bartlett); processional, "O Come All Ye Faithful" (Portogallo); Kyrie, Gloria Tibi (Monk); recessional, "All Hail Thee" (Handel).

Trinity Church programme for Christmas day, at 10:30 A. M., by full vested choir: Prelude, "Ancient Christmas Carol" (Gullman); processional, "O Come All Ye Faithful" (Portogallo); Venite in E flat (Robinson); Te Deum in G (Calkin); Benedictus in E (Stainer); Introit, "Art thou the King who comest" (Elvey); Kyrie in A (Elvey); Gloria Tibi (Dykes); hymn, "It came upon the midnight clear" (Willis); offertory, "O Sing to God" (Gounod); Sanctus (Wesley); communion hymn, "Draw Nigh" (Brown); Gloria in Excelsis, old chant; recessional, "Hark, the Herald Angels Sing" (Mendelssohn); "Hallelujah Chorus" (Handel).

Power" (Holden); solo, "O Holy Night" (Adams), Dr. A. A. Morrison; offertory anthem, "Calm on the Listening Ear" (Maratti); solo, Mr. F. T. Crowther and chorus; Sanctus in F, manuscript (Denton); Agnus Dei in C minor, manuscript (Denton); Gloria in Excelsis (Monk); recessional, "Hark, the Herald Angels Sing" (Mendelssohn); "Hallelujah Chorus" (Handel).

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The following is the musical programme arranged for the services at the White Temple Sunday: Morning, Organ voluntary, "Gloria" (Mozart); anthem, "There is an Hour of Hallowed Peace" (Niedlinger); anthem, "The 'Tat Keepeth Israel" (Brown); selection, by Temple Girls' Chorus; postlude, "Pastorale" (Lieber). Evening—Organ voluntary, "The Holy Night" (Buck); soprano solo and quartet, "The Heavenly Message" (Combe), Miss Lawler and quartet; chorus, "Appear, Thou Light Divine" (Morrison).

Carl Denton has arranged these numbers to be included in the services today at Trinity Church: 11 A. M.—"May Morning," Mrs. Joseph Robinson; Allegro Moderato, Charles May, 7:30 P. M.—Berceuse (Spinnay); postlude in C (Merkel). Dr. Morrison will sing Gounod's "Nazareth" at both services.

St. Stephen's Episcopal Church, at Thirtieth and Clay streets, has installed a handsome new pipe organ, which greatly improves the musical services. The organ is a duplex tubular pneumatic, and cost in the neighborhood of \$2000. H. D. Ramsdell is choir director in this church and Mrs. H. Rudy organist. Special Christmas music has been arranged for today and Tuesday.

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old prophet, Everett Allshaw; Ezra, the scribe, Walter Gill; Naomi, wife of Ezra, Mrs. F. S. Styles; Rachel, Leah, Deborah and Zilla, daughters of Leah, Miss Ethel Lytle; Mrs. E. E. Allshaw; Jean McKenzie and Annetta Peary; Rebecca and Esther, Ruth Halston, Esther Kelly; Sarah, a nurse, Bernice Appel; Ruth and Miriam, Frances Haseltine, Violet McDonald; Rufus, a friend, Mr. Tiffany. Several others will assist in the chorus work and a good time is promised.

A special oratorio service will be held at St. David's Episcopal Church on Sunday evening next, December 30, at 8 P. M. The oratorio, "The Messiah" (Handel's oratorio, "The Messiah," will be sung by the full choir of the church. The solos will be sung by Miss Ethel Lytle, Miss May Dearborne Schwab, Scott Kent and John Claire Monteith, and Frederick W. Goodrich will accompany on the organ. As is known, this part of the oratorio contains all the beautiful Christmas music, and there is no doubt that a large congregation will be present to enjoy its familiar beauties. The occasion will also be unique, as this will, in all probability, be the first time that this oratorio has been rendered in Portland by a boy choir. Christmas Eve carols will be sung at appropriate parts of the service.

Frederick W. Goodrich's Christmas song, "Angels From the Realms of Glory," will be sung at the midnight service at St. David's Church on Christmas eve.

Miss Ermine Hubbard has been engaged as contralto at the Unitarian Church.

This evening at the First Congregational Church a Christmas cantata by Frederic Field Bullard will be sung by the quartet choir, assisted by Miss Claire Monteith, baritone. Each member of the choir, Mrs. Rose Bloch-Bauer, Mrs. W. A. T. Bushong, Walter J. Gill and W. A. Montgomery, will be heard in solos as well as ensemble numbers of much beauty and merit. A trio for male voices will also be an interesting number. The following, arranged by Miss Leonora Fisher, organist and choir director, is the musical programme for the day:

Morning—Organ, introduction and chorus (Dubois); quartet, "Sing, Oh Sing, This Christmas Morning" (Niedlinger); soprano solo and quartet, "Noel" (Adams); baritone solo and quartet, "All Praise to God" (Wagner-Cornell); organ, "Grand Chorus," op. 18 (Gullman).

Evening—Organ, "Toccata" (James H. Rogers); Christmas cantata, "The Holy Infant" (Frederic Field Bullard); organ, "March," from suite for organ (James H. Rogers).

The study of Handel was continued at the Fortnightly Music Club last meeting, when the following programme was given:

A paper descriptive of Handel's operas and instrumental music; a comparison of Handel and Bach was read by Miss Eva Lillian Graves. "Dead March From Saul," Miss Nina Briggs; (a) "Angels Ever Bright and Fair"; (b) "Siciliana From 'L'Allegro"; Miss Lina Linehan; "Largo," Miss M. Evelyn Hurley; "Harmonious Blacksmith" (variations), Winona Bressler (pupil of Mrs. Connell-Jones); "Laocleone's Flange," with violin obligato, Miss Hurley and Miss Cornelia Barker; "Rejoice Greatly," from the "Messiah," Miss Lina Linehan.

The regular day for the next meeting has been extended a week on account of the holidays, bringing the date to January 4, which will be "guest" day. The afternoon will be devoted to a miscellaneous musical programme (the usual papers will be omitted), and each member is expected to bring one or more friends.

This evening at Taylor-street Methodist Church under the direction of Professor W. H. Boyer, the choir will render Dudley Buck's cantata, "The Coming of the King."

Joy of Widowhood
Why Shrewd Relicts of the Dear Departed Succeed Socially.

We have never been able to understand why even the dour Jeremiah should have regarded widowhood as a just cause of reproach. Whatever may be their sentiments after the event, few women, while their husbands live, really wish to lose them, and burning those who cultivate the art of nagging or whining to their own great enjoyment, practically none can be held directly responsible for the demise of her partner. It was not uncommon, however, in the old days, to consider misfortune itself as a cause of reproach. It was not until cruelly harsh spirit, we assume, that the prophet spoke.

We doubt if he would find much cause for lamentation if alive and observing today. Surely no reproach now attaches to widowhood, and we question whether, in point of fact, it is any longer regarded as an affliction and not, in the general opinion, as a somewhat happy circumstance. True, the lot of a woman, especially a young woman, suddenly deprived of the presence of the man whom she has grown accustomed to see about the house, is still regarded as one of peculiar sadness; but it is indeed amazing to note the brevity of the time required to transform commiseration into congratulation, and even envy, on the part of her sisters. The primary cause of this attitude lies doubtless in the value attached to the activities of pecuniary independence and personal freedom, but unless we have misjudged the controlling forces of femininity, a most unlikely supposition, the readiness with which she falls to a suspicion that men are prone to consider widows more attractive than maidens or even married women of similar age. One who has been a widow, young widow, and seldom a gray old maid; the former is referred to invariably as "captivating," the latter casually as "crabby," and it is needless to say which a man is asked to come to meet at tea, whose parties and like functions, where masculine presence is most desired and with the greatest difficulty obtained.

It is an interesting fact, moreover, that the discrimination in favor of the widow finds ample justification, although it is probably accounted for by the difference between what is expected of her and her unwedded sister. No responsibility as to attractiveness rests upon the shoulders of an unassuming spinster, and sensitive to this depressing fact, she soon ceases to practice the arts of pleasing and relies for attention upon cultivated tastes of a social satire, which quickly pall upon one seeking a more gracious form of amusement. The young widow, on the other hand, realizing that her shining qualities have been duly heralded, is constantly alive to the necessity of justifying her reputation by practice the arts of pleasing and disposition, charm of manner or daring speech, as the case may be, and is induced by pride to exert her utmost endeavors to make herself agreeable. In this she is aided from the American man's chivalry to women and fidelity to men, and is profited materially by the convention of polite society, which accords her a much wider range of topics than is permitted to her unfortunate rival, whose coquetry must be veiled by seeming innocence and becoming modesty.



SCHUMANN-HEINK COMING—JANUARY SEVENTH

THE MOST marvelous of all Prima Donnas is this grand artist, with her wonderful voice and magnetic influence. When returning to the Concert Platform in the Spring, although a good reception was anticipated, none but those who had the good fortune to be present can begin to realize the veritable triumphs and phenomenal successes achieved by this remarkable woman. Crowded houses and frantic enthusiasm greeted Schumann-Heink wherever she appeared. In Hamburg, Berlin, Dresden, Frankfurt, Munich, and Vienna the houses were sold out long before the date of her appearance. She was besieged with offers from the Royal Opera Houses of Europe for the coming season, but a previous contract with her American manager, Mr. Henry Wolfson, of New York, and her great desire to sing before her beloved American audiences again, brought the great artist back to our shores for the coming season of 1906-7.

Ernestine Schumann-Heink uses the Steinway Piano and says: "The Steinway Pianos are living beings with hearts and souls. Not only do they inspire the world by their glorious tone, but they share the artist's pleasure and sorrows. How often do I find solace and renewed courage in troubled hours in the heavenly harmonies of my Steinway Piano. May it flourish and prosper, an everlasting joy to all feeling mankind."

Portland now has a Steinway house—Sherman, Clay & Company are the largest Steinway dealers in the world. In their great system of stores from Los Angeles to Portland, Seattle and Spokane, the Steinway is a prominent name. Their stores are known by a significant trade mark, "The House of Quality." It is not perhaps a singular fact, but it is remarkable that the agency for the Steinway in nearly every city is with the largest and most reputable house. Sherman, Clay & Company are an old, well-known Pacific Coast music house, and the great Steinway, the incomparable piano, is in safe hands. Portland musicians are fortunate in being able to secure the Steinway Piano at home. The best is none too good for Portlanders.

Precept and Practice.
New Orleans Times-Democrat.
Young men should never smoke. It dulls the mind.
And costs, moreover, many shekels bright of which invested in gold-bearing bonds (Gimme a light!)

Would bring much profit. Always pay your debts.
With promptness and the confidence of men.
You will acquire (Tell that persistent guy to call again.)

And never, never drink! It's poison rank.
And he who uses it a stupid lark.
To future all foredoomed. (Say, Jimmy, boy, bring me mine without.)

And as for swearing, oh, the naughty act!
Ill-bred and wicked, to be wholly frank—
(Say, why'n't thunder don't you close that door.
Blank—Blank!)

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Schumann-Heink Discusses Musical Careers

Famous Contralto, Who Sings Here January 7, Gives an Interview on Women in Music.

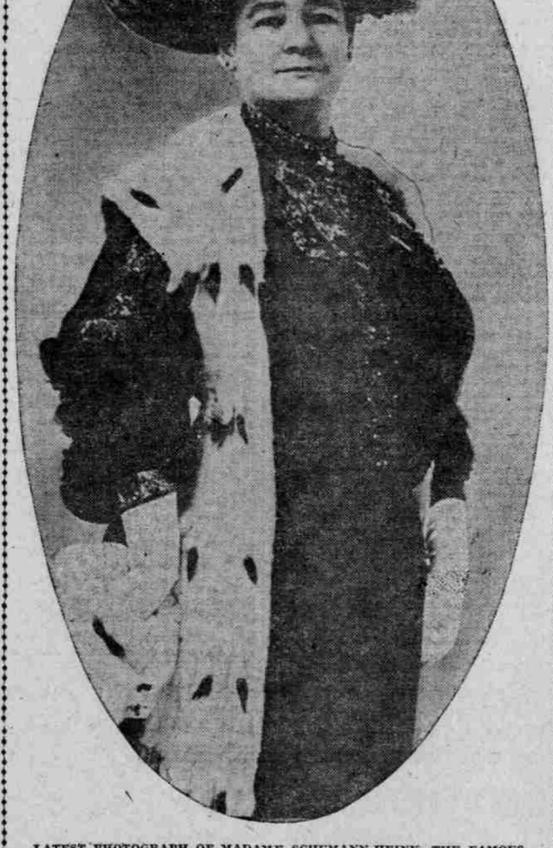
Madame Schumann-Heink, who is to sing here on January 7, has been doing creditable work as tenor at the First Presbyterian Church, substituting for Dr. George Ainslie.

At the Christmas morning service at the First Congregational Church Mrs. Rose Bloch Bauer will sing a solo, "Noel," by Adams. At the night service the quartet, assisted by Claire Monteith, baritone, will sing Bullard's Christmas Cantata.

Frederick W. Goodrich has arranged the following program of organ music for today's services at St. David's: Morning—Prelude, "Romance," Henckell; offertory, introduction to "Lakme," Delibes; postlude, overture to "The Messiah," Handel.

Evening—Prelude, "Invocation," Capocci; offertory, "Am Meer" (By the Sea), Schubert; postlude, "Let the Heavens Rejoice," Gaul.

A Christmas sacred cantata will be given in Grace M. E. Church, Twelfth and Taylor, Friday evening, December 21, under the auspices of the Ladies' Aid Society, directed by Miss Ethel Lytle and Mrs. L. O. Halston. Following is the cast: Bathsheba, Casper and Miriam, the three wise men, Clarence Godfrey, Scott Bozorth and Mr. Martindale; Levi, the



LATEST PHOTOGRAPH OF MADAME SCHUMANN-HEINK, THE FAMOUS CONTRALTO.

"I HAVE been asked if music is a fitting career for a woman. I must decidedly say that it is," said Madame Schumann-Heink, the famous contralto, recently.

"Women have won distinction in every branch of the art. They have won renown as singers, pianists, violinists, cellists, as well as composers, and I know of one instance as a manager. I have sung with clubs where the director of the organization was a woman, and have also been invited to sing during this season with an orchestra composed entirely of women, including the tympani player. The same opportunities are open to the woman as to a man. They must all begin alike.

"Take myself for an example. I recall as though it were a dream the years of study, first under one teacher and then another, some celebrated, some not, before I discovered that might dare to hope for even a small success. It was at a musical festival in Berlin where I had my first chance. But when it came I was prepared for it, though I was very shabby and even hungry at that time, and I must add, a wonderful effort. It will be at the song recital to be given by Schumann-Heink, who has the finest contralto voice of this age, will be a wonderful effort. It will be at the Heilig theater on Monday, January 7, under the direction of Lois Steers-Wynn Coman.

such weapons the contest would be waged too evenly. Unfortunately for them, if not indeed for all of us, these qualities are common to all women, and are so susceptible of sedulous cultivation by eyelashes urged to meet the requirements of harmonious expression.

Indefinite continuance in the intermediate state, which we have seen to be the condition of the female sex, is a feminine nature and distinctly unwise, as tending towards what might seem to have the effect of a professional countenance, such, for example, as inevitably withers interest in a lady who has buried more than two husbands, but in the present state of our civilization, in view of the considerations herein set forth simply, try to our mind conclusively, we unhesitatingly advise preliminary marriage with one carefully selected with a view to his early demise, to be followed by an interim of joyous widowhood before definitely and finally engaging in matrimony as a permanent vocation likely to induce the possibility of rational existence.—North American Review.

Wall of an Unmarried Daughter.
Harper's Bazaar.
Some day I shall be sauntering down Fifth avenue in the late afternoon, and I shall run into A, B or C sauntering up. He will turn to walk with me, to give me a message from his wife, the news of a common friend abroad, to show me a picture in an art dealer's window or a piece of Georgian silver in an antique shop. Then we may be guilty of the atrocity of sitting in a window in the Holland House and drinking our tea together. And then I shall go home with fear at my heart. I am a woman of 38, to whom

A, B or C is absolutely nothing but a human being who speaks the same language as myself. But to mother, A, B or C is a monster known as a Married Man. And a Married Man, in the creed of her generation and her circle, is a wild beast never to be approached except when he is subdued beneath the eye of his keeper, his wife. It is, to my mind, so crude, so provincial—even so vulgar—a view of adult human intercourse that I hesitate to admit it as the opinion of that gentle, delicate, broad-minded lady, my mother. Broad-minded! I say advisedly. Her interest in politics, foreign and domestic, her sympathy with the progress of labor, the keen intelligence of her judgment in these departments of affairs, are much greater than mine. But the Married Man, of the domestic hearth, remains to her as great a bugaboo as the "Bony" with whom the English children before Waterloo were frightened.