

## MUSIC AND MUSICIANS

## MOVEMENTS OF THE MAKERS OF HARMONY.

One of the first musical treats of the season was enjoyed by the large audience assembled at the Metropolitan M. E. Church on Wednesday evening, the occasion being the concert by the Nordic Mandolin, Banjo, and Guitar club, under the direction of Mr. Walter T. Holt, with Mr. H. Ernest Galleher as concert master. So great has become the popularity of these clubs that their concerts are as well attended as any in the city. The concert was opened by the Nordic Mandolin and Guitar Orchestra, which played "Pique Dame" overture, the sixty members of the orchestra playing with finish and mastery of expression. Their encore number was "Meditation." The orchestra then played the accompaniment for Mrs. W. H. Shirliff in her song, "Sweetheart," dedicated to her by the composer, Mr. Walter T. Holt, and Gertrude M. Walsh, Mrs. Shirliff's rich, full voice was especially pleasing in this attractive new song and won unusual applause. The possibilities of the mandolin were shown by Miss E. Lee Moore, who played two difficult selections, "Come, Ye Disconsolate" and "Valse Fantaisie." The manjo club, always a favorite, won unusual applause in operatic selections arranged by Bacon, and The American Patrol, responding to an encore, "The So'thern Belle March," by Mr. Holt. Later the banjo club was heard again in conjunction with the mandolin and guitar clubs in "Chinese Picnic" and "Moonlight on the Plantation." The assisting talent comprised the Apollo Quartet, Messrs. Myers, McFarland, Rodrick, and Holland, and the Philharmonic Quartet, Messdames Deho, Hollingsworth, Holland, and Miss Chenoweth.

The music at St. John's Church, Lafayette square, for the morning service will be: The holy communion service, in the key of E flat, by Eyrre; offertory anthem, "Come, Ye Pilgrims, Come," by Towner; organ postlude, Fugue in D minor, by Bach.

The afternoon service will include Magnificat and "Nunc Dimittis" in A major, by Brewer; offertory anthem, "Crossing the Bar," by Cleaver; organ postlude, Toccata and Fugue in D major, by Eberlin.

Mr. Edgar Priest, organist and choir-master of St. Paul's Episcopal Church, will play the fourth organ recital at St. John's Church next Saturday. He will be assisted by Master Roswell Boothby, soprano solo boy of St. Paul's choir.

Mr. H. H. Freeman, organist of St. John's Church, will give the opening organ recital on the new organ at the First Methodist Church, at Greenville N. C., on Thursday evening next at 8 o'clock.

The fifty-first Lenten recital at St. John's Church was given on Saturday by Mr. H. H. Freeman, assisted by Mr. Anton Kasper.

The Rehoboth Orchestra will hold its last public rehearsal of the season to-morrow evening at Keller Memorial Church. The soloists for this occasion will be Miss Eleanor Burgess, soprano, and Miss Ruth Harvey, violinist. The annual concert of this orchestra takes place on the evening of April 21.

Last Sunday evening the offertory at Westminster Church Memorial was furnished by Messrs. Church and Byram, who sang Faure's "Crucifix," for tenor and barytone. This morning the soloists will be Mr. Hulstet P. Hoover, who will sing "Jesus, Lover of My Soul," by MacDougal. The morning anthem will be "The Lord Is My Light," by C. C. Stearnes, with a barytone solo sung by Mr. Carol Morrison. At the evening service Misses Allen and Ruth Miller and Miss Edna Donaldson will sing "O Holy Father," by Mayer—a trio for ladies voices. The choir of twenty-five voices is working on the cantata of "Gallia," by Gounod, which they will give in the near future, with Miss Edna Miller in the soprano solo and obligato.

Miss Anna Brett, formerly contralto soloist at St. John's Church, will sing "Out of the Days," by Christopher Wicks, at the First Presbyterian Church to-night.

The second of the series of "Lenten Musical Recitals" which Profs. H. E. Saltzman and William De Ford have arranged for their pupils and friends will be given this evening in their studies in honor of the Washington Opera Club, on which occasion the club will be entertained by the five children of Mr. Louis Crowe, of the city health department. The eldest, Master Roy Crowe, is only ten years of age, and has attracted much attention by his brilliant piano playing. The other children of this talented group are also unusually gifted musically.

The Washington Opera Club was organized by Profs. H. E. Saltzman and William De Ford in 1894, and is now in its twelfth season. It has presented a greater number of light operas than any similar organization in the District. Many of our most celebrated local singers were first introduced to the public through the medium of this club, and many others have gained wider reputations on the professional stage. Its first comedian was Mr. William Conley, well known to the musical public, together with Mrs. Bessie Driver, Kittie, Mrs. Blanche Muir, Delia, Mrs. Fannie At-Lee, Gage, Miss Eva Wilson, Pearl Evans, Violet Pierson, Dorothy Hutchinson, Mr. P. H. Maxwell, Ernest Ernest, Charles E. Bell, P. William Ernst, Harry Stevens, Melville Henry, Dr. W. M. Kemball, J. W. Painter, and many others prominent in musical affairs, have sung conspicuous roles with the club.

Miss von Unschuld, whose recent pupils recited in the New Willard created so much enthusiasm, returned from New York Tuesday with her pupils, where the recitals were equally successful. Miss von Unschuld, who enriches the programmes of her pupils with numbers of her own, was engaged for recitals at the residences of Mrs. McArthur and Mrs. Wing.

The forty-sixth recital at the studio of Mr. Oscar Frank Constock will be given on Tuesday evening, at 8:15. Miss Helen Calhoun and Mr. Constock will play Shindler's variations for two pianos, and there will be a performance of Needham's "A Bunch of Shamrocks," an Irish song cycle by Miss Annie Tate, Miss Helen Kane, Mr. T. Burton Eschby, Mr. Constock, Miss Calhoun, accompanist.

A recital will be given at Metropolitan M. E. Church next Tuesday evening under the auspices of the Epworth League, which promises to be interesting. The reading, monologues, and impersonations will be given by Miss Bertha Frances Wolfe, and she will be assisted by Miss Bessie Nansen, soprano; Miss E. K. Glick, contralto; Miss Dorothy T. Kilk-

off, pianist; Miss Lula I. Waters, whistler; and Mr. Dan C. Noland, basso. Miss Marie Nansen and Miss Katie Young, accompanists.

"The Crucifixion," a meditation on the sacred passion of the Holy Redeemer, composed by Sir John Stainer, will be rendered by the choir of St. Andrew's Church, under the direction of Mr. John Lisle Apple, this evening. The quartet will be made up of Mrs. Alfred T. Gage, soprano; Mrs. John Roberts, alto; Mr. John Apple, tenor, and Mr. F. C. Shafer, bass. The organist will be Mr. Fulton B. Karr. The chorus will be composed of the following:

Miss Grace Allen, Mrs. F. L. Barringer, Miss Ruth Foster, Miss Ethel Henderson, Miss Laura Kohler, Miss Mary Millard, Mrs. Jessie E. Thompson, Mr. Harry Barringer, Mr. H. O. Isel, Mrs. J. J. Apple, Miss Elizabeth Clayton, Miss Ruth Griffith, Miss May Jack, Miss Blanch London, Miss Lena Richardson, Miss Edna Ware, Col. Cecil Clay, Mr. J. R. Porter, Mr. G. H. Williams, Miss Caroline Arledge, Miss Janie Eberidge, Miss Louise Hartung, Miss Anna Jack, Miss Emily Millard, Miss Seery, Miss Theodora Wingate, Dr. Julian Garrell, and Mr. S. E. Tothunter.

One of the leading prima donnas of America is Miss Schumann-Heink, an artist with a voice of great range. It is declared that Miss Schumann-Heink is the biggest drawing card on the concert stage at the present time.

She will appear at the New National Theater on Friday afternoon next, March 5, as the solo artist for the afternoon of the fourteenth and last of the Washington College of Music concert series, which have been the most successful artistic events in the city this season, and reflect great credit on the college. That it has been impossible for any money to be made on this proposition is a foregone conclusion, but it certainly has added to the tone of art in the Capital City, and it is to be hoped that at the coming concert a large audience will be present.

Wherever Miss Schumann-Heink appears crowded houses and much enthusiasm greet her. This season she has realized the most varied triumphs and phenomenal successes in her career. Tickets for this concert are now on sale at T. Arthur Smith, in Sanders & Stayman's, 1327 F street. Her programme is as follows:

I. (a) Aria from the opera, "Mitsine".....Rossi  
(b) "Du bist die Ruh".....Franz Schubert  
(c) "Der Wanderer".....Schumann-Heink.  
Piano soli, ballade, Opus 4.....Chopin  
Mr. Joseph Macra.  
III.  
(a) "Heinrich".....Hugo Wolf  
(b) "Der Zigeuner".....Liszt  
(c) "Widmung".....Schumann-Heink.  
IV.

(a) Symphonie adagio.....Brahms  
(b) Six German songs (cycle).....Brahms  
1. "Ye Gipsies, Ho, Send Your Harp."  
2. "High and Far, Singing Hymns."  
3. "Know Ye, When My Love, One Is Fairest of All."  
4. "Riding God, Thou Knowest How Oft I've Ridden This."  
5. "Art Thou Thinking Of Me, Sweetheart?"  
6. "Rosebuds Turn."  
V.

Piano soli, Rhapsodie Hongroise, No. 12.....Liszt  
Mr. Joseph Macra.  
VI.  
Prison scene from "The Prophet".....Meyerbeer  
"Fidel".....Mama Schumann-Heink

The pupils of Mrs. McDuflie and of Miss Georgia E. Miller, director of the Virgil Clavier Piano School, gave a recital at the school last Friday evening, at which the following programme was rendered:

Miss Laura Reese.....Domena  
"I had a Flower".....Kubie  
Good-bye.....Kubie  
Mrs. Nansen & Williams.....Kubie  
"Remembrance".....Johnson  
"Men Dear".....Nevin  
Miss Ethel Johnson.....Wald  
"A Merry Brown Thrush".....Buck  
"Marguerite's Three Bouquets".....Brags  
"A Rose in the Garden".....Neidinger

The Washington Saengerbund will give its sixth musical entertainment to-night under the direction of Mr. Henry Zander. The following programme will be given:

(a) "Wie Die Wilde Ros' im Wald".....Malt  
(b) "Mimelied".....Adam de la Hala (12th)  
Saengerbund.  
Piano solo—  
Theme and variations on "In einem kühlen Grunde".....Kubie  
Master Carl Jore.  
Barytone solo—  
"If Doughty Deeds".....Thomson  
Mr. Frank Rebeck.  
Soprano solo—  
"Waltz Song" from "Romeo and Juliet".....Gounod  
Mrs. William Kope Miller.  
Violin solos—  
(a) "Le Cygne".....Saint-Saens  
(b) "Romanza".....Svendsen  
Miss Ruby Stauder.  
Contralto solo—  
"The Red Rose Song".....Pissini  
Mrs. N. D. Exelidon.  
Soprano solo—  
"Fleur des Alpes".....Wekerlin  
Miss Lulu May Nubel.  
Flute Obligato: Mr. William de Luca.  
Tenor solo—  
"Credo Anhimam" from "Statut Mater".....Rossini  
Mr. Ernest E. Leigh.

## NO FAT MEN NEED APPLY.

Only the Lath-built Engineer Will Fit New Locomotive.

From the Philadelphia Ledger.

WANTED—BY THE PENNSYLVANIA RAILROAD, locomotive engineers who are thin. No man need apply to make a lath of himself need apply.

The Pennsylvania Railroad will be forced to the use of some such advertisement as this if a new type of locomotive just turned out of the shops at Altoona is put into service. "Sh!," "Somebody blundered," somebody who has been planning first to create a greater space between passing trains and second to place upon the engine a great boiler, hauled to the place which is expected of the modern locomotive. In planning all these things the engine was forgotten—until an attempt was made to put a fat engineer on the completed machine. Then, snug as the rest of the locomotive was, the engineer would not fit.

The engineer was a fat engineer. He was asked to take the engine up a steep grade near the Altoona shops. He climbed to the cab, took a long breath, which increased his girth, and got into it. The onlookers waited for the machine to move. But it did not move. "What's the matter?" the critics called to the man at the throttle. "Matter enough!" he responded. "It gets started I'll have to stay started. I haven't enough room to get at the stopping gear." Confusion among the onlookers, while the fat engineer was fished out of the cab, where he sat gasping for breath. Confusion again during the hunt for an engineer who would fit.

There is confusion all along the line now, and every fat engineer is searching for advertising pages of the "Fat Home" and the "Model of Propriety" magazines for flesh-reducing "ads." The new type is known as H-S. Mysciphers! The "hoodoo" of 15 is forgotten.

## FEATURES AND FUTURES.

## Glances About and Ahead at Affairs of the Local Theaters.

Joseph and William Jefferson's new comedy, "Playing the Game," which is said to be a very successful laugh-producer, will soon be seen at the Belasco.

Arthur Byron, Gertrude Coghlan, Malcolm Duncan, Grace Thorne, Joseph Kilgour, A. S. Lipman, and Mabel Mortimer are in the cast which will be seen in "The Lion and the Mouse" at the National the week of April 5.

Dave Brubham, Jr., who takes the part of "Push" Miller, the trace-track tout, in "Checkers," is the son of the late Dave Brubham, who died recently, and who composed the famous songs sung years ago by Harrigan and Hart.

Malcolm Duncan, who made a distinct hit with Washington playgoers last summer at the Columbia with a stock company, is one of the principal players in "The Lion and the Mouse," which will reach Washington before the close of the season.

Pay Templeton in George M. Cohan's musical play of "Forty-five Minutes from Broadway" will be at the National Theater this week beginning Monday, March 11. The place marks one of the hits of the season with those classes of theatergoers who are fond of the light and gay.

William H. Fowler, treasurer of the New National Theater, leaves Washington this week to be absent the entire summer attending to his duties as manager of the Washington Baseball Club. Mr. Jacobson, assistant treasurer, will be in charge of the box office of the theater during the absence of Mr. Fowler.

Wallace Worsley, of the "Checkers" company, was, during the Spanish war, in charge of the American scouts under Shafter. It was he and two aids who penetrated the lines beyond San Juan before the first battle and drew a diagram of the fortifications. Mr. Worsley was wounded three times during the charge up the hill the next day.

At the Columbia next week Jessie Busby will be seen in a dramatization of Miriam Nicholson's famous story, "In the Bishop's Carriage." The dramatization of this exciting book was made by Channing Pollock. The play differs in some respects from the book, but the changes made are said to be in the interests of dramatic force and integrity.

"The Boy Behind the Gun," Harry Clay Blaney's war drama, comes to the Majestic for a week commencing Monday, March 11. From a scenic standpoint, the production is said to be notable. Among the stage pictures shown are the tea gardens in Tokyo, the headquarters of Gen. Steessel at Port Arthur during the blockade, and Admiral Togo's flagship.

Robert Mantell's repertory for Washington will, in all probability, be made up as follows: Monday, "The Merchant of Venice"; Tuesday, "Macbeth"; Wednesday afternoon, "Rochester"; Wednesday night, "Othello" (Mr. Mantell as Othello); Thursday, "Hamlet"; Friday, "Richard III." Saturday afternoon and Saturday night, "Julius Caesar." This is subject to change later.

At Chase's next week the offerings will include Jack Whitford, the Scotch comedian; Julien Eltinge, the dashing and artistic impersonator of female characters; Bert Leslie, "the king of slang," with a company, in "Hogan's Visit"; the Duffin-Bedway musical comedy troupe; Armstrong and Clark, the Three Roses; Flemens and Miller, and the motion pictures of "The Life of a Cowboy."

After a run of nearly seven months at the Hudson Theater, New York, Henry Arthur Jones' remarkable play, "The Hypocrites," is to make a brief tour, including a few of the important cities. "There is little doubt that 'The Hypocrites' is one of the strongest dramatic attractions which Charles Frohman has ever offered. It will be at the National for a week before the close of the season.

Next week the Belasco Theater will have the jingling musical piece, "The Tourists," Richard Golden, the principal comedian of a large cast of favorite players and an ensemble force of pretty girls. There are twenty-two songs, including "It's Nice to Have a Sweetheart," "Which One Shall We Marry?" "Wouldn't You Like to Know?" "St. Louis to Be Loved in Vain," "Keep on Doing Something," and "Dear Old Broadway."

Chester Spencer, the barytone, who has made himself popular in Washington by his rendering of sentimental and catchy ballads at society and church entertainments, is a music hall singer of almost national repute. Before his connection with the Remick Music Publishing Company, which he is now representing in this city, Mr. Spencer toured the principal vaudeville houses in the East, and was received with flattering commendation.

"Captain Crossbones' Conversion," one of the plays in which Ellen Terry will be seen at the National Theater later in the month, is said to be one of the most whimsically entertaining pieces ever written by George Bernard Shaw. It was written for Miss Terry by Shaw, and both the London company and the company engaged in London for the American tour by Mr. Frohman were rehearsed by the author until he remarked, "They are stale perfect."

## A SUBSTITUTE FOR SCENERY.

Wonderful Use Lath Fuller Makes of the Magic Lantern.

Paris Correspondence.

And speaking of staging—the last incarnation of Lath Fuller is a real novelty. America is likely to make a sensation in the new creation when Paris is the scene of it. In these new dances she has put the magic lantern to a use which is a revelation of its possibilities. Years ago she used it for some of her prettiest effects. In this case she uses it for scenery. The inspiration of the matter is clever, but is also easy to repeat. In her old dances she threw lights and figures on herself as she moved. In this case she creates a scene to move in.

An immense curtain of thin white net is dropped between the scene and the auditorium. Another thicker white curtain is dropped at the back of the stage to within five or six feet of the floor. Wonderful pictures to serve as settings for her dances are thrown by magic lantern through this gauze and create the illusion of a perfect stage setting, in which she and her troupe of figurants move as in a real scene.

I heard a famous singer say last night, as the immense audience sat breathless and watched the mystic moving of the draped figures in the mysterious atmosphere thus created: "By Jove, this does away with all need of scene painting. Why go to the expense of painting scenery for 'Orpheus,' for example? You could get the atmosphere needed in the Inferno scene much better this way than it was ever secured by any scene painter."

It is unquestionable that this thin gauze between the public and the stage has a tremendous effect of mystery.

## Earthquakes.

From the St. Louis Post-Dispatch.

"Professor," asked the reporter, "what causes earthquakes?"  
"I don't know."  
"But I thought you were the one man in a million who knew."  
"I do know that I don't know, which makes me one man in four or five million."

## AMUSEMENTS.

## COLUMBIA THEATER

ONE WEEK BEGINNING TO-MORROW NIGHT  
KIRKE LA SHELLE'S BIG PRODUCTION OF  
HENRY M. BLOSSOM'S

## Great Racing Play

## CHECKERS

WITH  
HANS ROBERT  
AND THE ENTIRE NEW YORK CAST.

DIRECT FROM ITS FIFTEENTH PRODUCTION  
IN GREATER NEW YORK SINCE ITS PRODUCTION  
HERE FOUR SEASONS AGO.

THIS IS THE ONLY COMPANY PLAYING THIS  
FASCINATING COMEDY.

MATINEES THURSDAY AND SATURDAY.

NEXT WEEK  
JESSIE BUSLEY

IN  
"In The Bishop's Carriage"

WITH SUPERB SUPPORTING COMPANY.

## ONLY A BOARDING-HOUSE.

Upton Sinclair's Helicon Hall Not Up to Expectations.

Alvin F. Sanders in Boston Transcript.

There seems to be no good reason why, on its merits as a boarding-house, Helicon Hall may not win and keep a large degree of popularity with the people who prefer boarding-house life to family life, and whose earnings permit them to indulge their preference. Indeed, for those numerous menages in which the wife cares more about what Mr. Sinclair calls "thinking and going on with her music and snoring in her husband's professional life" than she does about her obligations as a wife, and in which both husband and wife object to the "noise and nuisance of children," it would seem to provide a close approach to the ideal. But why should there be such a flourish of trumpets over the establishment of a boarding-house which, when all has been said, comes nearer being an asylum for domestic failures than any exemplification of an exalted family life? There are millions of people in this country and hundreds of thousands even in New York city, who are living well within their incomes, happily and effectively. They do not insist on the luxuries of having their emotions for public movements (as they are quite as a rule by a college student, and of having their floors scrubbed by persons of taste and refinement, and they never heard of the institution of "paid mothers," and yet they are quite as democratic as the fastidious reformers who make democracy a profession. It is these democratic successes, rather than the gushing enthusiasts who mistake their own emotions for public movements (as they are quite as a rule by a college student, and of having their floors scrubbed by persons of taste and refinement, and they never heard of the institution of "paid mothers," and yet they are quite as democratic as the fastidious reformers who make democracy a profession. 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