WOMEN AND CO-OPERATION

Brains Behind Working Girls' Boarding Houses and Boarding Clubs

GIRLS HELP ONE ANOTHER

Mary A. Ferguson Writes for the March Bulletin of the Department of Labor of the Institutions and Organizations for the Comfort and Convenience of Respectable, Self-Supporting Young Women—A List of These as Given in the Bulletin.

Forty years have gathered up the loose and tangled threads of womanly interests and woven them into a marvelous fabric of social intercourse, helpful co-operation and intelligent thrift. From the time that the poorly-paid school mistress "boarded around," being subjected to all the discomforts of living in a valise, to the present day of co-operative housekeeping and boarding clubs, is but a short space, but, in the scale of progress, it is a mighty span.

The March Bulletin of the Department of Labor contains a sketch of the institutions and organizations for the comfort and convenience of respectable, self-supporting young women. The writer, Mary A. Ferguson, mentions ninety such associations throughout the country which have issued official reports. The keynote of interest is the fact that, while the young women who are identifying themselves with this organizing and institutional movement do it from the desire for home comforts, yet within the last eight years there has been a marked tendency toward the boarding-club and club lodging house, rather than to the "Homes." The reasons for this are that the name "home" has about it the odium of charity—a thing intolerable to a self-respecting young woman; and then, too, the boarding home is often hampered by an "over-zealous" and ofttimes sanctimonious disciplinarian.

"If the function of the household," says Miss Ferguson, "is the fulfillment of personal satisfaction, the creation, if possible, of happiness, then the girl or woman who works all day needs, in her home, not only good food, a clean bed and a decent bath-tub, but she needs pleasure; even more, she needs recreation. It may mean to her reading, resting, writing, embroidering, physical culture lessons, dancing, the society of the opposite sex, music, theater-going; whatever it means, the opportunity to indulge in it to a reasonable extent should be hers." It may be safely added that, where the house mother or matron attempts to impose her own mental and moral limitations upon her charges, or in any way tries to act as the general conscience of her household, she violates the first law of nature and ensures the failure of the establishment, unless there is some broadening, softening influence to restrain her narrow and irksome bigotry.

A Responsive Chord.

Miss Ferguson touches the responsive chord in a woman's nature when she says: "The woman who is giving ever so little of her small income for home and shelter may crave personal interest, may willingly listen to advice, may be grateful even for friendly care;" more than all this she can almost forget her liberty, or better find a stronger liberty in a personal love and sympathy of an older and respected woman—but she resents most peremptorily an interference or curtailment of her freedom that comes only as from a paid officer or from an innate love of domineering.

One class of self-supporting women still seek the home in preference to the club, owing to the fact that the latter demands a greater expenditure. We quote from the author mentioned:

"With a large working population of women without local homes in great cities, a goodly proportion of whom are perhaps young and inexperienced and without relatives and friends; with the high price of living in ordinarily good boarding houses; with the fact that comparatively few private houses are open to strangers, and with the great disproportion of wages paid women to their necessary expenses, the question how a self-supporting woman can secure the comforts or even the necessaries of life in localities morally clean, and where independence and self-respect can be fostered, becomes one of great importance.

Self-Supporting Women.

"The self-supporting women of this country should be considered as belonging to two classes, both alike interested in bringing living expenses within their means, and both alike resenting the association of the institutional or charitable idea with the boarding home or club. The two classes differ, however, in the fundamental particular that the one is self-reliant, self-respecting and perfectly able, from a moral and social point of view, to stand alone, while to the other belong the young, the inexperienced, the morally weak, the stranger within our city doors, the discouraged and, perhaps, the tempted.

"To the former class the home stands as an exponent of comfort, ease and pleasure; to the latter, it stands for protection and prevention. These homes have usually been brought into existence by philanthropic movements. But the public as well as the working girl should be taught to distinguish between philanthropic effort and charity. To the former all are debtors. We owe to it most of our library opportunities, a large proportion of our great hospital advantages, and the major part of the great facilities for training and culture offered by our institutions of learning.

"The working woman has no more reason for regarding the home comforts and pleasures that are brought within her reach through this agency and her own co-operative efforts as charity, than the student of an endowed university has for regarding as such the privileges which the university endowment makes possible to him."

Such is the need and the nature of this business woman's co-operative movement in America, as set forth by the department of labor.

First of Its Kind.

The pioneer organization effected in this country to secure self-supporting young women suitable and attractive home environments was the Ladies' Christian union, founded in New York city in 1856. This society, very much like the more modern Young Women's Christian association, established a "Young Women's Home" on Washington square, "for any self-supporting Protestant woman of good moral character." The work grew so rapidly that the ladies' union has now under its tutelage the branch home, at 308 Second avenue, and the Eva home, at 153 East Sixty-second street. At any of these three homes a respectable and self-respecting woman can obtain board and lodging for from $3 to $5 per week. In any case, each boarder is provided with her own bed, washstand and rocker. The registers of the three homes show that the women who avail themselves of the advantages are seamstresses, teachers, bookkeepers, stenographers and saleswomen. The Eva home, which is the youngest branch of the institution, paid all its expenses and cleared during the last year nearly $1,000.

According to the by-laws of this organization, $500 makes one a patron of the union; $100 an honorary member, and $50 a life member.

The ninety reported women's organizations thus far seem to have gravitated toward five or six specific forms of management. The first, of course, are those that are under the patronage of some association, as the Ladies' Christian union, or the Young Woman's Christian associations, many of which have established such homes.

The second form of management is that of a board of trustees, directors or associates. An excellent illustration of this is the Young Women's Boarding Home association, of Philadelphia, which has two homes on Clinton street, and one on Pine street. Under this management the uniform living rate is $3, this amount covering board, room, washing, ironing and medical attendance when necessary. To gain admittance satisfactory references are required, and one must be under thirty years of age.

Under Similar Management.

Institutions throughout the country under similar management, are:

1. The Home for Self-Supporting Women, at 275 Indiana street, Chicago, where the average cost of living is $2.60 a week. The house is thoroughly respectable, the service comfortable, but necessarily plain.
2. The Business Women's Union of the City of Brooklyn has for twenty-six years owned and lived in a house at 80 Willoughby street. The rates here are from $4.75 to $6 per week. The home furnishes a good library, parlors, reading rooms and all reasonable accommodations.
3. The New England Helping Hand society has a home for young girls at 124 Pembroke street, Boston. The object of the society, which was organized under its present name and form early in the year 1887, is, as set forth in its charter, the "providing of homes for working girls and otherwise extending to them a helping hand whenever it is deemed expedient by the society." The home is established especially for working girls who receive less than $6 a week. None are received who earn over that amount, and when this sum is obtained in weekly wages by one already in the house, she is expected to give place to another who earns less, if the demand for such place arises. The house accommodates 21, and many are turned away every winter for want of room. All boarders pay $3 a week. The house is attractive and homelike and social intercourse is encouraged. Family worship is held daily. An object of the society is to keep the home small enough to be homelike. Students are received as well as those already at work. It is estimated that the cost per week for supporting each girl is about $5, including laundry work. This society also carries on as a department of its work a vacation home, for invalid and tired-out working women, at Hanson, Mass.
4. The Co-operative Home, for Working Girls, at 348 West Fourteenth street, New York city, is a home for girls who receive from $4 to $6 a week, out of which they pay from $2.50 to $3 a week for board, laundry privileges being free. The girls are seamstresses, saleswomen, stenographers, typewriters, and pocket-book makers.

Besides these, there are many other institutions under similar management where working and business women out of employment are taken in temporarily. Such institutions approach more nearly the charity homes, and hence have no place in this sketch.

Another Form.

A third form of management is to be found in the institutions under Roman Catholic care.

Such a house is located at 89 Union Park street, Boston, and is known as "The Working Girls' Home of the Young Woman's Catholic Association." The home offers excellent accommodations for from $3 to $5 per week, or an average of $2.60. The institution is in charge of the Gray nuns. The Franciscan sisters run similar houses in Denver, Chicago and St. Louis. The St. Francis' House of Providence, in Chicago, is open to girls of all denominations, and charges from $2 to $3.50 per week. The Roman orders have many other institutions of this nature, mainly for working girls who cannot pay more than $2.50 or $3 per week.

The Protestant Episcopal church has several housing institutions under its care, notably the Girls' Club Boarding House of St. Bartholomew's Protestant Episcopal Church, located at 136 East Forty-seventh street, New York. The organization is but three years old, but is eminently successful—the rates being $3.50 to club members and $4 to others.

As stated previously, the club tendency is becoming prominent, so much so, that boarding homes, under club management, have become distinct in themselves. The main difference seems to be that in the homes proper there are always matrons, or house mothers, hired and paid by the managers without reference to the wishes of the girls. A code of rules is usually drawn up by the controlling board and imposed upon the inmates of the house. In many cases this is done in such a tactful, sensible and broad-minded manner, and the rules executed by such a judicious woman that the girls are not irritated thereby. But in the instances where they are not so manipulated the club mania has cropped out and led to the organization of boarding clubs. The Theta Club of New York, which is running two houses, is properly a home, though it rejects the name. An example of a boarding club in good working order is the Working Girls' club, at 216 Franklin street, Buffalo, an incorporated club, formed among working girls and women of wealth and leisure to provide by co-operation a home for busy women and girls, where home comforts and pleasures can be secured at the lowest possible price; to furnish pleasant reading rooms, where its members can pass the evening and noon hours; to organize such classes for mutual improvement as the members may desire, and to collect a circulating library for the use of the members.

Its membership list includes annual members, who pay $1 a year; sustaining members, who pay $5 a year; honorary members, who pay $10 a year, and life members, who pay $25 at one time. In May, 1897, the membership list numbered about 1,100, the great majority of whom were working girls who were annual members. Members must be over fourteen years of age. Annual membership entitles one to live in the club if desired and gives all club privileges. For members of the club 5 cents less is charged on each meal than to others not members. The officers of the club are a president, three vice presidents, a treasurer, assistant treasurer, secretary and assistant secretary. They are appointed by the board of directors, who are sustaining members of the club, and they hold their office during the pleasure of the board and until their successors are appointed. The board of directors hold monthly meetings at the club house.

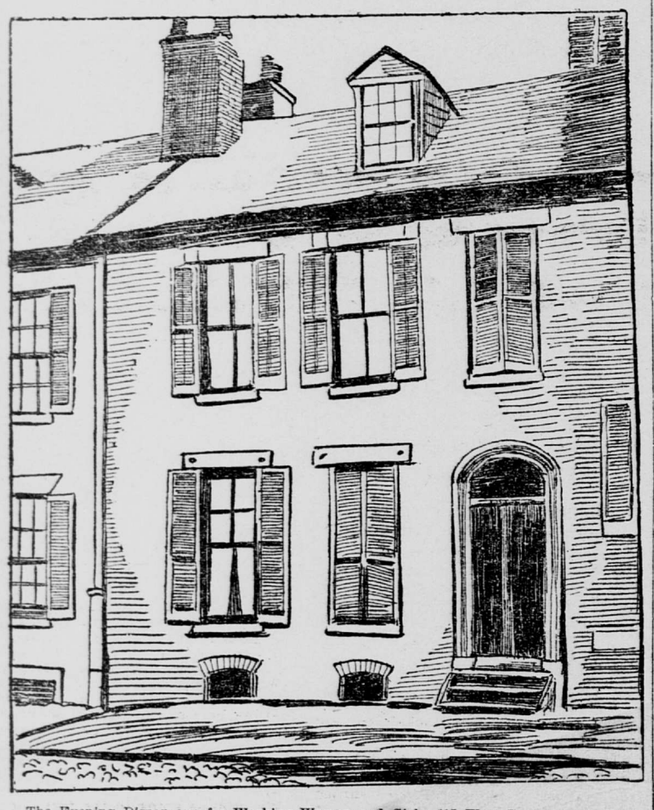
Woman's Friendly Association.

In speaking of young women's co-operative organizations mention should be made of the one in our midst, and well-known as the Young Woman's Friendly association. While not exactly such as above described, since it is not primarily a permanent lodging house, it still presents similar phrases. It is a restaurant, reading room and parlor for self-supporting young women, where they can secure a good meal at the minimum price and spend the noon hour in rest or such recreation as they choose. Between four and five hundred avail themselves of these accommodations daily. Mrs. R. M. Newport is president of the board of managers, and has labored earnestly and effectively for its success.

While the Labor Bulletin names and describes, more or less briefly, but ninety homes and clubs, there are hundreds of other organizations of smaller proportions, which are doing the same work.

The list of reported organizations is subjoined. It is that contained in the March bulletin of the department of labor:

Chabot Woman's Sheltering and Protection Home	Oakland, Cal.
Young Women's Christian Association Home	Oakland, Cal.
San Francisco Girls' Union	San Francisco, Cal.
Young Women's Christian Association	San Francisco, Cal.
Young Women's Christian Association	Denver, Col.
Young Women's Christian Club	Denver, Col.
Young Women's Boarding Home	Hartford, Conn.
Young Women's Christian Association	New Haven, Conn.
Young Woman's Christian Home	Washington, D. C.
Home for Self-supporting Women	Chicago, Ill.
House of Providence	Chicago, Ill.
Jane Club	Chicago, Ill.
Working Woman's Home ("Minnetonka")	Chicago, Ill.
Young Women's Christian Association	Chicago, Ill.
Young Women's Christian Association, Transient Home	Chicago, Ill.
Young Woman's Christian Home	Chicago, Ill.
Young Women's Christian Association	Rockford, Ill.
Young Women's Christian Association	Fort Wayne, Ind.
Friends' Boarding Home for Girls	Indianapolis, Ind.
Home for Working Girls	Dubuque, Io.
Ingleside	Topeka, Kan.
Young Women's Boarding Home	Louisville, Ky.
King's Daughters' Home of Bangor, Me	Bangor, Me.
Young Women's Home	Lewiston, Me.
Alsquith House	Baltimore, Md.
Female Christian Home	Baltimore, Md.
St. Martha's Episcopal House	Baltimore, Md.
St. Paul's House	Baltimore, Md.
Young Women's Christian Association	Baltimore, Md.
Boston Young Women's Christian Association, Berkeley Street Home	Boston, Mass.
Boston Young Women's Christian Association, Warrenton Street Home	Boston, Mass.
Boarding House for Working Girls	Boston, Mass.
New England Helping Hand Home	Boston, Mass.
Working Girls' Home, or Home of the Gray Nuns	Boston, Mass.
Women's Union Home	Fall River, Mass.
Woman's Friend Society	Salem, Mass.
Young Women's Christian Association Boarding Home	Springfield, Mass.
Young Women's Christian Association	Worcester, Mass.
St. Mary's Home for Young Women	Detroit, Mich.
Young Woman's Home	Detroit, Mich.
Young Women's Christian Association	Kalamazoo, Mich.
Woman's Christian Association Boarding Home	Minneapolis, Minn.
Woman's Christian Association Branch Home	Minneapolis, Minn.
Young Women's Christian Association Home	Kansas City, Mo.
St. Joseph's Convent of Mercy, Young Girls' Home	St. Louis, Mo.
St. Louis Working Girls' Home	St. Louis, Mo.
Woman's Christian Home	St. Louis, Mo.
Woman's Training School	St. Louis, Mo.
Young Women's Christian Association	St. Louis, Mo.
Business Women's Union	Brooklyn, N. Y.
Young Women's Christian Association, Boarding Department	Brooklyn, N. Y.
Working Girls' Club of Buffalo, N. Y.	Buffalo, N. Y.
Co-Operative Home	New York, N. Y.
Florence Crittenton	New York, N. Y.
Girls' Home Society	New York, N. Y.
Ladies' Christian Union Young Women's Home	New York, N. Y.
Ladies' Christian Branch Home	New York, N. Y.
Ladies' Christian Union Eva Home	New York, N. Y.
Margaret Louisa Home of the Y. W. C. A.	New York, N. Y.
National Christian League Industrial Home for Self-Supporting Women	New York, N. Y.
St. Bartholomew's Girls' Club Boarding House	New York, N. Y.
Shelter for Respectable Girls	New York, N. Y.
Young Women's Home Society of the French Evangelical Church in the City of New York	New York, N. Y.
Young Women's Christian Association Boarding Home	Rochester, N. Y.
Young Women's Association	Troy, N. Y.
Industrial Home	Utica, N. Y.
House of Mercy	Cincinnati, O.
Lawrence	Cincinnati, O.
Sacred Heart Home for Young Working Girls	Cincinnati, O.
Young Women's Christian Association Boarding House	Cincinnati, O.
Boarding Home for Working Women	Cleveland, O.
St. Mary's	Cleveland, O.
Woman's Educational and Industrial Union	Columbus, O.
Woman's Christian Temperance Union Home for Young Women	East Liverpool, O.
Helping Hand	Steubenville, O.
Home for Unemployed Women	Portland, Or.
Portland Women's Union	Portland, Or.
Young Women's Boaord Home	Allegheny, Pa.
Women's Christian Association Boarding Home of Erie	Erie, Pa.
Boarding Home of Germantown Women's Christian Association	Philadelphia, Pa.
Guild Boarding Home	Philadelphia, Pa.
Temporary Home Association	Philadelphia, Pa.
Women's Christian Association of Philadelphia, Boarding Department	Philadelphia, Pa.
Central Young Women's Christian Association	Pittsburg, Pa.
Young Women's Christian Association Home	Pittsburg, Pa.
St. Maria Home	Providence, R. I.
Young Women's Christian Association	Providence, R. I.
Anne Brinkley Home	Memphis, Tenn.
Girls' Co-operative Home	Dallas, Tex.
Woman's Christian Association	Richmond, Va.



The Evening Dispensary for Working Women and Girls, 115 West Barre street, Baltimore. The institution is complementary to the women's co-operative lodging and boarding organizations. It is managed entirely by women and the medical service is rendered largely by feminine M. D.'s. Here business women and working girls may secure treatment at prices within their reach.

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MUSICAL

The fact that Bayreuth will be transplanted to London during the coming season at Covent garden adds much to that already interesting occasion.

The notice that Mr. Seidl's place as conductor of the Wagnerian performances will be filled by Herr Hans Richter, of Vienna, has appeared since the following announcement:

"Bayreuth is coming to London this summer. In other words, as no festival will be held at the famous Bavarian town during 1898 Mr. Schulz-Curtius has made arrangements to give three cycles of Wagner's 'Der Ring des Nibelungen' at Covent Garden theater, beginning on June 6, 14, and 27 respectively. The public interest in these projected London representations has been extraordinary, if not phenomenal. Mr. Schulz-Curtius originally announced only two cycles, but as the tickets for both of these were bought up with almost lightning rapidity, he has arranged for an extra cycle with the same satisfactory result. The conditions under which the work is to be given will, it is hoped, bring the performances in regard to the ensemble as near as possible to the model so nobly set by Beyreuth. The artists who are engaged include Miss Marie Brema, Mme. Gadsky, Frau Schumann Heink, Fraulein von Artner, Mme. Eames, Fraulein Hieser and Mme. Nordica, Herr Van Rooy, Herr von Milde, M. Van Dyck, Herr Nebe, and last, but not least, the brothers Jean and Edouard de Reszke. The stage manager is Herr Carl Pohlig, of Bayreuth, and the machinist Herr F. Kranrich, of Dresden, and Bayreuth. The conductorship of the cycles will be in the experienced and safe hands of Herr Anton Seidl, of Bayreuth."

The musical compositions of Mrs. Jessie L. Gaynor, the only Chicago woman who has membership in the Manuscript society, of New York, played a conspicuous part in the programme given Thursday afternoon in that city. This composer, who only a short time ago was admitted to the Manuscript society, is well fitted to rank with the Chicago men composers—including Theordore Thomas and Clarence Eddy—who are members of the same organization. The Manuscript society has for its object the encouragement of original work among American musicians, whose compositions are heard by the society.

Mrs. Gaynor's three pieces on the programme were, "The Question," "The Dewdrop and the Star," and "Easter Song." The words of "The Question" were written by Mrs. Susan Lauderbach, of this city. They are as follows:

O, bright, pretty butterfly, pray tell me why
Your gauze wings are blue as the midsummer's sky,
When you flutter above us so very high;
Does the azure hue brush off on you,
And paint yiur wing with that charming blue?

Mrs. Gaynor has lived in Chicago three years. Born in St. Louis, she received her education in a Western college, and went to Boston to pursue her musical studies under Louis Maas. During her after residence in St. Joseph, Mo., her widely-known "Album of Seven Songs" was published. Her "Songs of the Child World," the words written by Mrs. Alice C. D. Riley, have been introduced into the Chicago public schools.

Puccini's opera, "La Boheme," which was given for the first time in Chicago during the last week, is a departure from the old Italian school of composition. Little was demanded of the "classic" Italian composer, provided his melodies were tuneful, his arias florid, his cadenzas difficult of execution, and his orchestra a helpmeet to sustain the voices and supply the needful harmonies, but, in the new Italian school, of which Puccini is considered the exponent, quite a different condition presents itself.

"La Boheme" is based upon a story which in itself presents little opportunity for dramatic conceptions, and Puccini has shown much cleverness in developing that which is thrilling from a libretto that would indicate a different treatment. The opera opens without the orthodox overture, by announcing the leit motive, which is used not only as an orchestral "cue," but is carried into the development. There is little melody assigned to the voices, but there is a certain realism in the conversations which is novel and effective. The work of the voices is purely declamatory, as is seen in the first and last acts, where the male voices carry on a discursive quarrel, and without waiting for an opportunity to speak they rush in the first one and then another—duets, trios, and often the whole quartette—wrangling each on his own behalf, while the orchestra suggests the feeling and gives the music. This is carried to its highest effectiveness in the street scene, where all the principles and the different parts in the chorus sing each independent of the other, while the orchestra goes on its own divergent way, producing an effect that is confusing and realistic.

There are places where the orchestra reproduces the action which is being enacted on the stage, as was shown in the first act, where Mimi swoons, and Rodolfo, wishing to revive her, dips his fingers into a glass of water and spinkles the drops upon her face. The orchestra, in a staccato phrase, not only imitates his action, but suggests the shock which revives her. But the composer's delight in such photographic realism has carried him too far, and there are spots where the orchestration is thin; indeed, there are spots where the music is faulty and where too much license has been taken with the laws which are recognized as musicianly. But these blemishes are rare and were probably made advisedly to produce certain effects.

The last act is a reminiscence of the old Italian school, for the composer makes the heroine die through a long twenty minutes of robust high soprano tones, exerting an energy, which, if conserved, would probably have given her a month more of life; while the audience, with an eye on the inevitable result, squirms about and wonders why it takes so long. But this is a legacy of art, and, if it must be, the traditions were religiously guarded.

However, when the whole matter is summed up, "La Boheme" is an opera which deserves the popularity it has received. It is the earnest effort of a man to break away from either of two well-worn paths and find a new road midway between them. The originality, the freshness, the dramatic fervor, and the sense of fitness which he has shown, together with the more potent fact of continued favorable receptions, would seem to promise well for the future of the present successful opera.

It is reported on good authority that Sig. Puccini has accepted a new libretto from MM. Schurman and Illicu, on the subject of Marie Antoinette, and is now at work on the new opera, which will be in five acts, opening at Trianon, and closing with the execution of the hapless queen. It will probably be first produced in Paris.

Sousa and his band are booked for a special engagement at the Chicago Auditorium April 25, 26 and 27. Sousa on these occasions will present his new international military and musical spectacle, called "The Trooping of the Colors." This production requires a company of nearly 200 people, all of whom, with the exception of the band and the soloists, will be organized and rehearsed in this city. The first part of this novel entertainment will consist of popular selections by Sousa's band. In the second part "The Trooping of the Colors" will be given. This will commence with the ringing of the old Liberty bell, announcing the union of the thirteen states. Then trumpeters stationed in different parts of the house will blow a fanfare proclaiming liberty to the world. After this the band plays an inspiring introduction, while three figures, costumed to represent the famous painting, "The Spirit of '76"—the drummer boy, the fifer and the old Revolutionary soldier bearing a tattered flag—march in to the air of "Yankee Doodle" and form a picture in the center of the stage. Then follow the British grenadiers, led by their own band and standard bearer, while a chorus sings "God Save the Queen." A group of German soldiers next appear, the band playing the national anthem of the Fatherland. Then follow in succession French zouaves, and groups representing Ireland, Scotland and Switzerland. Songs will be sung by the Swiss Tyroleans and the Scottish bagpipes will play the wild and martial airs of the Highlands. Detachments of United States infantry and man-o'-war's men then march in to the accompaniment of patriotic music, after which the soloist steps to the front of the stage and sings Sousa's famous march, "The Stars and Stripes Forever," the full band and chorus playing and singing the refrain. The finale will be the singing of "The Star Spangled Banner," with the waving of the various national flags and a stirring accompaniment by chorus and audience. Ada May Benzing, contralto, and Basil Tetson, a Russian barytone, are the soloists who will appear in the production. Sousa is giving these elaborate musical spectacles only in the largest cities, and after the close of a brief tour will start for Europe with his band to fill engagements in the leading English, French and German cities.

Mrs. Katharine Fisk, of Chicago, has accepted a position in one of the leading New York churches, where she returns on May 7, after her series of recitals in the West with Miss Rita Lorton.

Mr. Eugene d'Albert's new one-act opera, "Die Abreise," is to be brought out at the Royal Opera of Munich some time during this month. The preparations are under the personal supervision of Herr von Possart.

Joseph Hofmann, the great virtuoso, will be heard in St. Paul, Wednesday evening, May 4. The concert will be given under the auspices of the Schubert club. Joseph Hofmann is said to have excelled Paderewski in the brilliancy of his performance, and in the adoration he has called forth in the musical world.

The grand concert which will be given by the Danz orchestra at the Metropolitan opera house this afternoon will mark the close of the musical season in this city; the programme for this occasion has been carefully selected and arranged, and while classical in its outlines, will please all classes of music-lovers. The prices for this concert are 35 cents and 50 cents, and the large advance sale of seats assures a crowded house. The programme in detail is as follows:

March—"St. Paul Dispatch" ..... Ida Groff
Overture—"Festival" ..... Lassen
(On German Folk-Songs.)
Peer Gynt, Suite No. 2 ..... Grieg
a Abduction of the Bride
b Arabian Dance.
c Return of Peer Gynt.
d Solvejg's Songs.

Synopsis—Peer Gynt, the only son of poor Norwegian peasants, in his youth commits a great many follies, among others, at a peasant wedding he steals the bride, carries her up in the mountains and deserts her. (a. Ingrid's lamentation), to go up among the wild sheperdesses. He comes to the domain of the Mountain King, whose daughter falls in love with him and dances for him; but he scoffs at the dancing and the queer music, upon which the mountaineers furiously threaten to kill him. He escapes, and after long wanderings in strange lands he comes to Morocco and passes himself off as an Arabian prophet, and is greeted by the Arabian maidens. (b. Arabian dance). After many wonderful adventures he returns as a poor, old man, suffering shipwreck on the way. (c. Peer Gynt's homeward voyage). He is welcomed home by Solvejg, his sweetheart, and rests his weary head on her lap. (d. Solvejg's song).

Rhapsodie No. 2 ..... Liszt
Suite Carmen No. 2 ..... Bizet
a. Habanera.
b. Nocturno.
c. Finale (Danse Boheme).
a "Whispering Flowers" ..... F. Von Blon
b. "Ach Bitte Noch Einen Walzer" ..... Eilchberg
String Orchestra.
Lohengren—"Transcription Symphonique" ..... Wagner-Dupont
Concert Waltz—"Village Swallows" ..... Strauss
Overture, Soilenelle—"1812" ..... Tschaikowsky
Orchestra, Organ, Chimes and Drum Corps.

The "1812," or Holy War overture, was written for the consecration of the Cathedral of the Redeemer, Moscow. It is highly descriptive music, expressing in an allegorical rhapsody the struggle before Moscow between the French and Russians, ending with the retreat of Napoleon. A Russian folk-melody and the French Marseillaise, with some other less distinctive thematic material, are worked up into a series of astonishing contrasts and climaxes, ending in the complete suppression of the French air and the assertion of the Russian anthem with what might be termed symphonic fury.

The last regular musicale of the Schubert club, to be given in the Park Congregational church next Wednesday afternoon, promises to be of unusual interest. The programme is as follows:

Second and Third Divisions—Assisted by Miss Farwell, Mr. Olaf Hals and Mr. Colville.
Prelude and Sarabande, Op. 62 ..... Von Wilen
Miss Morton and Mrs. Canby.
Semele—Recitative and Aria ..... Handel
Miss Farwell.
a. Impromptu, Op. 51 ..... Chopin
b. Etude (Revolutionary), Op. 10, No. 12 ..... Chopin
Miss Gibson.
Cavatine—"Carmen" ..... Bizet
Mrs. Brewster.
a. Romance ..... Svendsen
b. Romance ..... Sinding
Mr. Olaf Hals.
Dvorak Slavonic Dance in C Major—
Miss Morton and Mrs. Canby
Saint Saens—Scene VI...Samson and Delilah
Solos and Ladies' Chorus.

A sacred concert will be given by the Franco-American club, in St. Louis' church, Wednesday evening, at 8:30 o'clock. Among the artists who will furnish the programme are: Mrs. Harris, Miss Millie Pottgieser, Emil Straka, John Gehan, E. A. Lappine. The entertainment will be given for the benefit of St. Louis' church.

Melba will sing "Barber of Seville" in St. Paul, at the Metropolitan theater, Monday evening, May 16. The company will arrive here the 15th, singing "Traviata" in Minneapolis May 18, and going thence to New York to sail for London on Saturday.

Master Guy Mainzy, the boy soprano, of Ottawa, Canada, will sing the offertory solo, "Nearer, My God to Thee," by Williams, at the First M. E. church this morning. A large chorus of twelve voices will sing the anthems in the morning and evening, under the direction of Mrs. Russell Dorr, the organist.

O. P. de Sale, will sing the offertory at the evening service.

Miss Leila A. Breed, whose studio has been at her home, on North Washington street, the past two years, has engaged one of the studio suites at the Conover building on the fourth floor.

"The Bohemian Girl," which is to be given under the direction of Mrs. Vina Avery Smith and Henry De Lorme, will be sung early in May at the Metropolitan opera house. The cast, which will differ materially from that of "Pinafore," is as follows:

Thaddeus ..... Mr. McCaffrey
Count ..... Mr. Council
Florestan ..... Mr. Dreher
Devil's Hoof ..... Mr. De Lorme
Queen ..... Miss Baker
Arline ..... Miss Foley

ANIMO ET FIDES.

(Written for The Globe.)

Bright-hued flowers and perfumed breezes,
Laughing seas and wave-kissed shores,
Songs of birds in grand old forests,
Rare as dreamer e'er explores.
Sunny sky, so blue that sapphires
Seem to pale beneath its dome,
Pearl of all the Western islands
Is the Cuban patriots' home.

Spain has held them long in bondage,
Heeding not their tears and blood;
Anguished prayers beseeching mercy,
She has answered by a flood.
Drowning cries in added horrors,
Riveting anew her chain;
Fire and sword and cruel famine
Show the hellish power of Spain.

Brave the hearts that beat for freedom,
Long and hard their fight has been,
And they struggle on unyielding
Blood-bought victory to win.
God, who counts each fallen sparrow,
Will no longer let their woe
Go unheeded, and the Spaniard
Soon must let this people go.

—Imogen Pope.

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