The Spring Concert.

T was indeed a brilliant audience that greeted the Glee, Banjo and Mandolin clubs at their opening of the Junior week festivities in Huntington Hall on Wednesday evening. It was an audience such as would be an inspiration to any performer, but one entirely unprepared for the refined musical entertainment which was tendered it. The usual run of Glee and Banjo concerts are full of dash and life, and abound in a feeling of good fellowship and sociability, but it is an entirely new condition to have all these combined with a truly musical programme such as would have done credit to professionals.

The Glee Club, which had already won so much applause, added to its laurels, and gave a series of selections which were admirable. There was a fine blending of voices, and each detail of the work was wrought with truly artistic grace. Their opening piece, "Improvisation," by C. D. Underhill, who, by the way, is a Tech. '87 alumnus, was full of fine bits of melody. "Our Tiny Bark," a brilliant little study in shade and color, did not receive the appreciation due it. Here was a piece abounding in musical grace, and overrunning with melodic moods, blended together to make a musical fantasy of a charming character.

The humorous selections "Little Tommy Went a' Fishing," and "What Could the Farmer Do?" were exceedingly well done, and rousingly received. The popular success of the evening, however, was Harry George Johnson's "Eliza Jane, the Twentieth Century Girl," with the Glee Club accompanying. This was followed by an effectual rendering of "Louisiana Lou," to the banjo accompaniment of Mr. Addicks. At an imperative demand he repeated his minstrel show success with his inimitable "D'ye T'ink I Am Too Small?" Here is a young, unassuming Freshman, who has won his way into popularity through personal worth and ability. Too much cannot be said in praise of the modest, good-natured manner in which he satisfied the demands of his audience.

The "Maiden and the Gleeman," is really a tuneful bit of poetry, and was admirably sung by Mr. Dodge. But its effect upon the audience was lost through the insertion between each stanza of a vaporized male quartette. They were apparently striving after something, but what it was will ever remain a mystery.

The standard set by the Glee Club was fully maintained by the Banjo and Mandolin Clubs. The Mandolin Club rendered a high class of music, that delightful German ballad, "An Dich" being given with an extremely intelligent interpretation.

Perhaps the greatest credit is due to the Banjo Club. It has had a most discouraging season of unfortunate changes at inopportune times, and when, late in the season, Mr. Addicks took the leadership it was in a badly demoralized state. The improvement made is certainly remarkable, and great credit is due to the perseverance of its members. The selections were always bright and spontaneous, and won well-deserved applause.

The artistic climax of the evening came with the violin solo of Jesse Wyman Shuman, '97. We have already seen many evidences of the ability of this musician, but we hardly expected the high order of work to which we were treated. His interpretation was always bright, always refined, and theme followed theme in an interesting manner. There was no deviation to lurid color or dazzling effects, but music, pure and soulful, was always uppermost. His final selection, Gounod's "Ave Maria," was a performance to be proud of, and Mr. Shuman is to be congratulated.

Taken as a whole, it was a most successful and enjoyable occasion.