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IN THIS NUMBER.

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WHICH IS THE GREATEST OF
MUSICAL COMPOSITIONS?

An enterprising English journalist, Mr. Frederick Dolman, has lately made an attempt to discover what is the consensus of expert musical opinion as to the greatest achievement in music, and with this end in view he has obtained opinions from some of the most distinguished composers and interpreters of music. Among these are M. Jean de Reszke, Sir Alexander MacKenzie, Madame Albani, Dr. Frederic H. Cowen, Sir Hubert Parry, Sir Walter Parratt, Mr. Ben Davies, and Miss Clara Butt.

The opinion of Sir Walter Parratt, the organist of St. George's Chapel Royal, Windsor, is given and commented on as follows:

"In varying moods I should give you dif-

ferent answers. Beethoven's C-minor Symphony, Bach's B-minor Mass, Brahms's "Schieksalied," even a far-off Palestrina would each at the psychological moment stir me most deeply." The 'far-off Palestrina,' it may be added, lived through the greater part of the sixteenth century and is sometimes referred to as 'Princeps Musicae'; whilst the three works specially mentioned by Sir Walter were written at long intervals from each other during the past two centuries. Bach's Mass in B-minor dates from about 1734, but with the rest of this master's work had to wait many years before its genius was appreciated. Brahms's 'Schiekslied' was composed some years before his death in 1894."

M. Jean de Reszke states that his favorite composition is the prelude to "Parsifal," one of the latest of Wagner's scores. Wagner and Beethoven appeal with equal strength to

Sir Alexander MacKenzie, who since the death of Sir Arthur Sullivan is commonly regarded as the first of living English composers. He says:

"The first three movements of Beethoven's Ninth Symphony have always appeared to me to be the highest achievement in purely instrumental music. In answering your question, however, I find it difficult to ignore opera, and in this art Wagner's 'Meistersinger' holds the first place in my estimation."

Mme. Albani agrees with several other artists in choosing a song from "The Messiah"—"I Know that My Redeemer Liveth"—as "the most musicianly, melodious and expressive."

FRAU LILLI LEHMANN, the famous German soprano, will sing in the United States from October to March in recitals.

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THOMAS M. HYLAND, . . . EDITOR

JULY, 1901.

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THE RAG-TIME OCTOPUS.

The resolutions passed at the recent convention of the American Federation of Musicians declaring war on rag-time, which, according to President Weber, "has put the standard of music in this country to the lowest ebb," has been the subject of innumerable criticisms and editorials in the daily and musical press during the past month. To quote Mr. Weber further: "The public taste is becoming spoiled. It is the duty of the musician to fix the musical standard and it is our purpose to eliminate 'rag-time' from that standard. We have often tried to suppress this hashy stuff, but no concerted action has ever been taken until now."

It will be interesting to learn how the Federation is going to "suppress" this musical insanity. Within a recent period observers have noted that rag-time has been dying a natural death. The attention now lavished on it by this eminent body of players is destined, however, to give it new life.

The popularity of rag-time reflects, unfortunately, the public taste. There is no getting behind this fact. Water will not rise higher than its source. In politics, hundreds of thousands of good citizens want a clean and honest administration, but the majority, apparently, on election day desire otherwise. So in the matter of musical esthetics. There are millions of people who want good music, at least music of a higher standard than rag-time, but the demands of the majority—as reflected in the sale of rag-time publications and the demand for such compositions in the music halls—would indicate that the public taste is not only "becoming spoiled," as Mr. Weber puts it, but is already spoiled beyond redemption.

Rag-time has in very truth had a demoralizing effect upon the country, and, personally, we would be glad to see it shelved for all time. But we are catholic in our tastes, and rather sympathize with the broad views of Wm. H. Sherwood, the eminent pianist, as recently expressed, when he says:

"I myself do not see why people who have a great deal of care and trouble and little joy cannot be allowed to amuse themselves in their own way. If people want to be amused and find enjoyment in rag-time, why should they not be permitted to enjoy it?"

"There is truth and soulfulness, to a certain extent, in rag-time. It is new and original—important factors in popularity.

"Although I have been educated to play and appreciate music of probably a higher class, I still do not wish to depreciate the merits of rag-time. It has great originality in rhythms and accents. It can present airs in far more variegated rhythms and catchy accents than classical music, and that is what makes for popularity.

"Rag-time has its merits in cheering people up. Should we in music always play the most ponderous essays by classical masters, or in literature devote ourselves to serious works and tragedies, or on the stage to see only the most serious dramas, excluding comedies and farces?"

"If we should do one, we should do the other. And since humor is recognized as a necessary part of literature and comedies are worthy of a place on the stage, so rag-time should be given a place in music, where it fulfills the office of amusement better than any other kind."

Indeed the more we go into the question, the more we realize that rag-time has assumed a somewhat national phase. So much so that in some of our foreign possessions, as well as in other countries, the residents have come to consider "A Hot Time" and a few other Ethiopian "raggers" as national anthems. As a prominent writer cleverly puts it: The whimsicalities, the weaknesses, the very depravities of a people are reflected in their national music. If the music has not the human and fallible quality, it misses the point altogether. We should be very far from saying that the rag-time is a representative of the American character, but it does represent one phase of it—the cheerful, restless, loose-jointed, no-account side, which must not be forgotten in making up the estimate. "Unkempt, disreputable, vast," the American has the rag-time in him at the same time that his

soul echoes with the symphonies of the very worlds in their spheres. We need not expect, perhaps for a hundred years, the musical compositions that shall express both the grandeur and the triflingness of the American spirit. Nevertheless, as a beginning, we might perhaps properly ask of these critical musicians who condemn a weakness of the popular taste a few really meritorious compositions along the lines that trouble them so much.

There is, however a bright side to the rag-time affliction. For instance, why should not some American composer do as much for rag-time as Liszt did for the Gipsy jigs of Hungary? This kind of music illustrates the characteristics of the people and could be developed in some such way. No doubt the current rag-time ditties which have a negro foundation, whether or not the original compositions of negroes, are intrinsically inferior to the Hungarian czardas or the Bohemian melodies upon which are based some of the best of Dvorak's delightful compositions.

Nevertheless, why not work along evolutionary lines and dignify by a classical clothing what is now a source of anguish? We have, unfortunately, a national weakness for "resoluting" against the numberless evils in political and social, and now musical life—in other words, we apparently prefer (on paper) to destroy than to build up. This is not progression. It does not remedy a wrong—if a wrong exists.

OPERA PLANS.

Before sailing away for his summer vacation in Europe—his first vacation in many years—Mr. Maurice Grau gave out some information about next winter's season of opera. This information was positive as regards the dates and the duration of the season, but rather vague so far as the constitution of the company is concerned. The entire season is to consist of twenty-six weeks, divided into three periods. The first, covering eleven weeks, will begin at Montreal, Canada, Oct. 7th, and will take the company across the continent to San Francisco. The second, also of eleven weeks, will be the New York season at the Metropolitan Opera House, commencing on Dec. 23d. The third, of four weeks' duration, will take in Boston, Chicago, and two other cities.

The company—in all probability—will be

made up about as follows: Sopranos: Mmes. Calve, Eames, Gadski, Sembrich, either Terina or Nordica, Susan Strong and Fritz Scheff; contraltos: Schumann-Heink, Olitzka and Carrie Bridewell; tenors: Van Dyck, Tamagno, Dippel, Salignac and Saleza; baritones: Scotti, Campanari, Bispham, Gilbert and a Wagnerian singer—Van Rooy in all likelihood; bassos: Plancon, Edouard de Reszke, Blass and Journet.

Operas that may be expected in addition to those that are fixtures in the repertoire include Verdi's "Otello," Rossini's "William Tell," Mozart's "Magic Flute," Meyerbeer's "Prophet," some works in which Calve has not appeared heretofore, and one or two of

the older Italian school, with Sembrich as the prima donna.

ARTHUR NIKISCH is making a triumphal tour through France with the Berlin Philharmonic. He has been decorated by the French government. He is said to earn in Europe more than any other conductor received, and his income from Berlin and Leipsic is more than \$25,000 a year.

ERNEST MITCHELL, Mme. Melba's brother, who is now at the front in South Africa, is to make his professional debut this summer. He is a tenor and has studied in Italy and Germany.

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DEUTSCHLAND. ~~~~~ GERMANY.

Moritz Moszkowski Op.23 No.2.

Andante $\text{♩} = 80$. *con espressione.*

The score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The tempo is marked 'Andante' with a quarter note equal to 80 beats per minute. The piece is in 3/4 time and the key signature has one flat (B-flat). The first system begins with a piano (*p*) dynamic and includes a 'Ped.' instruction. The second system features a 'r. h.' (right hand) instruction and a 'cres.' (crescendo) marking. The third system starts with a mezzo-forte (*mf*) dynamic. The fourth system includes a 'cres.' marking and a 'piu forte' instruction. The fifth system is marked 'con colore'. Pedaling is indicated by asterisks and the word 'Ped.' throughout the piece. Fingerings are indicated by numbers 1-5 above or below notes. A 'N.B.' (Nota Bene) is placed below the second system.

N. B. The P's signify Pedal.

1427-5

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3 *p* 1 2 4
Ped. * *Ped.* * *Ped.* *
 5 3 4 3 5

1 4 4 1
Ped. * *Ped.* *
 4 3 1 3 5 4 2 3 4

a tempo.
pp
 rit. un poco.
Ped. * *Ped.*

**P* * *Ped.* * *Ped.* * *Ped.* **P* **P*

**P* **P* * *Ped.* * *Ped.* **Ped.* **P* **P* **P* **P*

DANCE OF THE DRYADS.

(DRYADEN TANZ.)

Allegro $\text{♩} = 100.$

Louis Conrath.

The musical score is presented in five systems, each containing a treble and bass staff. The key signature is D major (two sharps) and the time signature is 3/8. The tempo is marked 'Allegro' with a quarter note equal to 100 beats per minute. The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-4. Pedal points are marked with 'Ped.' and asterisks. The piece ends with a final cadence in the fifth system.

p
marcato.
Red. * *Red.* * *Red.* * *Red.* *

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

l. h. *sempre cresc.* *l. h.*
 * *Red.* * *Red.* * *Red.* *

5

ff

Ped. *

Ped. *

cres - - - *cen* - - - *do* *fff*

Ped. *

Ped. *

Ped. *

Ped. *

Cantabile.

5 *acc.* * *acc.* * *acc.* * *acc.* * *acc.* * *acc.* *

3 * *acc.* * *acc.* * *acc.* * *acc.* * *acc.* *

acc. * *acc.* * *acc.* * *acc.* * *acc.* * *acc.* *

* *acc.* * *acc.* * *acc.* * *acc.* * *acc.* * *acc.* *

cres. - - - - - *cen.* - - - - - *do*

acc. * 1 2 *acc.* * *acc.* * 1 2 *acc.* * *acc.* * 2 3 1 *acc.* *

4 2 1 4 2 * *acc.* * *acc.* * *acc.* * *acc.* *

First system of musical notation. The right hand (treble clef) features a melodic line with fingerings 1, 3, 2, 1 and repeated 4-finger patterns. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. A fermata is placed over the first measure of the left hand.

Second system of musical notation. The right hand continues with a melodic line. The left hand accompaniment includes a fermata over the first measure.

Third system of musical notation. The right hand features a complex melodic passage with fingerings 2, 1, 4, 3, 2 and 1, 3, 2, 1. The left hand accompaniment includes a fermata over the first measure.

Fourth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment includes a fermata over the first measure. The word "cres" is written above the left hand in the third measure, and "cen" is written above the left hand in the fifth measure.

Fifth system of musical notation. The right hand features a melodic line with a fermata over the first measure. The left hand accompaniment includes a fermata over the first measure. The word "do" is written above the right hand in the fourth measure, and "ff" is written below the right hand in the fifth measure.

Sixth system of musical notation. The right hand features a melodic line with a fermata over the first measure. The left hand accompaniment includes a fermata over the first measure. The word "cres" is written below the left hand in the third measure, and "cen" is written below the left hand in the fifth measure. The word "do" is written below the left hand in the sixth measure.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The system contains five measures. The first measure has a dynamic marking of *f*. Fingerings are indicated by numbers 1-4. A dashed line above the staff indicates a slur over the first four measures. Pedal markings (Ped.) and asterisks (*) are present below the bass line.

Second system of musical notation. Treble clef, key signature of two sharps. The system contains five measures. Fingerings are indicated by numbers 1-4. Pedal markings (Ped.) and asterisks (*) are present below the bass line.

Third system of musical notation. Treble clef, key signature of two sharps. The system contains five measures. Fingerings are indicated by numbers 1-4. Pedal markings (Ped.) and asterisks (*) are present below the bass line.

Fourth system of musical notation. Treble clef, key signature of two sharps. The system contains five measures. Fingerings are indicated by numbers 1-4. A dashed line above the staff indicates a slur over the first four measures. Pedal markings (Ped.) and asterisks (*) are present below the bass line.

Fifth system of musical notation. Treble clef, key signature of two sharps. The system contains five measures. Fingerings are indicated by numbers 1-4. Pedal markings (Ped.) and asterisks (*) are present below the bass line.

Sixth system of musical notation. Treble clef, key signature of two sharps. The system contains five measures. Fingerings are indicated by numbers 1-4. Pedal markings (Ped.) and asterisks (*) are present below the bass line.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a forte (*ff*) dynamic. The right hand features a melodic line with triplets and slurs. The left hand provides a rhythmic accompaniment with triplets and rests. A fermata is placed over the final measure of the system. The system concludes with a repeat sign and a double bar line.

Second system of musical notation. The right hand continues with complex rhythmic patterns, including slurs and accents. The left hand features a steady accompaniment with triplets. A *cresc.* (crescendo) marking is present in the left hand. The system ends with a repeat sign and a double bar line.

Third system of musical notation. The right hand has a melodic line with slurs and accents. The left hand includes a vocal line with the syllable "do" and a forte (*ff*) dynamic marking. The system concludes with a repeat sign and a double bar line.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents. The system ends with a repeat sign and a double bar line.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand features a rhythmic accompaniment with slurs and accents. The system concludes with a repeat sign and a double bar line.

Sixth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand features a rhythmic accompaniment with slurs and accents. A *cresc.* (crescendo) marking is present in the left hand. The system ends with a repeat sign and a double bar line.

8

cen - do

* *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.*

8

ff *ff* *ff*

* 1 3 1 1 3 1 1 3 1 1 3 1 1 3 1 *

Andante.

p

* *Ad.* *Ad.* * *Ad.* *Ad.* * *Ad.* * *Ad.* * *Ad.* *Ad.*

rit. *ff*

* *Ad.* *Ad.* * *Ad.* *Ad.* * *Ad.* * *Ad.*

Prestissimo.

8

ff

* 1 1 5 1 1 5 1 1 5 1 1 5 1

ff *ff*

* 1 1 3 1 1 3 1 1 3 1 1 3 1

MADRID.

SPANISH DANCE. ~~~~~ SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op. 12. No 1.

Allegro brioso $\text{♩} = 69$.

Secondo.

The musical score is written for piano and consists of four systems of music. Each system has a treble and bass clef. The first system starts with a forte (*f*) dynamic and includes fingerings 5 4 3 2 1 and 5 2 1. The second system features a mezzo-forte (*mf*) dynamic and fingerings 4 1 and 3 1. The third system includes dynamics *f*, *rf*, *rf*, and *p*, with fingerings 4 1 2 1 and 3 2 1, and first endings 1, 2, and 3. The fourth system includes first and second endings with fingerings 3 2, 3 2, 4 4 3, and 4 4 3. Pedal marks and asterisks are present throughout the score.

MADRID.

SPANISH DANCE ~~~~~ SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op. 12. N^o 1.

Allegro brioso $\text{♩} = 69$.

Primo.

The musical score is written for piano in 3/8 time. It consists of four systems of music. The first system begins with a dynamic marking of *mf* and includes a *Ped.* instruction. The second system also features a *mf* dynamic and a *Ped.* instruction. The third system shows a range of dynamics from *f* to *rf* to *mf*, with a *Ped.* instruction. The fourth system concludes with first and second endings. The score is annotated with numerous fingerings, slurs, and accents throughout.

4

Secondo.

Primo.

First system of musical notation for the 'Primo' section, measures 1-4. The right hand features a complex melodic line with slurs and fingerings (1-5). The left hand provides a rhythmic accompaniment with slurs and fingerings (1-4). Dynamics include *f* and *mf*. Pedal markings are present: 'Ped. 1 2 3 4 5' with an asterisk and 'Ped.' with an asterisk.

Second system of musical notation for the 'Primo' section, measures 5-8. The right hand continues the melodic line with slurs and fingerings. The left hand accompaniment includes slurs and fingerings. Dynamics include *f*, *mf*, and *ff*. Pedal markings include 'Ped. 3' with an asterisk and 'Ped.' with an asterisk.

Fine

Giocoso.

First system of musical notation for the 'Giocoso' section, measures 1-4. The right hand has a lively, rhythmic melody with slurs and fingerings. The left hand has a simple accompaniment with slurs and fingerings.

Second system of musical notation for the 'Giocoso' section, measures 5-8. The right hand continues the lively melody with slurs and fingerings. The left hand accompaniment includes slurs and fingerings. Dynamics include *marcato.* and *p*. Pedal markings include 'Ped.' with an asterisk.

Third system of musical notation for the 'Giocoso' section, measures 9-12. The right hand features a complex melodic line with slurs and fingerings. The left hand accompaniment includes slurs and fingerings.

Fourth system of musical notation for the 'Giocoso' section, measures 13-16. The right hand continues the complex melodic line with slurs and fingerings. The left hand accompaniment includes slurs and fingerings. Dynamics include *marcato.* and *p*. Pedal markings include 'Ped.' with an asterisk.

MAZURKA FANTASIE.

(THE FIRST ROSE.)

Lucien Becker Op.6.

Moderato. ♩ = 100

Tempo di mazurka.

The musical score is written for piano and consists of six systems. Each system contains a grand staff with a treble and bass clef. The notation includes various musical symbols and instructions:

- System 1:** Starts with a forte (*f*) dynamic. Features a series of sixteenth-note runs in the right hand and a steady bass line. Includes a *dim.* (diminuendo) instruction and several *Ped.* (pedal) markings with asterisks.
- System 2:** Continues the melodic lines with triplets and sixteenth-note patterns. Includes *p* (piano) dynamics and *Ped.* markings.
- System 3:** Features more complex rhythmic patterns with triplets and sixteenth-note runs. Includes a *cres.* (crescendo) instruction and multiple *Ped.* markings.
- System 4:** Similar to the previous systems, with intricate melodic and harmonic textures. Includes *Ped.* markings.
- System 5:** Continues the development of the piece with similar rhythmic motifs. Includes *Ped.* markings.
- System 6:** The final system, concluding the piece with a *cres.* instruction and *Ped.* markings.

1418-5

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mf
Ped. * Ped. Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. Ped. * Ped.

Ped. * Ped. Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Ped. * Ped. * Ped. * Ped. * Ped. *

First system of musical notation. The right hand features a complex melodic line with many sixteenth notes and slurs. The left hand provides a steady accompaniment of chords and eighth notes. Pedal markings are present below the bass line.

Second system of musical notation. Similar to the first system, it features intricate right-hand passages and a consistent left-hand accompaniment. Pedal markings are used throughout.

Third system of musical notation. The right hand continues with rapid sixteenth-note patterns. The left hand maintains the accompaniment. Pedal markings are visible.

Fourth system of musical notation. The right hand has a more melodic but still technically demanding line. The left hand accompaniment remains. Pedal markings are present.

Fifth system of musical notation. The right hand features a long, flowing melodic phrase with slurs. The left hand accompaniment is consistent. Pedal markings are used.

Sixth system of musical notation. The right hand continues with melodic lines. The left hand accompaniment is steady. Pedal markings are present.

Musical notation for the first system, featuring a treble and bass clef with various notes and fingerings. Pedal markings are present below the bass line.

Ped. * Ped. Ped. Ped. Ped.

Musical notation for the second system, continuing the piece with similar notation and fingerings. Pedal markings are present below the bass line.

Ped. Ped. Ped. * Ped. *

Musical notation for the third system, featuring a treble clef with a piano (*p*) dynamic marking. Pedal markings are present below the bass line.

Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. Ped. * Ped.

Musical notation for the fourth system, featuring a treble clef with a crescendo (*cres.*) dynamic marking. Pedal markings are present below the bass line.

Ped. * Ped. Ped. * Ped. * Ped. * Ped. * Ped.

Musical notation for the fifth system, featuring a treble and bass clef with various notes and fingerings. Pedal markings are present below the bass line.

* Ped. * Ped. * Ped.

LISTEN MY LOVE.

3

(HÖRE MEIN LIEB!)

SERENADE.

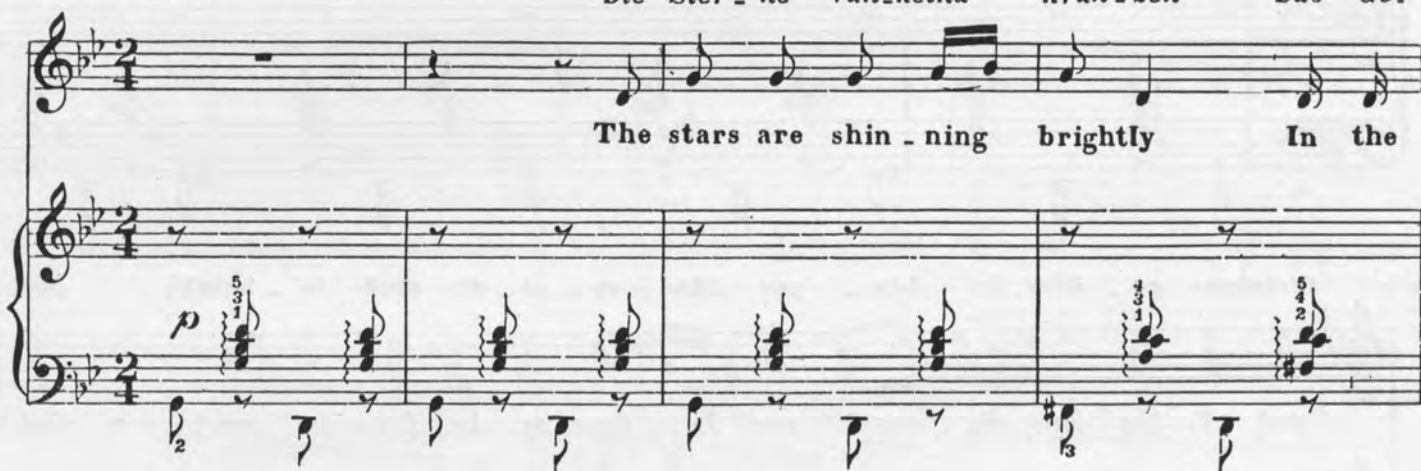
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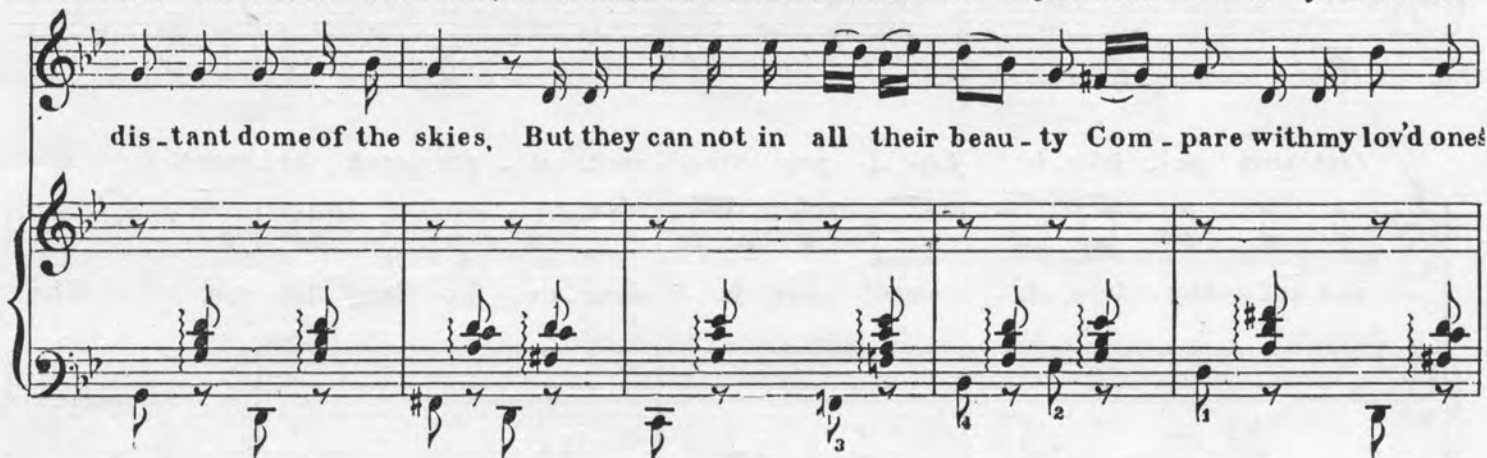
Moderato  108.

Die Ster - ne fun - kelnd krän - zen Das Ge.



The stars are shin - ing brightly In the

wölb' im nächt - li - chen Reich; Doch vergli - chen mit Liebchen's Au - gen Sind Ster - ne ja matt und



dis - tant dome of the skies, But they can not in all their beau - ty Com - pare with my lov'd ones

bleich, Doch ver - gli - chen mit Liebchen's Au - gen Sind Ster - ne ja matt und bleich.



eyes, But they can not in all their beau - ty Com - pare with my lov'd ones eyes.

1383 - 3

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Be-thaut sind hell die Ro-sen Und ihr Kelch in Pur-pur ge-taucht, Doch des

The dew is on the rose, love, And its pe-tals are fair to see, But the

Liebchens ge-küss-te Lip-pen Sind ro-si-ger noch be-haucht, Doch des

red of thy lips, oh sweet one Is dear-er by far to me, But the

Liebchens ge-küss-te Lip-pen Sind ro-si-ger noch be-haucht. Die

red of thy lips, oh sweet one, Is dear-er by far to me. The

Nach-ti-gall hat Wel-ten Mit Len-zes-lied er-götzt. Doch

night-in-gale is sing-ing His sweetest mel-o-dy Not

Ped. * Ped. * Ped. * Ped.

Lau - te dei - ner Keh - - le Hat sie mir nicht er - setzt.....

O

e'en his tones most ten - - der Can e - qual thine for me Ah

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

wun - der - schö - ne Er - - de, Die mein einz - ges Lieb ent - hält, Oh - ne

yes! this world is beau - ti - ful Sweet maid whilst thou art here, But with

sie wär mein ir - disch Da - sein Ein Le - ben ganz ver - gällt Oh - ne

out you the world oh lov'd one, Would seem most dark and drear, But with

or thus:

sie wär mein ir - disch Da - - sein Ein Le - ben ganz ver - gällt.....

out you the world oh lov'd one Would seem most dark and drear!.....

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M. PADEREWSKI'S "MANRU."

"Manru," M. Paderewski's long-expected opera, was produced on the 29th ult. at the Dresden Opera House, under the most auspicious circumstances. The libretto by Dr. Alfred Nossig has an underlying thought, similar to that dramatically treated in late years by Hauptmann in "Die Versunkene Glocke" and by Richepin in "Le Chemineau." It represents the old yet ever new conflict between the artistic nature and the trammels of domestic order and social form. The artistic nature in the present case is Manru, a gipsy, who has left his people and abandoned his nomadic life for Ulana, a Galician peasant girl. They marry and live together in a forest of the Tatra mountains, shunned by the peasants of the neighboring village. For a while the happiness the man finds by the side of his wife and child suffices him. Then the roving spirit comes over him again, and his former

gipsy kin happening to pass his way, he irresistibly follows the impulse to join them once more. Ulana implores him in vain to return, and in despair she drowns herself; while Manru is thrown headlong over a precipice by a disappointed rival, whom he had superseded as gipsy chief and had also supplanted in the affections of Asas, a Tzigane maiden.

The subject gives ample scope for national coloring, and in setting the libretto to music M. Paderewski has first and foremost created a distinctly Polish work, in which the musical characteristics of his nationality are brilliantly set forth. The score is individual, healthy, and essentially musical. The vocal part is melodious and dramatic, according to the requirements of the situation. The choral portions and *ensembles* are treated with a master hand, while the instrumentation is a veritable surprise in a first work, so much would it seem to indicate the fruit of ripe experience. Some of the orchestral effects are striking and novel, while throughout they are dictated by rare skill and unerring taste. A national dance scene brings the first act to a spirited close. A long and beautiful love duet worked up to a most exciting climax finishes the second act, while the third, with its intoxicating gipsy scenes, is, to say the least, in no way inferior to the other two. Herr Anthes, Herr Scheidemantel, and Fraulein Krull, the last a novice, filled their re-

spective parts admirably, though the chief honors of a more than usually fine performance fell to the conductor, General-Music-director Schuch. The reception of the new opera was enthusiastic to the highest degree, the artists being recalled again and again by an audience that filled the house.

THE story which comes across the water that Mascagni is to tour the United States next season with an orchestra of eighty players, receiving ten thousand dollars a week, would indicate, says Music Trade Review, that the composer of "Cavalleria Rusticana" is of the opinion, like some others in Europe, that we are behind the age, musically, in this country and need enlightenment. The fate of other European orchestras—notably Winderstein's and Strauss'—which have crossed the ocean to find that their superiors existed here, should have been a lesson worth taking to heart, at least by the promoters and backers of such an enterprise. Meanwhile cable reports have it that arrangements have been definitely consummated. We somehow doubt these reports.

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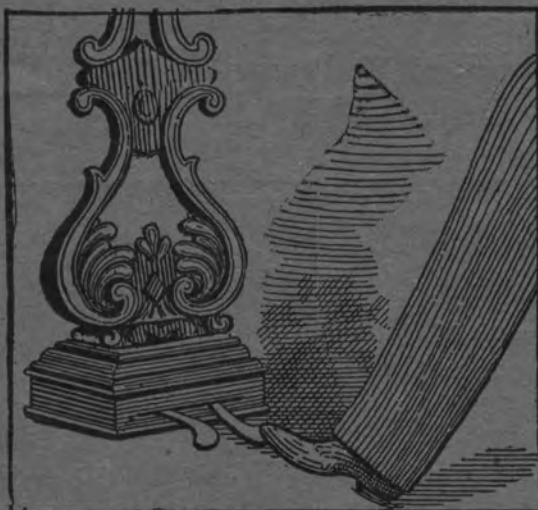
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