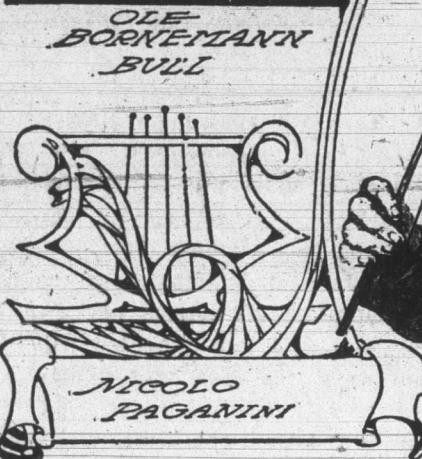


The WORLD'S CONCERT HALL



ONE of the sweetest, most elevating and consoling gifts of heaven to man is music. Who has not rejoiced at the singing of fresh children's voices! With music the young man woos the maiden of his choice. With song the bride or young wife expresses her longing for the absent one. Our meetings in the house of God are accompanied by devotional songs. Sad and somber music ascends in the house of mourning, and yet, what a relief this music is to sorrowing hearts! With the sound of drum and trumpet and the clang of the cymbal the soldier plunges into the smoke and carnage of battle, and even the trained horses dance and curvet in time with the music and strain at the reins which restrain them and learn the meaning of the different bugle calls. Love, anger, sorrow, enthusiasm, pain—all the passions and emotions of the human soul can be, and are, expressed in music.

The progress which has been made in the composition of music and in the building of musical instruments of every kind is enormous. The primitive instruments of the ancients and their monotonous music, or the instruments of barbarous or semi-civilized people and the intolerable noise which they call music cannot be compared with the expressive harmony of our music or with the multitude of beautiful and powerful musical instruments and in the execution of musical pieces our age has doubtless advanced further than any preceding time. In composition, however, in the art of producing musical pieces, the past century undoubtedly had greater masters than the present.

At the opening of the nineteenth century the musical leadership, which Italy had enjoyed for a considerable period, had passed to Germany, and in the twentieth century it appears as if Germany would also lose this exalted position in its turn, for in the field of art no nation can long hold the leadership. Perhaps the industrial and commercial development of Germany may be one of the causes why the number of its great composers is decreasing; for though prosperity is no obstacle to the enjoyment and cultivation of art, yet it does not seem to form a specially favorable soil for the growing masters of this noble art.

When the nineteenth century dawned Bach, Haendel and Mozart had raised German music to a pinnacle of glory, and Beethoven and Haydn were at the zenith of their splendid powers, while Liszt, Weber, Kreutzer and Schubert had begun their immortal careers. Before Beethoven died, Mendelssohn, Schumann and Wagner had been born. This was therefore a golden age of music with an unexampled array of peerless masters and unequalled musical works. Comparing the present age with that glorious time, we are compelled to admit that today there are no giants in musical composition, for the three greatest composers of the present, Edward Grieg, Anton Dvorak and Richard Strauss, only the last named a German, do not reach up to the standard of the heroic age.

But though there are today no German composers of commanding genius, yet there has never been a time when their works were so highly esteemed and produced with such perfection as today. The highest stage of development in Germany.

In England also musical education has reached a high degree of perfection, but England never produced many composers and none of commanding genius. Richard Elgar has, however, succeeded in meeting with so much approval that he is being reckoned among the great composers. The majority of British and Irish composers, however, are content to follow in the footsteps of German masters; the later ones, though following their own ideals, love to walk abroad in the mantle of Wagner or Brahms.

France has for three centuries occupied a prominent place on the musical stage and her great masters, Boieldieu, Auber, Herold, Adam and Chabrier offer much that is interesting and valuable. Yet it must be admitted that here the tendency was mainly to write for the opera and for the production of light and frivolous music. Of a more serious and nobler character are the modern musical

dramatists Berlioz, Gounod and Massenet, and it is with pleasure that the lover of music in his higher forms notes the development of a school under the leadership of Caesar Franck which gives special study to the nobler forms of symphony and to chamber music, and the deep and earnest compositions of Camille, Saint-Saens, who has followed German models, are becoming more popular. Saint-Saens, though 71 years old, lately traveled in this country.

But if France has in modern times furnished few important contributions to musical literature, Italy has done still less, though this country produced an unbroken line of great composers from Monteverdi in the sixteenth century to Verdi in the nineteenth. Of the newer Italian composers, who for the most part wrote only superficial, extravagant and sensual works, only Pietro Mascagni achieved a genuine success with his beautiful and fiery "Cavalleria Rusticana." Puccini also, the composer of "Tosca" and "La Boheme," has gained the respect of the music-loving public.

The newest field of musical composition and virtuosity has been opened by Scandinavian and Slavic composers and virtuosos. This field is, like the new Siberian and Manchurian wheat fields, producing immense results. Both the Scandinavians and the Slavs have, greatly to their own advantage, made the folk-song the starting point of their compositions, a full, bubbling, exhaustless spring.

Of the Slav peoples two nationalities have of late done great things in music: the Russians and the Bohemians. Both have only in the nineteenth century begun to make a reputation for themselves. Since Glinka in 1840 produced musical treasures from the Russian folk-song, musical taste has developed in Russia and is now bearing abundant fruit.

But today even Russia recognizes, as does the whole world, that the great German masters will remain models for all time to all nations.

In Bohemia the greatest representative of the musical art, and perhaps also the greatest of the later composers—is Anton Dvorak. In his music the national element is even more prominent than in that of the Russians, but the tragic melancholy which is so often so noticeable in Russian music is here replaced by lively, fiery melodies. The Bohemians have specially produced great violin and piano players. Who does not know the pianist Paderewski and the violinist Kubelik? What triumphs they and other artists among their countrymen reaped in America! So that today when an artist appears with a Bohemian name, this is almost in itself a sufficient introduction and then it is wonderful to see, how even Americans can spell and even pronounce the most wonderful names.

The other European countries, Holland, Belgium, Spain, Portugal and Greece have fallen far in the rear in matters musical. Switzerland has produced several composers of merit who produced especially some fine "Alpenlieder" following German models.

America has not yet produced a composer of the first rank, and yet Amer-

ican music is more and more making a way for itself. A good deal of this music, it is true, is still composed of "Coon Songs" and "Rag Time" pieces, and very often an insult to an educated musical ear. But good music is also coming to the front. Ten years ago it was not considered possible in Europe that a musical composer could be born in America. American inventive genius, American machinery, American farming methods, American commerce and trade—these were undeniable facts of respectable proportions, but American music? The day of really great and distinctively American musical composition is still in the future. American composers have attempted symphony and oratorio, but their works rest on dusty shelves. As a matter of fact only one American firm has undertaken to publish these works.

The rendering of musical compositions, however, in America also, is on a very high plane. In instrumental music musicians of the Teutonic and Slavic races predominate, though there is no lack of American performers also. Instrumental music has reached such a high degree of perfection that the beginner, striving to reach the pinnacle of fame, finds almost insuperable difficulties. Thus far American performers seem to be most successful in vocal music. The time when Italian singers monopolized the field is past. German and American singers, male and female have of late gained great reputations in this field. Orchestral music likewise has reached a high degree of perfection and is liberally patronized by all classes of the people, and as might be expected under the circumstances, the building of musical instruments of all kinds has here reached a stage of perfection exceeded nowhere else. But in the field of musical composition, especially in popular song, there is still a wide and virgin field awaiting cultivation and development.

What we Americans need and wherein we differ from continental European nations to our disadvantage is the social, school and congregational cultivation of music. At social gatherings of young Americans you seldom hear good part singing in which all, or the majority, join. Bringing a serenade with really good singing is a rare thing. Not so in Europe. There one can, on an evening, often hear good quartet singing and will be surprised to learn that the singers are workmen. Our public schools and academies also have not fostered vocal music as they should have done, though it seems that in this particular things are changing for the better. When music shall be appreciated and understood in the home, school and church, then may we hope to see composers and great artists in our midst, and when we have them they will be valued.

Rare Friends.
People who really like you are rare. If you know anyone who really likes you, you are a fool if you offend them.—Atchison Globe.

Water has a way of drowning people who go into it without exercising the necessary care and precaution to prevent accident.

HOW ST. LOUIS MANAGER WINS

Winning Teams Are Always Hustling for Every Little Point—Team Work Necessary.

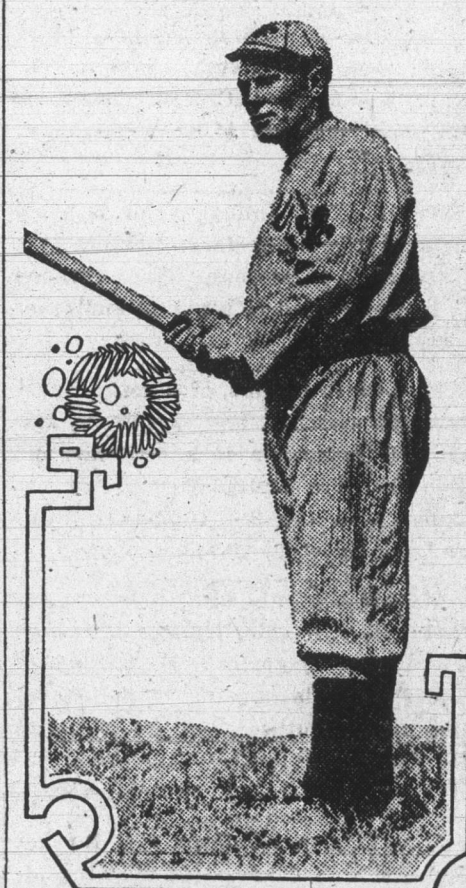
BY JOHN O'CONNOR.
(Copyright, 1910, by Joseph B. Bowles.)
Keeping every player on his toes every minute of every game is what wins—and this regardless of our own showing so far this season. Whenever players begin to touch their heels to the ground, either fielding, hitting or running the bases, they are getting ready to lose a lot of ball games.

All the winning teams I have played with, or managed, have been teams that kept hustling every minute for every point. The study of heel and toe was the most important. Persons outside the business do not realize the importance of this. A base runner, for instance, who moves off first with his heels down, loses nearly three feet in reaching second because he was not on his toes and jumping when he started. Inches count in modern baseball and men who lose feet are bad ball players no matter how good they are.

To win every man on a team, not only those on the field, but the coaches, must know what is to be done. In this experience and familiarity with each other's style of play helps a lot. If one man does not know the habits and style of the others he is likely to destroy all team work and ruin the best laid plans of the others.

It is the duty of a manager, as I see it, to try to keep up this enthusiasm provided he can force the pace of the men without damaging them otherwise. His position is a hard one. He must know his men intimately, and understand their temperaments. He must handle each man separately, yet avoid all favoritism and partiality. He must be strong enough to quell certain men, and support others. I am speaking of the duties of a manager impersonally. Every manager has the same things to contend with and his duties on the playing field really are the lightest of all.

If a man's heart is not in his work and if he lacks confidence in himself and his club he cannot win. What winning I have done in the past is due to this hustling, aggressive style of play which I learned chiefly under Tebeau and with the old Cleveland



Jack O'Connor.

team. Perhaps we carried aggressiveness to the extreme, but it won, and I would like to see more of it on these more recent teams. Good team work, aggressiveness, gameness and a little hitting ability will carry a team a long way and with good pitching will make it a winner.

TENNIS STARS ARE CRIPPLED

Physical Disabilities of Leading Players Worry Enthusiasts at Newport.

Tennis enthusiasts are wondering what the outcome will be of the thirtieth national tournament to be held at Newport, R. I. In view of the physical disabilities which have overtaken leading players.

William A. Larned, the national champion, hurt a tendon in his leg in the semi-final match for the Metropolitan championship lately and it is feared that this accident may seriously handicap him if he should have to play strenuously at Newport.

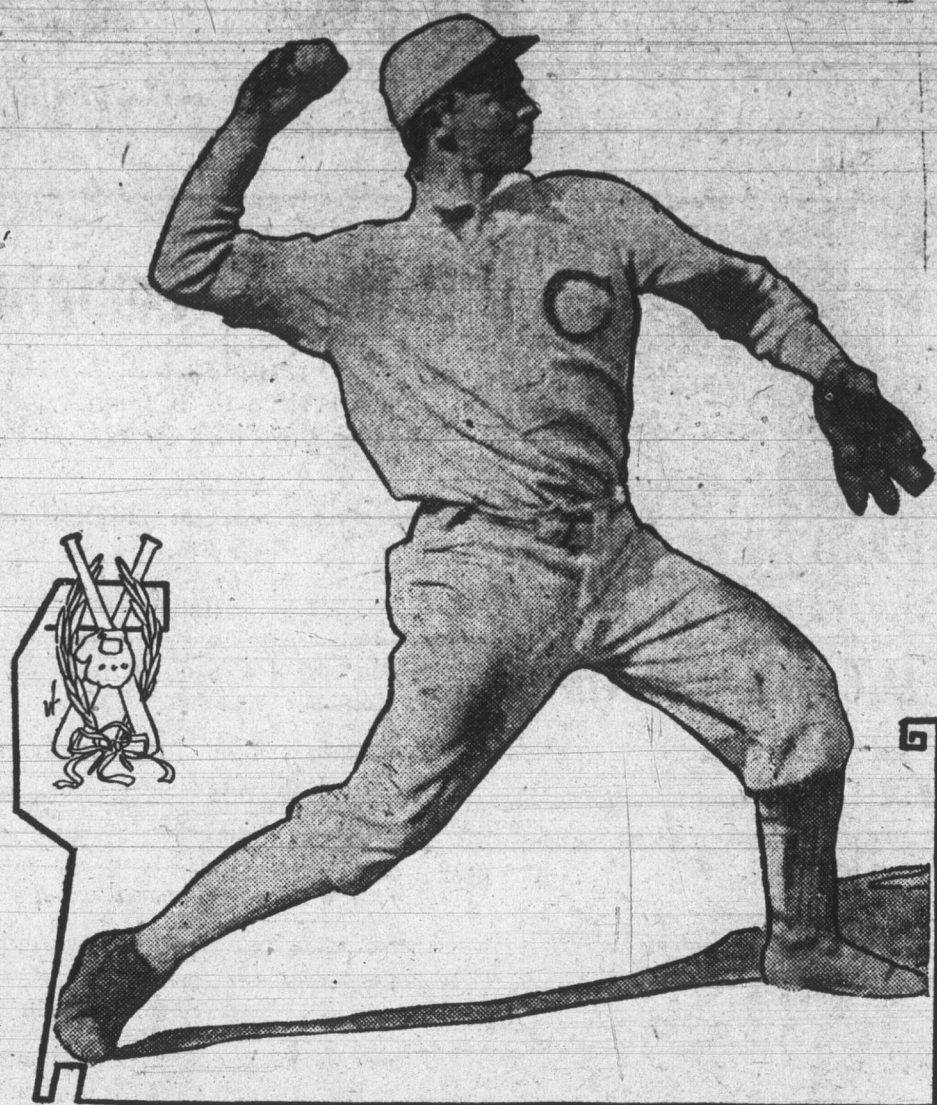
William J. Clothier, the ex-national champion, has just recovered from an attack of typhoid fever; Gustave F. Touchard, who began the season so brilliantly, is threatened with appendicitis and it is said that Maurice E. McLoughlin, the young and dashing California player, finds himself affected by the humid weather on the coast.

Johnson Has Slow Ball, Too.

After owning the fastest pitched ball in captivity, says Detroit Times, Walter Johnson goes out and develops a slow thing that approaches the plate with all the unconcern of a stone rolling down hill and then waits into airy nothingness like the money you bet on "also ran."

Willis and Mathewson Excel.
Victor Willis who began with Boston in 1898, has pitched 242 winning games in the National league. Mathewson's mark is 250 odd.

KNOCKS OUT LONG HOME RUN



Lee Tannehill.

During a recent game with Detroit, Lee Tannehill of the White Sox knocked out a home run hit with the bases full, tying the score. The ball was sent through an iron gate in the extreme corner of left field.

GIVE GIANTS HARD BATTLE

Jack Pfeister of Chicago and Sallee of St. Louis Always Prove Stumbling Block.

How many times in the last four years has it been asserted that the Giants could not hit left-handed pitching, and how many managers have been stung by attempting to prove that theory? Perhaps it is difficult to believe, but it's a fact that the Giants now would rather see left-handers in the box against them than the good right-handers. That's because the batting order is now composed of men who can slug the southpaws, but which does not show at its best when trying to solve the curves of right-hand cross-fire experts. True, there are a few southpaws in the league who always give the Giants a hard battle—pitchers like Pfeister and Sallee—but with the entire second section of the batting order composed of right-handed swingers the thing is evened up. The truth of the matter is that McGraw's right-handed batsmen are hitting left



Jack Pfeister.

handed pitching harder than his left-handed batsmen are hitting right-handed pitching. Merkle and Meyers have been driving in more runs than the first three lead-off men.

PLAYERS EAT FAR TOO MUCH

Overeating Has Done More Harm to Baseball Than Anything Else, Says Manager Griffith.

Every careful baseball manager watches his players closely in regard to what they eat. It's easy enough to tell when a player has been drinking, but it is hard for the managers to tell, unless they see them eating, just when a player has overateen. All managers agree that overeating is a mighty bad thing for a ball player

er and will do almost as much toward hurting his game as anything else he could do. Some players want to put on weight and think if they eat a whole lot they will gather in the desired few pounds. They might put on the weight, but with every ounce they put on they take so much off of their quickness.

Overeating has done more harm to the world in general, and ball players in particular, than almost anything else I know of," says Manager Griffith. "It isn't very often that you run across an athlete who doesn't know when to stop eating, but sometimes you do, and then you have to watch him like a hawk. It's a very bad habit."

NOT SPEEDY ON THE BASES

Manager Jennings Deplores Lack of Speed by Catchers in Getting Around Diamond.

Speaking of his regular backstop, Oscar Stange, Hughie Jennings remarked recently: "It's about the hardest task in baseball to get a catcher that can run the bases. Roger Bresnahan is the king of all catchers running the bases. But he learned to skip around the sacks before he became a catcher. Roger, you know, broke into baseball as a pitcher, then became an infielder and turned to catching when he went to work for John J. McGraw. I used to be a catcher myself, but I think the reason they make such poor base runners is because they do so much bending and squatting on their knees. This develops the muscles in their legs and shortens their stride when running. Just look 'em over and see if I'm not right. Few of them ever attempt to get up speed on the base lines. As a rule you have to bat 'em around the diamond, like pitchers."

AROUND THE BASES

Beck of Boston has made eight home runs, seven three-base hits and 16 doubles.

Umpire "Bill" Dineen says the White Sox baseball ground is improving and will in time be as good as any in the circuit.

Umpire Guthrie of the American association has resigned. The salary was not alluring enough to attract this glaucous young arbiter, it is said.

Clarke Griffiths has been doing a little scouting for the Reds, and says that he found nothing that looked good to him in the Eastern league.

Jack Sparks, the Philadelphia pitcher, released by Manager Doolin recently, will finish the season with the Chattanooga team of the Southern league.

Jake Beckley, the old-time National league player, and later a valuable man in the American association, is a candidate for a position as umpire in that league.

Some one started the report that Barney Dreyfuss was after Kitty Bransfield again. Barney denies the story emphatically, for he once chased the Philadelphia first baseman off his team.

Tris Speaker, center fielder for the Boston American league club, made six hits the other day in two games against Cleveland. He got a triple and two doubles and scored two runs in each game.

Ill luck is certainly pursuing the White Sox this year. Among the men who have been out of the game for extended periods are Sullivan, the catcher; Zelder, Gandil, Walsh, Payne, and now Blackburn is injured.