

The WORLD'S CONCERT HALL



NE 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 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 Tchaikovsky are at the zenith of their 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 precision as to reach 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 some 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 Chopin 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 its higher forms notes the development of a school under the leadership of Caesar Frank 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 Monteverde 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 Kubellik? What triumphs they and other artists among their countrymen reaped in America! So that 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 America

NOW 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 squelch 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

team.

American 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.

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