

son, a man whom we should all delight to honor, a change came over the spirit of this work; and as he was perhaps the best educated musician of his day, and, by no means an unimportant fact in this connection, universally regarded as such, his influence on musical education was deep and lasting. He did much for church music, more than many of our modern church musicians, who deliberately pass by the rich literature of sacred music in favor of the sentimental effusions of many of our modern writers and brilliant arrangements of selections that, admirable on the operatic stage, are entirely out of place in the church. He inspired in the younger men a desire to study with foreign masters, and as a teacher, composer and performer he must ever be regarded as one of the great forces in the development of music in America.

"On a higher artistic plane comes next in sequence the Festival. This has much to commend it, but is open to certain objections. If the Festival is an annual, biennial or triennial musical, so-called, "feast," to be followed by musical dyspepsia or semi-starvation, it has no reason for existence and is to be deplored. If it is part of a well developed plan of musical education and an incident in the program of the year rather than a whole year's offering, many reasons may be urged in its favor. In a well considered festival program works of varying schools may be placed in such a relationship to each other as to be, in the best sense, educational. The enthusiasm of numbers is no small factor in its favor. By combining concerts it is possible to engage artists and organizations which would be beyond the reach of the average concert institute, were the three, four or five concerts of the festival distributed over as many weeks or months. Where the festival is not merely a big thing, but a good thing, it is to be welcomed. The two Peace Jubilees attracted attention because they came at a stage of our musical development when just this encouragement was needed, but more especially because they appealed to that expansiveness which was at that time even more than now so characteristic of us. We did not have Filipino problems to appeal to our imaginations. But the influence they exerted on choral music in this country was very great.

"Before this time choral societies existed in many of the larger cities as well as in a few smaller towns and villages, but the wonderful growth of interest in this branch of music dates from this enterprise. The colleges of New England were foremost in the first half of the last century in efforts to arouse an interest in the best music. Dartmouth college was first in that field, closely followed by Harvard. The Pierian Sodality in the latter institution developed into the Harvard Musical association. This organization established chamber music concerts, founded a musical library, and, later, created an orchestra which, after an honorable career, became the nucleus of that incomparable Boston Symphony orchestra. In New York choral and instrumental concerts came into vogue at a much earlier date than in New England, and in the domain of church music she was also pre-eminent. This was largely due to the influence of the Episcopal church, for in Old Trinity, the leading church in the city, the music

was under the charge of cathedral trained organists, who brought with them the traditions of the Church of England. Many of the churches in New England looked upon the organ as a most sinful instrument and its use as a means of grace was discountenanced. But this prejudice soon disappeared, and today we witness the paradox that, as a rule, the churches whose objections were the most strenuous are those in which today music occupies a position some times entirely out of proportion to its real service in worship, and those who made at first "a wry face" are now the ones who "eagerly embrace." The last quarter of a century has witnessed the application of another decidedly American principle, viz: that "in union there is strength," and associations like the "Music Teachers' National Association," the various state organizations of like nature, the "College of Musicians," the "Manuscript Society," etc., have flourished. Besides these, during the past few years the rise of musical clubs and federations is of interest. Of all these organizations little but good can be said. Carping critics may rail at them; self-seeking men may utilize them for self aggrandizement; mediocrity may here find an arena for the display of platitudes, but in spite of all that may be urged against such associations they are signs of a healthy interest in art and indications of a desire to improve methods and throw off abuses."

A conspicuous figure in the records of the civil war is Major Arabella Macomber Reynolds, the only woman ever commissioned regularly in the United States army. Major Reynolds, who has seen more of the horrors of war than many veterans, is now living in Santa Barbara, and is president of the Woman's Parliament of Southern California.

LITERARY NOTES.

When the The Cosmopolitan, in its April number, published an essay, at once clever and philosophic, on "The Ideal Wife," a demand was created for a paper on "The Ideal Husband" by the same author—Lavinia Hart. The August Cosmopolitan contains an essay on this subject—on which few people agree—which is certain not only to prove widely interesting, but to cause lively discussion. In the same number Mrs. Van Rensselaer Cruger (Juliet Gordon) tells the story of the life of the French wife with all its tragic commonplace narrowness. "The woman of small capacity puts up with, and, perhaps, does much toward maintaining present conditions," says the author, "but there are women of brains who die at an early age of no disease known to doctors, but simply from utter weakness."

The fourteenth Annual Educational Number of The Outlook contains half a dozen or more notable articles relating to educational topics. It is fully illustrated, and the illustrations are especially rich in large and striking photographs of distinguished educators. Among the contents may be mentioned: "Progress in Education," an editorial survey of the educational history of the year; "The End in Education," two articles, by President Hadley of Yale, and Lyman Abbott; "Western State Universities," by President A. S. Draper of the University of Illinois; "Education in the South," by President E. A. Alderman of Tulane University; "Daniel C. Gilman," by President G. Stanley Hall of Clark University; and "The Yale Bicentenary," by Arthur Reed Kimball. (\$3 a year. The Outlook Company, 287 Fourth Avenue, New York.)

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