

IN RELATED KEYS

HERBERT BATES

The music services opened with Haydn's delicate Largo. In strong contrast was the second number, by Rubinstein. The Allegro has a strange hurrying subject, with an effect almost of moto perpetuo, changing always from instrument to instrument. It was restless, rapid, yet not happy; excited, but not joyous. Then, for awhile, the music passed into clearer air, only to return again to the old restlessness. The second movement, the Molto Lento, was far sweeter, dreamy, with the pleading tone of the muted strings. The cello was particularly effective, catching, in some passages, the rounded sweetness of the bassoon.

Mr. August Hagenow played Svendsen's Romanze and Thome's Simple Aven. Both are simply and gently lyric,—music, not opportunities for exhibiting brilliant technique. Mr. Hagenow, I thought, played unusually well, with unusual smoothness and finish. This does not mean that his playing lacked feeling. I have seldom heard him put more into his work, or better catch the sympathy of his audience.

The quartet has gained in familiarity with the Allegro from Beethoven, (op. 18, No. 2). And familiarity, in this case, does not breed contempt. There was better artistic setting of phrase against phrase, sentence against sentence. It was easier to follow the flow of the composer's thought, now here, now there, in rich, yet unified complexity. One caught, too, the strong poetry of the whole, the poetry of the Shakespeare of music.

Miss Oakley sang far better than I have heard her sing before. Some parts of her solo needed more, far more force, more dramatic intensity. But that must be a gift of temperament. Her voice was sweeter, more rounded. She belongs, certainly, well up on the list of promising amateurs. She was fortunate in her selection of a solo. We are hearing too little of Mendelssohn. True, one cannot live on sugar alone, and too much Mendelssohn falls on the musical palate. Yet he is as much underestimated as he was once overestimated. We have gone off to our new musical loves, and changes of affection are usually radical and unmerciful. So we deride the music that used to move us, and jeer at those who take it into their tenderer affections. But it is beautiful music for all that, with a softness of lyric beauty, a springtime sweetness that however it distress our sense of current fashion, cannot quite fail to appeal to our hearts.

The offertory music consisted of two minuets by Mozart—a talkative woman behind me called them "mignonettes"—and a Sarabande, by Haendel. The music ended with Weber's Sanctus. It sounds a little divided against itself,—as if it knelt down to pray and then got to thinking about tomorrow's picnic. That might, however, result from the small mass of tone. With organ and orchestra, it may attain more massive dignity.

All musical Europe is harrowed to its soul by the fact that its boy pianist, Raoul Koczalski,—honored by princes and various other potentates— isn't a boy at all. She's a girl. And Europe doesn't know what to do about it. Is it to be another case of the Two Poets of Croisic,—shall they admit they are fooled, and tell her to be satisfied in her clever deception,—or is this to be the beginning of a new career in propria persona? To think of such an imposition in Europe, and for years! Trilby is nothing to it. It is a perfect romance. What makes it the more romantic is the fact that "Raoul's" father, his father, seems not to be her father.

There are hints of scandal grim and great. And emperors, princes, and other assorted potentates are tearing their hair and wishing they'd never got into it.

The Musical Courier has an amusing item about De Pachmann, the odd exponent of Chopin:

Pachmann cut up his usual capers at the Singakademie. He got out in one part of the Schumann Carnival, and so treacherously did his memory treat him that do what he might he could not find himself again. After trying three times in vain Pachmann suddenly jumped to his feet and shouted, "Never mind, never mind; bravo, Pachmann, you played lovely anyhow!" This exhibition so flabbergasted the audience that at the first moment there was a complete silence, and the people looked at each other in mute astonishment; then the humor of the situation broke in upon them and they began to applaud vigorously, and recalled the little Chopinnee.

Joseffy has returned, and seems to have improved, judging by the enthusiasm he rouses. He and his audiences have had quarrels over encores, quarrels in which Damrosch and Thomas seem to get a good deal involved.

A POWERFUL EDITORIAL

Remarkable Expression of Opinion By the State Journal.

The following is from the editorial columns of the Journal:

The Duty of Republicans—The republicans of Nebraska are confronted by an emergency that demands prompt and decisive action, and the Journal hopes no republican will falter in his duty. He must choose between right and wrong and array himself on the side of right. These are plain words, but the Journal realizes the gravity of the situation and we do not propose to mince matters. Of course everybody knows what we are talking about, and it is not necessary to name names. But no self-respecting republican will neglect to wear heavy underclothing these wintry days, or to provide himself with rubbers before venturing out in the snow. The situation is serious and the Journal, as usual, will lead the way.

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