

MUSICAL MENTION

JOHN RANDOLPH

It has always seemed to me that the mere fact that one lives in a small city instead of an art centre like Vienna or Paris or New York should not deter one from the recognition of genuine ability even if it be hidden under a bushel and not set upon a hill. Of course one is liable to the possibility of loud ululation over discoveries in literature and art which may turn out mares' nests; but the lack of acceptance of real talent is often the fault of a public which having ears to hear, hears not.

For be it from me to cry aloud in praise of Lincoln or Nebraska or the many clever people dwelling here, from a desire to advertise our excellence as an inherent matter indigenous to the soil. I did not consider John Currie's cast of Abraham Lincoln as equal to the Apollo "of the bevelled ear"—and even if I thought that famous statue would be improved by the addition of trousers and a frock coat I should not urge the change without the corroborative testimony of a competent expert. In musical matters however, I am a specialist and I wish to urge with some firmness that in Mrs. P. V. M. Raymond the city of Lincoln has one of the most competent musicians in the west, and that a more general and hearty recognition of her abilities would do us no harm—Let us not be afraid to praise that which is good. As an organist her playing is clear, scholarly, intellectual; as director of orchestra and choral society she has brought before the people of Lincoln works which should have been a liberal education in appreciation of the best things in the musical repertory.

On Friday, December 13, a comparatively new work by Dudley Buck, an American composer of recognized ability, was given at the First Congregational

church. "The Coming of the King," is too short to be classed as an Oratorio but is of the same character, being written, however for organ instead of orchestra, for solo voices, and for mixed chorus. The work itself is dignified and scholarly rather than especially inspired but compelled respect not only in its choral writing but in the broad way in which the organ part is treated. Much modern church music fails in any really devotional spirit substituting dramatic power for anything so out of date as piety. This Dudley Buck cantata is always devout in tone, sometimes almost quaintly so, as in the use of the old German chorals in the introduction and in the use of the Latin hymn *Adeste Fideles*.

It is needless to say that the organ part was played with authority by Mrs. Raymond, there at least one had the consciousness of an artistic mind and will, guiding and directing. The chorus choir of the church sang the choral music tunefully and with due regard to shading and phrasing—some of the contrapuntal music went very creditably indeed. The soprano solos were sung by Mrs. Clara Anderson-Young, a singer well known to Lincoln audiences, whose voice is as good and whose method of tone production is as sad as ever. Miss Becker the contralto of the choir was much more satisfactory in the alto solos. Mr. B. S. Langworthy, a young man, hitherto unknown to our concert stage sang with fresh and pleasing voice the baritone part. Certain other short solos were allotted to members of the choir. On the whole the performance was very creditable to all concerned, certainly not least to Mrs. Raymond, whose patience and devotion to art enables us to hear works of this kind.

out in the rain

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1.



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2.



But the poet was an anarchist!