

was a continual delight. Many other superior players there were.

I saw Mr. Damrosch upon the stage and at rehearsals. I have never seen him anything else than a refined gentleman; always with a pleasant word, yet always with authority—as well may be when the conductor and the cash box are so well connected. One who has seen him much more than I tells me that this is his experience, also. With all this Mr. Damrosch is very strong in his attachments. And in a world governed mainly by laws of cause and effect it stands to reason that any young man with talents and a start like this will have a great future. Long and noble may it be!

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In this connection I have been very much pleased to find in the December *Century Magazine* two articles upon music of altogether better grade than we usually find in our popular magazines, or anywhere else, for that matter. Bernhard Stavenhagen has a short article upon Humperdinck's opera of "Hansel and Gretel," and a very appreciative and well made little story it is. Another is the one entitled "Music, Heavenly Maid," by T. T. Munger. I do not know who Mr. Munger is, but from the general tone of the article and the range of its ideas I should imagine him either of theological training or at least closely associated with this kind of ideas. His article is an attempt to account for the effect which music makes upon us as a mode of expression, and to some extent independent of the grade of the music from a technical standpoint. He seems to find the *tone* itself, in its well ordered vibration frequencies and intensities, a token of higher order than most animate phenomena of the universe show. Then when the tones are set in rhythm and in order with others harmonically, a still higher expression of order and number is reached; and in our intuitive perception of this, or rather in our intuitive feeling for this, he finds in part a reason why almost any well delivered simple melody seems to arrest us from the world-movement and to take us out into the world of the eternal and the everlasting. This, you remember, is Schopenhauer's idea. In art, he says, the momentary is seized, arrested out of the world-

movement, held before the intuition and we dwell upon it in contemplation. Schopenhauer does not find in this a seeking of the soul for something higher, but Mr. Munger, as I understand him does.

The article is well worth reading. I should judge from his musical citations that it is not written by a musician versed in the highest examples of musical art; but rather by a sincere man with true feeling, as yet partially trained in the highest musical directions. This, however, does not operate to belittle his work, for the underlying principle of it is the one which at the same time shows us why a simple melody like Patti's "Home, Sweet Home" touches every one, and not altogether in unlike manner to the way in which many higher works touch those who have ears to hear them. The Beethoven *adagio* may be taken as the highest expression yet reached of this inner spirit, this noble god-like order and beauty.

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A very important accession to the musical resources of Chicago is to be recognized in the pianist Mr. Leopold Godowsky, whose appearance in connection with the Summy chamber concerts has already been noticed. Jan. 7, Mr. Godowsky gave an entire program on his own account in Steinway hall, where he had a very good audience and a very superior piano. The program was this:

Prelude and E fugue, A minor (Transcribed from the Organ by Liszt.)	Bach
Variations on a Theme by Paganini (1st book.)	Brahms
Sonata Opus II. (F sharp minor.)	Schumann
3d Scherzo, C sharp minor	Chopin
Valse D flat. (Arranged in double notes by Moritz Rosenthal)	
Polonaise, Opus 53 (A flat)	
Sonata B minor, (Dedicated to Robert Schumann.)	Liszt
Waldeinsueschen (Murmurs of the Forest)	
Tannhauser Overture	Wagner-Liszt

The playing was very remarkable indeed. Beginning with the Bach selection, it was throughout characterized by great clearness, repose, and musical quality. Particularly must credit be given for his discreet valuations of the middle voices, which were beautifully treated. The tempo was perhaps a little slow, and the cumulative effect proper to a

sustained composition of Bach was not fully realized. The second number, the Brahms variations upon a theme of Paganini, was another illustration of the astonishing technical powers of this artist. From beginning to end nothing was blurred, nothing failed to come out clearly, and from this point of view, enjoyably. The Schumann sonata went



MR. LEOPOLD GODOWSKY.

in the same way; as in all probability did the remainder of the program, and there are very few artists anywhere able to play more musically or enjoyably upon the piano. Mr. Godowsky is still a young man, perhaps twenty eight or so, a pupil of Saint-Saens. He has an enormous repertory. If one were to ask me whether therefore he is a great artist, I should not know how to answer without being misunder-

stood. Any man able to play the splendid list of master works which are under the fingers of Mr. Godowsky must be counted not only a virtuoso of rare powers, but an artist as well. Whether he plays the pieces in the most enjoyable manner possible would be another question. There is in his playing still a lack, when tested by the art of Paderewski or a Joseffy. While the tone-quality is musical and the interpretation musical to a high degree, it still lacks something which would warm you up. I think one thing is the pedal, which is used insufficiently. Probably a greater variety of touch would afford more inspiration. Still Mr. Godowsky is by no means a monotonous player like D'Albert, for instance. Quite the contrary. And whether he is as yet an artist able to go "upon the road" to the tune of some thousand dollars a night (which he isn't) is not the question immediately before the house. It is merely that the accession of a pianist in the full youthfulness of his powers, able to play in a musicianly and masterly manner practically the whole pianistic repertory, is something to be spoken of with distinct admiration. It is in this spirit that one would welcome Mr. Godowsky to Chicago. Moreover, the ministry of such an artist, who can still be engaged for recitals at prices within the resources of the smaller cities, will be invaluable to schools, musical clubs and the like; for whatever reservations we may make in his playing, it still remains sound, musical, and masterly; while as already said he has the whole repertory at his finger ends, being able to play at one sitting material enough for a round half dozen first class recitals. I cannot but hope that this young man will have a great future, and I congratulate the Chicago Conservatory upon getting him.

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I have several times railed respectfully at the philistine attitude of American college men and the universities themselves with relation to the art of music. To me the spectacle of a great institution of learning sending its glee and banjo clubs through the country as a part of the advertising system of the school, has something ignoble and unbecoming. Why should these innocent undergraduates be encour-