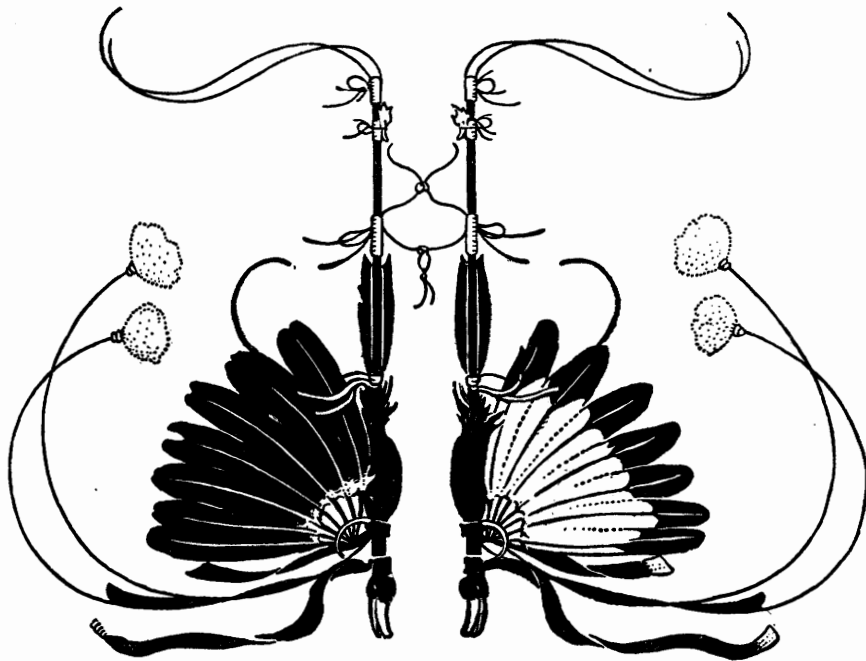


THE WA-WAN SOCIETY OF AMERICA



FOR PIANOFORTE PRELUDES

Nos. II, III and V

From Six Preludes

BY

NOBLE W. KREIDER

THE WA-WAN PRESS
NEWTON CENTER MASS

II.

Slowly. (♩ = 80)

NOBLE W. KREIDER, Op. 7, No. 2.

R.H. p

faster and louder.

mp

agitated. retarding and diminishing. In time.

quietly. p

ret.

pp

ret.

520641

III.

Moderately. (♩ = 120)

NOBLE W. KREIDER, Op. 7, No. 3.

First system of musical notation. Treble and bass staves. Key signature: two flats (B-flat, E-flat). Time signature: 4/4. Dynamics: *p* (piano). Articulation: *legato.* (legato). A trill is marked with a '3' and a '1' over it. A 'Ped.' (pedal) marking is present in the bass staff.

Second system of musical notation. Treble and bass staves. Continuation of the piece with various chords and melodic lines.

Third system of musical notation. Treble and bass staves. Dynamics: *ret.* (ritardando). Tempo marking: *In time.*

Fourth system of musical notation. Treble and bass staves. Dynamics: *ret.* (ritardando), *pp legato.* (pianissimo, legato). Tempo marking: *In time, but quietly.*

Fifth system of musical notation. Treble and bass staves. Dynamics: *ret.* (ritardando), *ppp* (pianissimo), *Slowly.*, *ret.* (ritardando), *pppp* (pianississimo). Tempo marking: *In time.* Pedal markings: *Ped.* with asterisks (*).

V.

NOBLE W. KREIDER, Op. 7, No. 5.

Broad, with animation. ($\text{♩} = 63$)

First system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). Time signature: 3/4. Dynamics: *f*. Performance markings: accents (>) and slurs. Pedal points marked with 'Ped.' and asterisks (*) are present in the bass staff.

Second system of musical notation. Treble and bass staves. Dynamics: *f* and *mf*. Performance markings: accents (>) and slurs. The text "increasing in power." is written in the bass staff.

Third system of musical notation. Treble and bass staves. Dynamics: *ff* and *fff ret.*. Performance markings: accents (^) and slurs. The text "In time." is written above the treble staff.

Fourth system of musical notation. Treble and bass staves. Dynamics: *mf*. Performance markings: slurs. The text "L.H. pronounced." is written below the bass staff.

Fifth system of musical notation. Treble and bass staves. Dynamics: *mf* and *p*. Performance markings: slurs. The text "ret." and "p" are written in the bass staff.

THE WA-WAN SOCIETY OF AMERICA

THE object of the Wa-Wan Society is to establish a broad ground of meeting for the American composer and the American people; to identify his best existing work with the national musical life as a whole, and to promote the publication of new American compositions of merit. At the present time, when artistic appreciation and patriotic impulse are beginning to require a fuller recognition and acceptance of native composers in American musical life, the Wa-Wan Society aims to direct that appreciation and impulse into a broad and systematic national artistic advance, free from the (thwarting) influence of commercial favor or journalistic discrimination.

A double monthly series, vocal and instrumental, of new American compositions is published for members, who may receive either series, or both, according to the form of membership. A monthly editorial department is conducted and issued in connection with the music, containing essays, study plans and other matter relating to American music and modern music generally. Associate, Sustaining, Patron, Life, and Endowment memberships are provided for, constituting a graded system of privilege and advantage.

When ten or more members unite for the purpose, a "Center" may be organized, carrying out more fully the purpose of the society, and having special privileges in regard to the exchanging of music, as set forth in the prospectus, which will be sent upon application to The Wa-Wan Society of America, Newton Center, Mass.

The Wa-Wan Press Monthly

PUBLISHED FOR THE WA-WAN SOCIETY OF AMERICA

VOL. VII., No. 53

NEWTON CENTER, MASS.

JANUARY, 1908

The Wa-Wan Society of America

A national organization for the advancement of the work of American composers, and the interests of the musical life of the American people, through the Wa-Wan Press, at Newton Center, Massachusetts, in association with Centers and members of the Society throughout the United States

ARTHUR FARWELL, President

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For information concerning membership and the forming of Centers, address the Wa-Wan Press, Newton Center, Mass.

Announcement

TO MEMBERS OF THE WA-WAN SOCIETY

FIVE years experience of the Wa-Wan Press, with what it brought to light concerning the conditions surrounding the advance of musical composition in the United States, led inevitably to the necessity for the organization of the Wa-Wan Society. It was necessary that the widely scattered forces making for a native musical advance be united on a common ground; and it was necessary, in view of the failure of professional musicians and artists to take the initiative, that there should be some organized and active recognition and trial of the work of American composers by the American people.

The second year of the Wa-Wan Society begins with January, 1908. The organization was not well under way until late in the spring of 1907, so that the first year's experience consists only of activities in the late spring and the fall of last year. Yet this experience of the Wa-Wan Society, in beginning to deal with actual practical conditions in various places,—an experience vastly broader than the previous work of the Wa-Wan Press alone, has been sufficient to lead inevitably to a realization of the necessity for broadening the work in all ways, and for definitely modifying and rearranging certain of its features to satisfy new and larger needs.

Only as a popular movement, in the best sense of the word, can we gain the ends for which we strive. Only by broadening the base can we build up to a higher summit. The Wa-Wan Society must be a popular movement in that it must provide for activities in which all music lovers, musicians, and music students of a community can participate in their several ways, each according to his gift of performance, or appreciation, or power of leadership in organization,—activities which shall be interesting, congenial, delightful, to the greatest possible number of persons. The Wa-Wan Society, to accomplish a national work, must meet American communities where they stand, must work sympathetically with American conditions as they are, and satisfy in the first place not this or that particular need, but the *general* need. In short, the Society must represent the popular power. The particular needs of persons of especial musical development can find their satisfaction as particular departments of the general plan.

The work of the Wa-Wan Press, six years ago, was first undertaken through the recognition of a particular need in America, the need of bringing to light progressive, imaginative, modern works by American composers, irrespective of their difficulty or salability, and the need of giving broader recogni-

tion to the development of native musical resources. The ends then aimed for have now been gained, not alone through the systematized work of the Wa-Wan Press, but here and there amid the general national musical activity in many ways. The Wa-Wan Press was but the one clearly defined and organized expression of the national musical need of the moment; but to enforce a point, its output, necessarily small, was also necessarily very restricted in its range of appeal.

Now that there has at last come about a general recognition of the rapidly increasing expressional range and power of our composers, and of the reasonableness of developing native musical resources, the need shifts to new ground. Today the need is for a popular movement organized to work everywhere purposefully and unitedly, to take up broadly and thoroughly the rapidly growing work of our composers, to put it everywhere to the test, to learn what is good and give it its place in our musical life, to proclaim it, and to sow everywhere the seeds of a fair, receptive and hospitable attitude, social, public, and professional, toward the work of American composers.

To meet the requirement of such a national situation, to create such a broad popular movement must be the aim of the Wa-Wan Society, both in the plan of its organization, its organ, and in the nature of its musical publications for members. From this it will be plain that the monthly publications of music must undergo a radical change of plan. It must in fact undergo in some respects an exact reversal of plan. While heretofore it has aimed to appeal to the professional and the very highly developed amateur, it must now, for the sake of creating the needed popular movement, be of a nature to appeal to the general music lover and amateur of no great technical attainment. This change has nothing whatever to do with the questions of quality and taste. Only, while in the past highly developed and elaborate works have usually been issued, *in the future it will be the aim to issue in the monthly series the simplest obtainable works of a sufficiently good quality.* These works must be capable of a broad general use and enjoyment. Simplicity and beauty will be the aim in the music of the monthly issues. The basis of all simple beauty in music is the folksong. The ideal of simple beauty is the composition which shall preserve a feeling akin to the simple melodic beauty of the folksong while possessing the touch of the artist, as witness the lyrical pieces of Grieg, and the smaller works of Schumann and Chopin. Nothing in music is more *general*, in the best sense, or more broadly and appealingly human, or at the same time in better taste, than folksong itself, and a point will be made of it in the monthly series, "American" folksongs of various kinds being given out from time to time, as well as "composed" songs. Upon occasion, even, there may be issued especially beautiful and generally unknown examples of folksong of other nations which contribute their share to our national population. Likewise the instrumental series will aim for the greatest simplicity; that, together with musical beauty, being the end sought. Small lyrical forms bringing forward the qualities of the different "American" folksongs will also be encouraged. Through these means a series will be produced which, while musically interesting and beautiful to those of high musical development, will also be virtually within the technical reach of all. The series will have no designedly radical aim, will present no challenge to the critic;—it will purpose to be simply normal and beautiful, and above all, human. The invitation is herewith

extended to composers to submit compositions likely to be in accordance with this plan.

This general program will also serve the greatly desired end of bringing American composers into much closer touch with the people, who, in the end, will be their strongest allies.

So much for broadening the base: now for elevating the summit. There will be issued, from time to time, compositions outside of the monthly series. These works will carry out the special purpose of the original Wa-Wan series, but now even in a heightened degree, being liberated from all thought of present broad appeal. Upon these works will be placed no limit of rare individual quality, of high development. They will not of necessity, however, be highly elaborate, and may not infrequently be comparatively simple. They will represent the best, the most imaginative and most mature expression of the American composer today. The standard of criticism upon works designed for such special publication will be more rigid and severe than ever. No work will appear through such special issue, which does not represent at least some one of the highest phases of development of our composers. Works thus published will be placed directly in libraries of Centers, announced in the *Monthly*, and may be had in exchange in the usual manner by members who desire them, or by purchase from the Wa-Wan Press. Certain works of large dimensions, as the Concerto by Arne Oldberg, will be placed in the libraries for study and use, though they will not be for exchange, and will be so marked. Through this plan of occasional special publication, the Society as a whole will carry, as a wave carries its crest, the cause of ideal progress in American music.

A new feature for the broadening of the organization plan is the provision for "student memberships." These members must be students duly accredited as such by the teacher under whom they are studying. Student members are privileged to attend all meetings, and to take part in programs. They will receive the "*Monthly*," but no music. The fee is two dollars, one dollar and a half to go to the treasury of the Center, and fifty cents to the Wa-Wan Press for the *Monthly* at *student rates*. Students may, however, be associate members if they so desire.

Now, with these matters cleared up, let us set out to make 1908 a year of accomplishment.

The Spirit of Modern Music

IF we are to arrive at tangible results in the study and estimation of modern music, we must have a basis of departure which will be both true and practical. Our standards cannot be absolute, but we can and must take our departure from plain realities, whether they be physical or spiritual. We must concern ourselves only with the *things which we grasp* in a musical work. These are manifestly, for everyone, though in unequal degree in different individuals, rhythm, melody, harmony, form, i. e., the *body* of the work on the one hand, and brightness, gloom, nobility, charm, grace, power, feebleness, poignancy, dryness, sweetness, sensuousness, exaltation, etc., i. e., the *spirit* of the work upon the other. In no other direction can we look for the substance of a musical work, and our aim must be to learn the nature and tendency of these elements as they appear in the music of today. Only the person of a little musical training, or in default of that, of considerable experience in thoughtful listening, can pass judgment on the first class of subjects. An appreciative listener will soon come to discriminate between rich and thin, old fashioned and modern harmony, or between melodic vagueness and directness of melodic appeal; though only one of some technical understanding can say that this or that harmony tallies the best

modern harmonic usage, or that this or that melody is well constructed even though departing from earlier melodic ideas. The lay and the technical mind can be mutually helpful in these matters where there exist the proper conditions for common study and discussion, as in meetings of Centers. Consideration of rhythm, also, is of fundamental importance. A work may be beautiful in its harmonic and melodic aspects, and yet ruined as a work of art because of monotony or too great diversity of rhythm. Similarly with form; an idea may promise much at the outset, but be abandoned by the composer before it has received sufficient development to satisfy us; or it may be attenuated beyond all reason, and artistically lost beyond the redeeming power of harmonic imagination or rhythmic interest.

It is no great task to come to a general understanding of these broad principles if we stop long enough to think of them at all. And upon such a general understanding members of the Wa-Wan Society should at first meet. The subtler application of critical principles may safely be postponed; we must carefully avoid the ever threatening danger of plunging headlong into vague theory or facile opinion. Common sense, it has been said, is of the nature of genius, and criticism upon a basis of common sense is perhaps as good and sane a ground of departure for something more subtle as we could have. Music is made of three indispensable elements, rhythm, melody, harmony: these are as fundamental as heart, lungs and brain to a human being, and each should fulfil its especial service in proper relation to the whole. It is common sense, then, to believe that harmony should not be abnormally developed in a musical composition at the expense of melody and rhythm: the total result would be blotchy, vague, undeveloped, motiveless, a sort of colored mist. Similarly it is common sense to suppose that melody should not be abnormally developed at the expense of rhythm and harmony: the result would be a sort of emasculated Italian opera. Nor should rhythm be developed at the expense of harmony and melody: that would take us straight back to the savage. Remembering these things well, as being fundamental and easily understood, even by the layman with a little attention, let us go a step farther and notice that where *two* of these three elements are highly developed, a high development of the third can be better dispensed with. In such a case the composer comes a step nearer being the well balanced artist than when he commands but one of these three elements. Failure in two of the elements is as artistically unpardonable as it is fatal, but a lack of development in one alone may leave the artist sufficient scope in the other two to achieve notable results. Stephen Foster's rhythms are broad and compelling, and his melodies highly developed and appealing, while his harmonic sense, though normal and sane, was but elementary. As the popular harmonic sense is as a whole elementary, Foster's lack in this direction militated in no wise against his success: in fact it helped him in view of his ambition to write for the largest possible audience. Had he carried harmonic development further, considering his time, place, and aim, he would greatly have limited his appeal. A few moments reflection upon "*Suane River*" or "*Massa's* in the Cold Ground" will make this matter clear.

On the other hand, as an example of artistic power through harmony and melody, somewhat at the expense of rhythmic sweep and power, consider MacDowell's "*Water Lily*." The harmony is melting and delicious, the melody memorable and languidly beautiful; but there is no such rhythmic sweep as Foster exhibits in the two songs above named. Neither the theme nor the conception demands it. Powerful motion and "sweep" do not enter into the conception of a water-lily. Languid, aromatic harmonies, a melody of sweetness and sen-

The Wa-Wan Press Monthly

Published for the Wa-Wan Society of America

ARTHUR FARWELL, Editor

Published for all members of the Wa-Wan Society of America, and consisting of one new American composition monthly (either the vocal or instrumental series to be specified by member) for Associate members, and two new compositions monthly (both the vocal and instrumental series) for all other classes of members, together with an editorial section. The latter will be devoted to all matters concerning American composers, the progress of American music and musical life, and will be open to the consideration of musical art generally.

A LECTURER on our national music and musical conditions and composers was recently told by a representative of a very prominent musical club which had been vaguely corresponding with him for three years concerning an engagement, that the only reason why it had not engaged him was because it was not willing to pay his price which was moderate, "to hear about *American* music!" If this had only been plainly said three years earlier, it would have saved much postage and stationery on both sides.

Yet Mr. Philip Hale, in the "New Music Review" for February, writing in a style breathing forth the very genius of his quiet dignity and sincerity, lets us know that such an attitude does not exist. Mr. Hale is always worth reading—for his style. But his words in the Review remind one of a picture once printed in Punch. A cartoonist was showing to a friend a profile sketch of one of those women sometimes met with, who exhibit a very prominent and protruding upper set of teeth. "But my dear fellow," the friend expostulated, "*the type does not exist.*" Just back of him strolled two very painfully convincing evidences of the existence of the "type."

Truly one must work in a cause to know what obstacles to its progress exist.

THE three "Preludes" by Mr. Noble Kreider, in the January issue, are the simplest of a set of six. Mr. Kreider's music is real piano music, and reflects in every bar his perfect sympathy with the instrument. Mr. Kreider is himself a pianist of unique and distinctive qualities, with a rare sense of tonal beauty, an extremely subtle conception and management of nuance, and a highly developed technic generally. He played a number of his compositions, including the "Preludes," with great success in Evanston, Ill., Kansas City, and St. Joseph, Mo., in December. The poem of Mr. Ayres' song, "Come Unto These Yellow Sands," the vocal issue for January, is from Shakespeare's "Tempest." In its rendering, the spirit of the dance should be made to prevail.

SPIRIT OF MODERN MUSIC

(Concluded)

timent, suffice for the essentials of proper characterization. A gentle rocking motion provides sufficient rhythmic interest. This, however, is not an example of rhythmic incapacity, but of the subordination of rhythmic power for a special artistic purpose. Chronic rhythmic weakness argues an anemic condition. It does not require a strong man to float away on a mass of rhythmless chromatic harmonies, but it does to dance a good war dance. Lack of fundamental rhythmic force is perhaps the greatest danger in the modern French school, and is the price paid, perhaps, for such an extraordinary harmonic and melodic development. Among the Russians, Moussorgsky presents this weakness in a preeminent degree. Disproportionate harmonic development at the expense of rhythmic

power is usually a sign of the abnormal cultivation of the emotions and a consequent weakening of the will.

In the third case, strength of harmony and rhythm, at the expense of melody, is the least satisfactory of these combinations of two elements preponderating over a third. We can hardly do without well developed melody. We are beyond the primary rhythmic need of the savage; we have not, as a race, come to demand harmony above all else. Despite the present development of harmonic resource, it is a melodic age of evolution; we require melody first, letting the composer bring to melody what aid he can from the forces of rhythm and harmony. For this reason, it seems impossible to cite any popular composition in which harmony and rhythm strongly overtop melody. The penalty for this fault is speedy death; its commission would resemble the proverbial Hamlet with the hero left out. Melody may be momentarily omitted, however, to powerful artistic purpose, as witness the astonishing and riveting effect in the first movement of Schubert's "Unfinished Symphony," where the strongly marked syncopated accompaniment persists, despite the total cessation of the melody. It is like the tragic shock of absence—a sudden message of death—at the moment of the expectation of glorious presence.

What we should constantly aim and search for, is a perfect balance of the three factors, rhythm, melody, and harmony, the whole presented in a logical and satisfying form. The spirit of modern life is that of richness, fullness, in its every department,—a life of no waste spaces. And the spirit of modern music at its best is the same. But we should be sure that we know of what melody, rhythm, and harmony are today capable, if we are to have standards which shall lift our judgment of a modern work to something higher than a mere opinion. We should at least glance at these elements of music, and form as well, in an historical way, making comparisons of different periods. In this way we shall be able to *locate* a work quickly, and tell whether it is imitative of some older style, or creative and vigorous with the best thought of today. And thus finally comes the question,—what is the meaning and spirit of modern life? What is the best in today's tendencies, and what the worst? And how are the best tendencies reflected in music? All these are matters which we must deal with in our pursuit of the spirit of modern music.

To return to the matter of Stephen Foster and the absence of a high harmonic development, it is plain that all folksong exhibits this preponderance of rhythmic and melodic development. Mankind develops the rhythmic sense first; it is the natural accompaniment of physical motion. Aboriginal man accentuates the rhythm of his dances by means of drums, long before he sings or plays well developed melodies. Melody develops subsequently, and then there exist the necessary elements for the creation of folksong, which is in no way dependent upon a conscious knowledge of harmony, and in fact appears and continues long before a science of harmony arises. With a conscious effort to sing two or more melodies or "parts" at the same time, a contrapuntal, and finally a harmonic knowledge arises. Almost every music lover or casual student of music today knows how counterpoint grew from the primitive efforts of the early church writers to the extravagances of the Netherland school in the sixteenth Century. But it is not clear or generally enough understood today, perhaps, that the science of harmony proper is but a kind of accidental by-product of the science of counterpoint. Brahms is said to have maintained that the student of composition should devote himself wholly to counterpoint letting his harmonic knowledge derive secondarily, as it did in its evolution, from the earlier science. Be that as it may, the fact remains that harmony, as an independent science, is being pushed today to its extreme limits, as

counterpoint was centuries ago by the Netherland school. It is essentially a modern product. The amateur musician will best realize the meaning of this when he stops to think that even the simple harmonies with which he so thoughtlessly accompanies a common folksong did not come into existence, at least as part of a science of harmony, until centuries after the existence of such melodies. Of course many new folksongs were born after the knowledge of these harmonies had become general, and when instruments had been made upon which such harmonies could be sounded. So new a science is our modern highly developed harmony, that while the extraordinary, and, as many think, abnormal harmonic growth of a Strauss, a D'Indy, or a Debussy occupies the place of prominence in musical development today, most of us have not got beyond the quite elementary harmonic understanding of an earlier epoch. In general, our harmonic *sense* is far in advance of our harmonic understanding, for we are, in our modern concert halls, constantly accepting naively through the ear, harmonies at which our understanding rebels when we see them on paper and try them at the piano. It is right that the common elementary harmonic sense should not easily be deflected by any momentary whim in musical evolution, for the next epoch is likely to bring about a reaction. Just as we find counterpoint at last at its best and most normal in Bach, and not in the forced developments of the Netherland school, so we may in time find the highest power of harmony, in relation to rhythm and melody, not in the extraordinary developments of the present, but in some tempered condition to arise later. Notwithstanding this possibility, we are to realize, however, that the harmonic development of most of us is still far behind our rhythmic and melodic development,—that, if we are to correct this, unfamiliar harmonies which come to our notice should not discourage, but should stimulate us to closer attention and study, and to the desire for harmonic mastery.

Because modern harmony affords so ready a means of reducing music to chaos, we are not to fear that it, in itself, is chaos,—that perfect order may not be brought out of it. In modern harmony, a new weapon is placed in the hands of composers, the obvious danger of which is no argument against its proper use.

As an interesting experiment to test one's own harmonic capacity, to learn where he stands in the scale of harmonic development, let any one who is interested take a number of good compositions of different epochs, from the earliest to the latest, and play them over, or get someone to do so for him, in chronological order. Nothing will show more quickly what is happening to harmony in our own day, and what we must face if we are to attack fearlessly this question of modern music. Such a consecutive arrangement of compositions would not necessarily imply a movement from less good to more good, but would show plainly the material at the command of the composer of today, and of which we must ask that he make a beautiful and logical use. Take, for example, the following works in the order given, and listen, not to the melody or to the rhythm, but to the nature of the harmony in each. Any German folksong, e. g., "Tannenbaum," song, "Who is Sylvia?" Schubert; song, "Träume," Wagner; Mignon's Song, "Kennst du das Land," Hugo Wolf; "Chanson de Bilitis," Claude Debussy. Or the same path may be followed in American musical development, within the scope of the Wa-Wan library (with the exception of the Foster song) in the following songs: "Suanee River," Stephen Foster; Zunisong, "Sunrise Call," Carlos Troyer; "Hark, Hark, the Lark," Harvey Loomis; "The Lament of Deirdré," Henry Gilbert; "Israfil," Edgar Stillman Kelley.

(To be continued.)

Springfield, Illinois, Center.

THE Springfield, Illinois, Center of the Wa-Wan Society, the eighth to form, was organized January 1908. The officers and members are as follows:

Mr. Chester Ide, President and Musical Director

Mrs. Walter Allen, Secretary

Mrs. A. Appel, Mr. John Barnaby, Miss Grace Fish,

Mrs. Chester Ide, Miss A. Louise Lawrence, Mrs. Paul Staine.

Gustave Charpentier

A NATURE rich in tenderness, in radiant human sympathy, as well as in artistic power, must be that of Gustave Charpentier, the composer of the Parisian opera "Louise," now winning great success in New York. In his desire to elevate with his art the fetes of the working people, to quicken and nourish their latent sense of poetry and of all beauty, to democratize his art in a wholly beautiful way, to dedicate it to social service, it may be that he is the precursor of a new type of artist. His work among the people of Paris is described at some length in the "Outlook" of January 11th.

This is an age of rapid social evolution. It would be in the divine order of things that new social ideals should produce artists of a new kind. Great artists of all time, towering isolated natures, have longed to realize outwardly the deep union with the mass of humanity which they have felt in their hearts. Even Dante, whom we are prone to think of as aristocratic and austere, broke the classical tradition for the popular, and gave out his great work in the form of the popular verse of the day. Beethoven carried with him an overmastering passion for humanity. Nothing could be more prophetic of the evolution of the artist soul from self to humanity, than the abandonment of purely orchestral self-expression for the *choral* hymn to joy in the ninth symphony. "Come, brothers, let us leave these tones," Beethoven found it necessary to sing where he ends the purely orchestral part of the symphony, "and unite together in singing a song of joy." Wagner's humanity drove him at last to the creation of a *festval*. Charpentier takes an already existing festival of the people, for example, *Mi-Carême*, or creates one for the purpose of crowning the Muse of Paris, and gives to it the best of his heart and brain. There is something very timely, very noble, very happy, in this. It takes art out into life, where it belongs. It warms the heart and kindles the friendliness of thousands of people. The artist, too, has not only the joy of the self-expression wherewith he shapes and beautifies the material with which he works,—he has the incomparably greater joy of immediately bestowing that beauty upon the people, of seeing the dream of his own heart reborn in the happiness of all.

It is no small courage that inspires a man to abandon the thought of a series of artistic successes equal to that of "Louise," and give himself to a humanitarian art work for which there is no credit to be gained in any of the established forms in which artistic honors are conferred, and where his course is actually deplored by brother artists of perhaps lesser human vision. But since great courage is born of great love, it speaks convincingly for Charpentier's love of the people and his joy in sharing with them the beauty with which he has been worthy to be entrusted.

Fetes, holidays, pageants, with the oftentimes beautiful legends and customs in which they originated, are a powerful force because of the hold which they have upon the hearts of the people. They may be a mighty uplift, or degenerate into disorder or dissipation. Under democracy they tend at first to the latter, and may not this circumstance be the very opportunity for which, under a democratic system, the artist has been looking? Charpentier may have found the clue to one of the most important and beautiful art movements of the epoch, an epoch of the people and of the exaltation of social service.