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POLAND IN MUSIC.

Not long ago the eyes of the whole world were turned toward Warsaw, while the fate of that ill-starred old city hung in the balance. It was not the first time in her history that she had been a coveted prize for during her stormy history she has been as a shuttle-cock banded to and fro among rival nations.

The fall of this center of art and learning had the effect of a personal calamity upon those whose interest in the little country of Poland has grown from acquaintance with the works of her great musical geniuses. In no other way could come such intimate knowledge of her deep-rooted national spirit, and the full realization of her woes throughout the centuries.

Being a Slavic people like the Russians, by whom they have been governed for a hundred years, the Poles have still retained the national characteristics in their music, which differs widely from that of Russia, the Poles being more excitable and romantic than their neighbors.

Many of their popular melodies have their origin in a remote past, the ever present melancholy even in lively tunes making it probable that they were produced in times of great national suffering, as in the wars with Turks and Tartars. Many have a decidedly Oriental quality. The Polish National dances are the Mazurka and the Polonaise. The former is in three-part rhythm, often with a strong accent on the second beat. The Polonaise is a stately dance about whose origin historians disagree. Some say it is derived from ancient Christmas carols. Others that it was first used in pompous court ceremonies. The latter view is most generally accepted.

Chopin (1809-1849) the most brilliant of all the musical sons of Poland, idealized these dance forms, and while retaining their national flavor, breathed into them the beauty of his own poetic nature. As a composer of piano music he has no equal, and as his numerous works become better known they are more and more admired. He obtained effects from the piano hitherto unknown, and the rich legacy of his music is as unique as it is beautiful. His well-known Military Polonaise is a complete expression of the martial spirit of his country. Although in Chopin's time it was never heard except on the piano, it is now often heard played by a brass band of a hundred instruments. The description of Lizst applies well to this particular one. He says: "While listening to some of the Polonaises of Chopin, one can almost catch the firm, nay, the more than firm, the hard, the resolute tread of men bravely fac-

ing all the bitter injustice which the most cruel and relentless destiny can offer, with the manly pride of unflinching courage."

It is remarkable that the land which gave to the world this greatest of composers for the piano, should also have been the birthplace of the greatest teacher of that instrument. Theodor Leschetizky was born in Poland in 1830. At an early age he began his work as a teacher. Combining great intelligence with musical ability, his pupils have been taught with reference to their special needs. By improving on the old methods, he has greatly reduced the labor and nervous strain of piano study. He numbers among his pupils most of the pianists of the first rank.

The most notable of these is Paderewski, himself a Pole, and a loyal patriot. In America he has been received with enthusiasm bordering on idolatry. His immense popularity is due to the fact that his playing holds the attention of both the musically learned and unlearned. His powers of interpretation are marvelous, being emotional and poetic as well as intellectual. In 1908 he became director of the Warsaw Conservatory. His concert tours have been less frequent of late, but returning to this country in the interests of his stricken countrymen, he will appear in public during the coming winter.

WEBSTERIAN NOTES.

At the regular meeting of the Websterian Literary Society last Friday night, the following question was thoroughly discussed, "Should all candidates for elective offices in North Carolina be nominated by the direct primary?" R. Yow, J. G. Reddick and S. Smith upheld the affirmative, while C. R. Hinshaw, R. Tremain and G. Royal spoke for the negative. The judges, Messrs. Whitehead, Townsend and Burgess decided in favor of the affirmative.

Next W. R. Futrell gave one of his splendid humorous selections, which was enjoyed by all.

Several visitors being present, some good, encouraging speeches were made by them. The Society gladly welcomed the following into membership: Hobert Patterson, Robt. Carroll, Hocutt Way, Troy L. Burgess, Frances M. Semans, Dewey Whitehead, George Sumner, Clarence Macon and Wilbur Stamey.

Mr. McCal, as critic, gave a report, which proved helpful to all. The Society then adjourned.

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