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THREE GREAT COMPOSERS

Schumann, Mendelssohn and Brahms
are Considered at Causerie.

Mrs. Alice Clement Truitt Assists and
Several Hundred Villagers

Attend.



HE second of the Musical Causeries attracted an interested and appreciative audience numbering several hundred people, to The Carolina parlors, Wednesday morning. Schumann, Mendelssohn and Brahms were the composers considered, the orchestra assisted by Mrs. Alice Clement Truitt of Cambridge, soprano, with the usual explanatory talk by Mr. Kelsey.

Quartet—For Piano, Violin, Viola and 'Cello
Schumann (1810-1856)

a. Allegro ma non troppo b. Andante Cantabile
Messrs. Adams, Munroe, Voight and Kelsey
"Trauemerel" For string quartet Schumann
Songs Schumann

a. "Widmung" ("Devotion")
b. "Highland Cradle Song"
c. "He Whom My Heart Adores"

Mrs. Alice Clement Truitt
"The Two Grenadiers" Schumann
Mr. F. G. Rawson

Trio in D minor Mendelssohn (1809-1847)
Molto Allegro Agitato
Messrs. Adams, Monroe and Kelsey

a. "I Would That My Love" }
b. "Spring Song" } Mendelssohn
Mr. Rawson

"Nocturne" from "A Midsummer Night's Dream"
Mendelssohn
Songs Brahms (1833-1897)

a. "My Mother Loves Me Not" (1854)
b. "Mainacht" ("That Night in May") (1868)
c. "Minnelied" ("Love Song") (1877)
d. "Sapphic Ode" (1884)
e. "The Nightingale" (1886)

Mrs. Truitt
a. "Lullaby" (1868) }
b. "Two Hungarian Dances" } Brahms

MR. KELSEY'S TALK.

The three men whom we are to consider this morning, said Mr. Kelsey, represent, aside from Wagner, the best in German music since the age of Beethoven—that is, the best of the product of the last two thirds of the 19th century. Schumann and Mendelssohn did their work in the twenty-five years between 1825 and 1850; Brahms commenced his work as the others were finishing theirs and carried it on throughout a long lifetime of sixty-four years till his death in 1897. Of the three Schumann is primarily the representative of the romantic spirit in music, that splendid burst of individualism which made itself felt in the literatures of many European countries in the early decades of the 19th century. Mendelssohn stands for the more conservative interests; his work was largely in direct continuance of the traditions of classical writers such as Hayden and Mozart with their greater emphasis upon style and their passionate spirit.

The son of a literary man Schumann found his first expression through his considerable talent as a thinker and a writer. Living in Leipzig, that great university centre of Germany, he was in touch with all the intellectual movements of his age; his mind was broadly educated, and his outlook wider than that of the mere virtuoso or indeed of most composers. In his music, Schumann stood for that fiery outburst of individual spirit which found vent in Germany through a great mass of lyric poetry and in France through the writings of such men as Alfred De Musset and Victor Hugo. Mendelssohn's musical impulse was different; he was poetic and romantic to a degree, but his mind was more objective, more concerned with mere things—with beautiful things—and not so much with the expression of an extinguishable fire within him. Mendelssohn

was too well poised for any strange intensities of feeling. He possessed an exquisite sense of form and balance, like Mozart (whom he resembles also in other ways; they were both child wonders). Hence he was more inclined to cling to his established patterns of style, and to voice the comparatively impassionate classical spirit; his emphasis was upon finish and grace. He avoided the expression of the sorrowful moods; his nature was buoyant and strongly religious. Schumann had the fine reticent nature of the scholar and poet; Mendelssohn had more the spirit of the painter man, the writer of polished verses, the painter of pretty landscapes. In his religious music he got down deeper, but his nature was still one of placid faith and trust; he had no iron in his spirit. Schumann on the other hand possessed the boundless fire and vigor which are characteristic of the modern man, the will to know all and to taste all while treasuring still whatever is beautiful in the old.

Through the musical journal in which he founded Schumann exercised a powerful influence in the spreading of new ideas with relation to musical art. Mendelssohn's influence through his enormous circle of friends and through the many organizations of which he was the head (notably the Leipzig Conservatory, which he founded) possessed an influence equally great but more conservative in nature. His compositions serve to establish a standard of finish and perfection of detail which served as a check upon the extremes of the more radical composers, while the uncommon magnetism of his personality, his punctilious fulfillment of social responsibilities joined with the breadth and intensity of his general interests, served to raise the standard of the musicians calling. The musician of thorough training was henceforth to be something more than a mere virtuoso, the successor of the strolling mountebank of the middle ages, and was to receive recognition as a permanent and efficient force in all thoroughly civilized communities. Mendelssohn's influence thus, like that of Samuel Johnson in English letters, rests less upon his own works than upon his general contribution to musical progress.

Of Brahms it may be truly said as so frequently in history, "Happy is the people (or the individual) whose annals need not be written." Brahms was born in Hamburg, a North German seaport; at the age of twenty-nine he went to Vienna, that south German city of dance and song; his life was spent chiefly in these two cities, and throughout a period of more than forty years from the time of his first composition at the age of twenty to the time of his death at the age of sixty-four, his life is the simple story of constant devotion to musical composition. He was thus able to produce a mass of work unrivalled by any composer, unless Wagner, since the days of Beethoven and of Bach. He was born, as we have seen at a Northern seaport; his father was a player upon the contra-bass; and as someone has facetiously remarked with reference to the expansiveness and solidity of his style, "sea air and basses are the ground elements of his music". Brahms had not the fervid warmth of the mere painter in tones, but his utterance is always noble and frequently sublime. He showed throughout his life an unswerving fidelity to the highest ideals in music, a marvelous spiritual obstinacy. His topmost peaks are tremendously remote, and glitter in a rarefied atmosphere, yet his songs are most intimate and full of tenderness.

NEXT WEEK'S CAUSERIE.

The third of the series of causeries will be held on Wednesday next at 10.30; the program devoted to the work of Richard Wagner.

Mr. Travis in Fast Form.

Walter J. Travis is playing very fast golf, the special feature of the week a thirty-six hole card of one hundred and fifty-five made in the best ball match with J. F. Shanley, I. T. Burden and L. E. Beall, which he won, four up and three to play; the morning round played on the old course and the afternoon round on the new. The cards:

MR. TRAVIS.

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In—5 5 4 4 4 2 4 4 5—37—75
Out—4 5 5 5 6 4 6 4 3—42
In—4 5 4 4 5 3 5 3 5—38—80

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