

MUSIC AS A HELP TO THOUGHT.

There can be no doubt that soft, low music is a great encourager of ideas, especially if the player happens to strike upon some melody that is dear to the listener and thinker. The explanation of the phenomenon, says the *American Art Journal*, is very simple. Thought is the rhythmic action of the brain. This is proven by the fact that one thought has the power to awaken a whole series of ideas in a line of relationship or similarity, just as any one note sounded on one musical instrument sets the corresponding string of another in vibration. It is very easy for the mind to get "out of tune," and then, as all thinkers know, thoughts won't come. The pen hangs poised over the paper, the right word pulls back like a stubborn child, the wrong simile presents itself, the verbs and the nouns won't agree, and prepositions and conjunctions play at hide and seek, until finally the writer throws down his pen in utter despair, and snatching up his hat goes out for an airing, which, of course, sets all things in the right order, for the simple reason that walking is rhythmic action—in fact, a sort of slow dancing. Some one may say: "Well, why not stay at home and dance around the room?" The answer is that it would be all very well, but going out for an airing also gives the eye the charm of visible rhythm in the waving of trees, the flight of birds, and in the "frozen music" of thatched cottage and village church. The fact that music is a thought-producer explains why great writers and thinkers have always been so fond of simple music in which the "time" is strongly marked. As is well known, Tolstoi sees no beauty in the Wagnerian school of music, while very few of our popular novel writers can tell a scherzo from a largo, or explain what a fugue is to save their necks from a hempen cord. Carlyle had a very good ear for music, but cared very little for grand opera. His musical taste was simple, and, above all, did his wife's piano playing afford him the keenest enjoyment. There is no doubt of it that she often "played" his brain into working order. He may have thought that he was listening to the old Scotch melodies, but he was not. He was "thinking out" things, as he lay there upon the sofa. In his "unpublished letters," he tells us how he used to enjoy her playing. "In old years," said he, "I used to lie that way, and she would play the piano to me: a long series of Scotch tunes which set my mind finely wandering through the realms of memory and romance, and effectually prevented sleep. One evening I had lain but a few minutes, when she turned round to her piano, got out the Thompson-Burns book, and, to my surprise and joy, broke out again into her bright little stream of harmony and poesy, silent for at least ten years before, and gave me, in soft, tinkling beauty, pathos and melody, all my old favorites: 'Banks and Braes,' 'Flowers of the Forest,' 'Gilderoy,' not forgetting 'Duncan Gray,' 'Cauld Kail,' 'Irish Coleen,' or any of my favorites, tragic or comic. . . . That piano has never again sounded, nor in any time will or shall. In late months, it has grown clearer to me than ever that she had said to herself that night, 'I will play his tunes all yet once,' and had thought it would be but once. . . . This is now a thing infinitely touching to me. So like her; so like her! Alas, alas! I was very blind, and might have known better how near its setting my bright sun was."

Dr. Dvorak perhaps now that Brahms is dead, the most famous of the great serious composers of Austro-Hungary, has just received from the Emperor, on the occasion of the royal jubilee, the decoration, "For Arts and Sciences." This order, says *Musical Trade Review*, is very rarely bestowed, the last musician who received it being Brahms himself.

Writing of Dvorak brings to my mind the fact that he quite recently issued cards announcing his silver wedding. The circumstances of his marriage were rather romantic. He was thirty-one, and was miserably poor, receiving, indeed, only a pittance as a member of the Bohemian Opera House, Prague. He had been for a long time engaged to a girl, and it was agreed that they should marry directly he could afford to keep a wife. Dvorak was composing symphonies and chamber works and operas, but they brought him neither fame nor money. In 1873, however, Dvorak was appointed organist at St. Adalbert's church, Prague, at a salary of \$150 a year, and the income, eked out by a little teaching, justified him, as he imagined, not only in giving up the orchestra, but also in marrying. Two years later the Austrian Emperor granted him a pension of \$250 a year, and Dvorak considered himself a man of opulence.

A French scientist claims that the pitch of the human voice is falling. Our forefathers were tenors; to-day the average male voice is baritone. Our descendants will sing operas in which basses will be the leading male characters. He assigns no reason for the change.

CHARLES GALLOWAY.

Charles Galloway, the talented young organist, in whom St. Louisans are specially interested, and whose picture adorns this page, has returned to his native city, after an absence of nearly four years spent in Paris under the celebrated master, Alexander Guilmant.

Mr. Galloway's pursuit of his favorite studies—organ and theory—have borne excellent fruit and won him not only the high encomium of his worthy teacher, Guilmant, but also the warm commendation of the musical world of Paris. Shortly after his advent there, Mr. Galloway appeared in duo work with Mr. Guilmant at a concert given at Mendon, Bellevue, which proved eminently successful. Later on, by special invitation, Mr. Galloway appeared in solo work at the Trocadero, where Guilmant has given concerts for the past twenty years. Mr. Galloway is the only American organist to whom this honor has been accorded. He selected as his number "Theme with Variations," by L. Thiele, and confirmed the current reports of his artistic work.

From the six leading French papers, we quote as follows:

Le Progres Artistique, 29 Avril, 1897. "Un beau theme avec variations pour orgue, de L. Thiele, un musicien mort en 1848, a 32 ans execute avec une rare perfection et entente des effets par M. Charles Galloway, eleve de Guilmant."

Le Figaro, 24 Avril, 1897. "Notons le tres grand succes de M. Ch. Galloway organiste, eleve de M. Alexandre Guilmant, qui a joue avec une rare surete les variations de L. Thiele piece tellement difficile que tres peu osent l'aborder."



Le Menestrel, 9 Mai, 1897. "M. Charles Galloway, organiste Americain, eleve de M. Guilmant, a debute devant le public parisien au Palais du Trocadero. Ce jeune artiste a joue d'une facon tres artistique. En somme, tres heureux debut et succes tres merite."

Le Peuple Francais, 28 Avril, 1897. "M. Galloway, eleve de M. Guilmant, digne disciple d'un tel maitre a fait preuve de beaucoup de talent dans Theme avec variations de Thiele, morceau herisse de difficultes, destine a mettre en relief la virtuosite, M. Galloway s'en est tire a merveille et a recueilli de chauds applaudissements."

Le Monde Musical, 30 Avril, 1897. "Il ne me reste que bien peu de place pour parler de la premiere partie du programme, particulierement interessant ce jour la. Un jeune eleve de M. Guilmant, M. Ch. Galloway, fit honneur a son professeur en se faisant applaudir dans le Theme avec variations, de L. Thiele, sa belle technique a ete tres remarquee."

L'Europe Artiste, 25 Avril, 1897. "Dans le Theme avec variation en si bemol de Thiele (1816-1848) l'executant, M. Charles Galloway, eleve de l'eminent organiste, M. Guilmant, est un grand jeune homme sympathique a qui son professeur tient a manifester, publiquement son contentement dans un vigoureux shake hand a son troisieme rappel: la libre Amerique peut etre satisfaite de son enfant. Tres difficile, le morceau comporte, apres le theme, des variations faiblement accusees qui se developpent chaudes, vivantes et valent a juste titre, une triple ovation a M. Galloway, un artiste de talent et d'un bel avenir."

At a special concert for the benefit of the Missionary Trappists of Palestine, given at the Troc-

adero, Oct. 15, Mr. Galloway, on the recommendation of Mr. Guilmant, assisted in the programme and achieved a signal success. His numbers were "Melody in D," by Guilmant, and "Finale in B flat," by Cesar Frank.

Among the souvenirs of his sojourn in Paris, Mr. Galloway prizes a "Fugue in D," presented to him by Guilmant and bearing the inscription—"A mon excellent eleve Mr. Charles Galloway, affectionneux temoignage de satisfaction et de sincere amitie: Paris, 5 Janvier, 1897."

And several photographs, with the words: "A mon excellent eleve Mr. Ch. Galloway affectionneux souvenir, Juin, 1898."

Two of Guilmant's organ compositions have been dedicated to him.

To Mr. Galloway's credit, it is to be noted that while in Paris, he was organist of the American Church of the Holy Trinity, winning the position over three competitors. His recitals, given after the regular service, were thoroughly enjoyed and appreciated and were looked forward to as events of special importance by the fashionable congregation.

Before leaving Paris, Mr. Galloway played for Saint-Saens the latter's 6 "Preludes and Fugues" and "Fantasie in D flat," delighting him so greatly that he was obliged to yield to Saint-Saens' request to play them on another occasion.

The wide popularity which Mr. Galloway gained in Paris could not, however, dissipate the charms of his native beach, and so he turned his face homeward, reaching St. Louis on the 28th of December, 1898.

Immediately upon his return, Mr. Galloway was tendered a position, and is now organist and director of music at St. Peter's Episcopal Church, Lindell and Spring Aves. While abroad, Mr. Galloway had several excellent offers made him. His present position is a splendid one, from every point of view, and a better organ has been promised him in the near future. A chorus choir of 18 picked voices will assist Mr. Galloway in rendering works that will prove a valuable adjunct to church work. He will also introduce musical selections after the conclusion of the regular church services.

Mr. Galloway has held responsible organ positions since his ninth year, developing extraordinary talent and love for his work. He has enormous hands that can easily make a stretch of twelve notes. His repertory is almost endless, although he confines himself to strictly organ music, being strongly opposed to orchestral arrangements of organ music.

Mr. Galloway now stands in the front rank of American organists. He takes special pride in his work of teaching, and will no doubt be widely sought by pupils. As modest as he is talented, Mr. Galloway justly merits the high esteem in which he is held by the profession at large and the general public.

HUGO SOHMER ON THE DEPARTMENT STORE.

The subject of pianos in department stores is evidently stirring the trade deeply, says the *Review*. Hugo Sohmer, of Sohmer & Co., declares emphatically that manufacturers of high-grade pianos should not place their products with department stores as any terms.

"Three times we have had direct propositions put to us—propositions, on their face, of the most favorable kind—but they have been promptly declined," said Mr. Sohmer. "In one instance, a very wealthy firm of high repute offered to guarantee the purchase of an enormous number of instruments per annum, paying cash down for every shipment received.

"This offer was of the most tempting kind, including the throwing open of a whole floor for the exhibit and sale of our products exclusively. Yet we stood firm, and, so far as we can see now, I mean so long as we hold to our present views, and we are not given to changing our mind, when once it is made up—our attitude will remain as it is today. There are many reasons why we should stand fast, and not one plausible excuse for yielding.

"Would it be just to ourselves, after exerting whatever we may possess of talent and energy for the best part of a life-time in order to reach a perfect artistic standard? In the case of the dealers, they would, naturally, lose all ambition to maintain the artistic standard, and, instead, would be led to look upon our products as purely commercial.

"A good piano is a work of art. The idea of having it made the central attraction at some particular Friday sale, is entirely repulsive to us. And, say what you will, a successful department store is successful only just so long as it is able to compete favorably with other department stores in matters of price."

That Tchaikowsky's popularity is still on the increase, it is never possible to doubt. His B minor piano concerto was played by Mme. Carreno and by Herr Slioti at the Philharmonic and the Gewandhaus concerts at Leipzig on two succeeding days.