

**EIGHTH NOTES: VOICES
AND FIGURES OF
MUSIC AND THE DANCE**

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Eighth notes: voices and figures of music and the dance by H. T. Parker

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H. T. PARKER

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MUSIC AND THE DANCE

BY

H. T. PARKER



NEW YORK
DODD, MEAD AND COMPANY,

1922

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MUSIC
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To
G. S. M.
WHO GAVE ME OPPORTUNITY
AND FREEDOM

Old History

351545

EXPLANATION AND ACKNOWLEDGMENT

THIS book is of purpose fragmentary. It does not contain comprehensive and searching "critical studies," but the impressions received and recorded by a reviewer for a newspaper in the daily round of concert-hall, opera house and "copy." At the passing hour in which they were written, at the passing moment in which they may engage the reader, enough if they capture a sensation, decant a mood, reflect a trait, recall achievement, isolate an individualizing quality, hazard an opinion or, best of all, from the tinder of words rekindle the sparks of pleasure remembered. For to give pleasure in kind and degree is essential obligation upon those who are voice to music or body to the dance; while it is incumbent duty upon the reviewer to discern and define (so far as he may) that pleasure.

Outside occasional pages, too few to need specification, these memoranda of the moment were originally strewn through the columns of the *Boston Evening Transcript*. From it, with the per-

mission of the proprietors, they have been astutely assembled and ingeniously coördinated by my friend, Neil Martin. Without his insistence, this book would never have been undertaken; without his persistence, it would never have been accomplished. For such offices of friendship a prefatory note is polite, prescribed and petty return.

H. T. P.

RANDOLPH,
New Hampshire,
June, 1922.

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I
CONDUCTORS

EIGHTH NOTES

I. TOSCANINI'S FIRES

TEUTONIC tradition has died hard in music in America. Once it was preponderant, and it was a primary article of tonal faith that the best music was made only in German-speaking lands and that the best interpreters of it came also from them. The Russians smote the tradition with the hard blows of their symphonies; the new Frenchmen pricked it with the sharp thrusts of their impressions and images; the Italians seared it with the hot fires of their newer work. And every year and almost every week the hearers of music in America, whatever its "school," were becoming a more cosmopolitan public. The tradition that music is a German art—or manufacture—is dead. It is dead, too, with singers and virtuosi of the piano and violin. They come to America and usually receive their deserts, whether Germany happened or not to nurture them