

THE NEW BOOKS:

and their Publishers



"The Appreciation of Music," by Thomas Whitney Surrette and Daniel Gregory Mason.—In a preface note the authors explain the purpose of the book, saying: "This book has been prepared in order to provide readers who wish to listen to music intelligently, yet without going into technicalities, with a simple and practical guide to musical appreciation written from the listener's rather than from the professional musician's standpoint."

The authors believe that there is at the present moment a genuine need for such a book. Teachers in schools, colleges and universities, educators in all parts of the country, and the music-loving public generally are every day realizing more vividly the importance of applying to music the same study which has long been fruitfully pursued in the other arts; and with the adoption, in 1906, by the college entrance examination board, of musical application as a subject which may be offered for entrance to colleges, this mode of study in our educational system. Yet its progress is still hampered by the lack of suitable text books. The existing books are for the most part either too technical to be easily followed by the general reader, or so rhapsodical and impressionistic as to be of no use to him.

In the following pages an effort has been made, first, to present to the reader in clear and untechnical language an account of the evolution of musical art from the primitive folk song up to the symphony of Beethoven; second, to illustrate all the steps of this evolution by carefully chosen musical examples, in the form of short quoted and transcribed and complete pieces printed in a supplement; third, to facilitate the study of these examples by means of detailed analysis, measure by measure, in many cases put into the shape of tabular views; and fourth, to suggest collateral reading.

By this it will be seen what the scope and intent of the book is. A careful perusal of the text will convince the musician or reader that the authors have attained the object for which they were striving, and have given a more simple and yet more complete text book for the study and proper appreciation of music than has yet been offered to students.

In concluding the preface the authors say: "Too much stress cannot be laid on the fact that the music itself is the central point of the scheme of study, to which the reader must return over and over again.

In view of the fact that one of the chief difficulties in the study of musical appreciation is the unfamiliarity of classical music to the ordinary student to the use of an instrument under the hand of a teacher, we should form an important part of the work in places where this book is used as a text book, reading done outside the class under the direction of the teacher, and tested by written papers on assigned topics. The course of study outlined here will be found well suited to the needs of schools and colleges as well as of general readers.

The text is copiously illustrated with bars of music, exemplifying the subjects under treatment. The arrangement of material is methodical and leads from the simpler forms of music, such as folk songs to Bach, Beethoven and other masters, ending with a short general summary of the whole.

This is the fifth volume in the popular "Appreciation Series," which includes pictures and the drama which follows. The Baker-Taylor Co. Price \$1.50.

acquaintance, for there is a powerful vitality in sequences, and while she talked in the passion for her, she did not forget the relation when she again met him in New York, she a member of the demi-monde living in luxurious misery, and he a millionaire broker. When she finds him no longer in her net she turns the vials of her wrath upon him and gives the whole essence of the story in these few words: "You know very well, John Kildare, that you doubted money just exactly as much as I did. You determined to have it. Brains and hard work! In time, everything you liked could be got by these means. You were there was 10 ways open. To me—as eager as you, and with even less money—how was wealth coming to me? By marriage, of course—and to a millionaire—? Then I broke up. Now-day millionaires don't marry boarding-house girls. They buy 'em—if they are good looking enough. That's our modern, northern slave system. It is the slavery to the lust of unlimited gold; whether she cares or knows how, to spend it or not. And you just as well as I, wear the yoke of desire, John Kildare."

The working of this desire upon Kildare is a fine psychological study as he passes, more in spirit than in body, from the farmer lad to the successful New York broker.

The work is so closely knit that one cannot afford to miss a line of it, for they would not wish to, for it is interesting from start to finish and undoubtedly deals with one of the greatest problems of American life. Harper & Brothers. Price, \$1.50.

"Three Centuries of Southern Poetry," by Carl Holliday.—Mr. Holliday has erected a monument to southern literature which shall stand. The three centuries from 1607 to 1907 he divides into five periods: The beginnings, the revolutionary period, the period of expansion, the civil war period and the new south.

Specimens representing these periods are given, with a short biography of each author who deserves a place in this volume.

From the quaint rhymes of colonial days to the literary productions of the present time, it is a brief but comprehensive and thoughtful survey of what has been done in the literary enrichment of the world of letters. It will prove essentially valuable to lovers of literature and history. Smith & Lamar, Nashville. Price \$1.

"The House in the Water," by Charles G. D. Roberts.—This is a book of 10 of Mr. Roberts' inimitable animal stories. It takes its title from the first. Mr. Roberts is not a so-called "nature faker," but writes the most entertaining stories of animals, giving them human attributes, but bringing out all the animal intelligence that is in them.

He not only tells a good story but he has the faculty of lending to it the mysterious atmosphere of the woods, until one can almost hear the sighing of the wind or the crackle of the boughs as the stealthy tenant of the forest creeps through it in search of its prey. This is the characteristic of Mr. Roberts' work and is one of the causes for the popularity of his stories among grown people, for while his tales are appreciated and intended for children they are equally enjoyed by men and women.

It would be hard, in his collection, to pick out one from the other and give it a special place of merit, for they are all so good, and each is so individual to the taste to say which is best. Perhaps a child would enjoy those of "Boy and Jack" and the beavers which are always interesting little animals, and it would be a queer boy who would fail to catch the fascination of these industries, little water inhabitants. Another boy, who enjoys himself according to the number of shivers per minute up his spine, would enjoy best "Sonny and the Kid," whom Mr. Roberts has made life-like that an imaginative boy would surely hear the growl of the bear.

"Quiviera" was the wonderland to which the Spanish knight was led ever and ever on till—

"Quiviera brighter than the fairest dream
Born of the fancy of Spain's cavaliers,
But found it not o'er waste or peak or plain,
But through the shadow of the martyr tomb."

Most of the poems that follow are dedicated to scenes, people, or conditions of the southwest. Several very sweet songs to the Hopi tribe are given with peculiar pathos and some of the descriptive poems are living, quivering pictures of that part of the country. One of the rarest poems in the collection is the following sonnet,—the author's tribute to Audubon:

"I hear not ever a bird in melody,
Four forth its little song upon the air;
I see not ever a drowning insect bear
Its wings in dubious course, nor carry
me
Through field or forest, where God's
ministrals
In bounteous joy drows every voice
of care;
I smell not ever a blossom's perfumes
rate,
But comes a thought immortal bard of
these:
These were his poets and his books; and
each
Taught him its secrets that he us might
teach,
And that his labors were not spent in
vain,
Attest ye winds that through the fore-
cast fly,
Attest ye children of the clear, blue sky,
Singing his praise in God's most beau-
tiful fame."

The book is handsomely bound with some excellent original drawings by C. C. Svendsen and W. E. Rollins. Richard G. Badger company. Price, \$1.50.

"Through Ramona's Country," by George Wharton James. This book has been particularly a labor of love with the author, who has run to earth all the stories and legends which have grown up about the various characters and incidents in that famous tale, and has drawn a sharp line between the absolute facts in the book and the novelists' adaptation. Mr. James' work also contains a wealth of historic and descriptive matter of strong appeal to all lovers of the beautiful country which Mrs. Jackson used as a setting for the book, and to all readers of "Ramona."

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"Mid Pleasures and Palaces" in Barcelona will be the leading sketch in the October Century, a racy account by Ellen Maury Shelden of an American couple's experiences during several weeks' stay in a Spanish home.

"No custom of the house," she says, "was so unaccountable as that of having people come to see you eat. Enjoying a square meal while our guests inhaled cigarette smoke seemed so inhospitable that I sometimes playfully insisted upon their having something with us. It was always laughingly declined, except once when my husband and I and youth took a piece of ham and ate it with all sorts of self-conscious little antics, as if he were acting a pantomime. It was amusing to know when they took their own meals."

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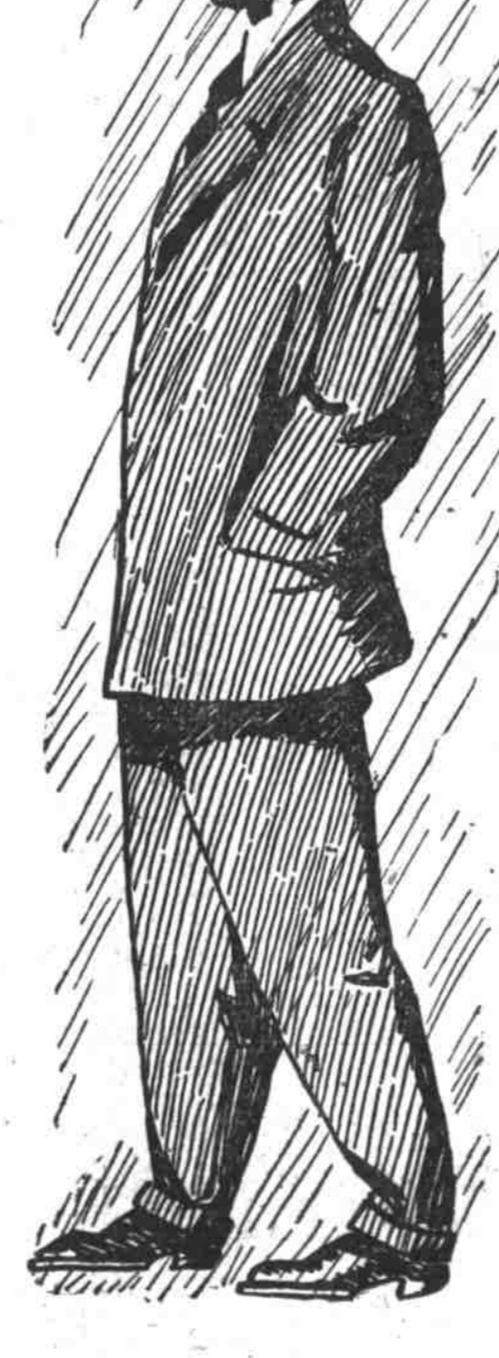
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