RADITION very frequently be-comes synonymous with stag-nation of effort." That would make a good text for a ser-mon on music. I came across at sentence in an account of Bach' on Music given in Berlin on Goo Friday, and it brought to mind some of the performances we have heard of Handel's "Messiah." which, too, has be-ome traditional and oftentimes incurs above mentioned result. It is a pity at familiarity breeds contempt even music. There has always been some pecial virtue originally to bring it into miliarity, and it is regrettable that the very repetition which comes from the merits should be responsible for the deveniness of presentation that com-nonises and vulgarises a thing. In Berlin as in some other cities, but

ore often in Europe than in America, a noble Passion Music of Bach has institution on annual ever since Fellx Mendelssohn then only 19 years old. ected that forgotten score almost entury ago. Consequently it follows nimost everyone who has ever done choir work is familiar with the The more the ordinary run of such as fin ap the choral unks of choirs, for instance-sing any og the less attentive are they to the The music is so familiar that ect is often lost.

"This year The Berlin critic says: re was a roughness and inadequacy out many parts of the work, which uld only be eliminated by a careful orking over of the entire score. This is noticeable in both the choral and estral work, which lacked precision attack, crispness of delivery and gen of execution. It is a very eautiful and touching sight to see ore or so of dear, gentle old 'mothers Israel' returning to their former ce in the chorus for this one permance, and the director would natur lly hesitate about robbing them of the eat pleasure of this annual participa-But if the requirements of this mental work be adequately met, must be a compact chorus of there must be a compact chorus of fresh, vigorous voices, and the orchestra ust not be allowed to fall into any

There are a good many classics that

e "Messiah," which marks every pristmastide an oratorio written with the reverence in the world, chorus to sound like a football
Then there is the resurrection My Dear Mr. Charter in the resurrection of the football writes: made to sound like an A-B-C singg school, and sometimes in the halle for Easter, and more especially you ever learned a poem and recited it over and over and over, till you can be thinking of something else intirely different and still recite withsinging of them becomes purely mehanical. It is hard to arouse again spontaneously the feeling that the song the poem awakened in you when you first heard it. So likely are you to forget the feeling in mouthing the words or emitting the tones. Or just as likely are you to let the words and tones slip out any way while you are thinking of songs must often have difficulty routine in manner of singing must be carefully guarded against.

DUPIL RECITAL WILL Introduce New Composer.

A recital of unusual interest will be A recital of unusual interest will be given at Ellers hall next. Thursday evening, when Miss Mary McAfee Young piano pupil of W. Gifford Nash, will be presented in recital. Miss Young does excellent work and her program includes an interesting collection. She will be resisted by Raymond Graham. will be assisted by Raymond Graham, harlione, pupil of Mrs. Rose Coursen Reed. Of particular interest will be the group of songs by Earl Cranstone Sharp, a local musician whose talent have a friend in New York, a singer and for composition Mr. Nani has recently dramatic reader and reciter, for whom I "discovered." Mr. Sharp will accom- wrote a melodrama to Rossetti's "White discovered." Mr. Sharp will accom-pany Mr. Graham in these sengs. In Ship," now being published by Schirmer language theoretically. He had trans-spector of the writings. The ship of the writings of the writings. musician of Baltimore, Nash is out of town, but as the ar- south. I was so pleased and impressed rangements had all been completed for with your Japanese song that I showed had an opportunity of hearing it spoken this recital it will be given as original- it to him, and he at once became very and he knew his diction was not good.

Mr. Graham. Water Lily ... Witches Dance Bix Preludes, Nos. 8, 10, 1, 3, 15, 16.

Miss Young.

Three Songs from the Rubaiyat,
"O Love, Could You and I Conspire".

Earl Cranstone Sharp
"But Ah, That Spring Should Vanish"

Earl Cranstone Sharp
"Come, Fill the Cup".

Earl Cranstone Sharp
"Come, Fill the Cup".

Accompanied by the composer.

Soire de Vienne.

Schubert-Lisst
Arabesque.

Debussy

ristan and Wagner-Lisz Isoldes' Love Death (Tristan Inolde) Miss Young.

TOUNG COMPOSER'S A Rosy Outlook in Music.

Some time ago Mr. Sharp, who has hardly passed out of the boy class yet, was mentioned herein as a musician of extraordinary promise, a composer merit, and a critic of discrimination. Truth to tell, it is to W. Gifford Nash that these columns owed their recognition of this, for Mr. Nash "discovered" Earl Cranstone Sharp, whose talents are so marked and so original that he has attracted the attention of the discriminating musicians of the city, and they are unanimous in thinking a brilliant future lies before him.

Mr. Sharp is employed by a music concern here, and between whiles he enmasterpieces and in writing some of his own. A group of his songs from the Rubalyat will be sung Thursday at a pupil's recital of Mr. Nash, and much interest is centered in this opportunity to hear his work. The following-letter from Mr. Owst, musical critic of the Baltimore Sun, and a well known teacher and authority throughout the east, is published entire, because a note of sincerity and keen judgment rings in its words of extreme praise mingled with suggestions for this youthful composer fall into this same category of music Even in its adverse criticisms Mr. Owst sung often but not too wisely. Chief shows his deep interest. People do not among them, as has been said before, is take the trouble to criticise in detail unthe "Messiah," which marks every less the result is going to be worth

while. Portland may some day be proud to say that it was once the home of this

more particularly your compositions, not be lack of earnestness that will bring me back, but probably the consul. Now there you have a humorous vein, which shows itself in your "Barbaric

agree with you in thinking "If I Knew a message that all young American comnuch value to the world.

entirely different kind. may not have seen Puccini's "Madame that certain letters have certain sounds. something entirely foreign. In fact as Butterfly" and been impressed with it. Butterfly" and been impressed with it. who plays the same part in a cellent results, and if, not, the idea is musical play or opera night after night excellent all the same. In fact, take it and still bests her words with feeling which way you will, you have succeeded and her notes with careful technique. A in saying something of import to the oncert singer giving over and over the world, and saying it very cleverly. It is a conception in every way beautiful, in fitting his mood to the song that his striking and intensely dramatic. This is Interpretation may seem always sincere another point in your favor, and indi-and spontaneous. This falling into a cates versatility. Believe me, you have something to say to the world, and time and experience will teach you how to tell it. Keep on working, and if dis-couragement or want of recognition tell it. cross your path, remember Kenyon Cox's

Work thou for pleasure; paint or sing The thing thou lovest, though the body Who works for glary, misses oft the goal:
But he who works for money coins his very soul.
Work for the work's sake, then, and it may be
That these things shall be added unto thee."

And now, before I leave the Japanese song, I want to say a few words, I harp has received from a worthy crit- was here this morning on the commence-Mr. ment of a concert tour through the

Sharp will send me a copy I will study it and use it all around the country in my recitals. If you should decide to do so, send it to Edward Brigham, 422 North Genesee street, Waukegan, Ill. If you do so, may I make a suggestion that you dedicate it to him. (I am sure he will accept the dedication) and add: Dedicated to and sung by

Edward Brigham. It will help you in publishing it.

I have taken the liberty of making a uggestion or two in light pencil marks, but do not take them unless you fully approve of them. The "March Wind" is not a bad son

at all, but is not nearly so impressive of effective as the Japanese.

The orchestral number is good, and it you can hear it some time you will notice two or three places where it can be more effective. It however shows good ideas. Where the violins run in oc taves, mark them "divisi." Under the circumstances, I believe

Berlin would be a aplendid place for you, and I think I can obtain a letter of introduction for you to Hugo Kaun, I am sorry you have wasted your time by studying Richter—the most superfibook in creation. If you will allow me to advise you, get Goetschlus' Harmony. Read it carefully, then get his Homophonic Forms, and then his Counterpoint. They are large books, but do not be slarmed at them. They go more deeply into the subject than any books I know. They are published, I think, by Schirmer of New York. Your work has so pleased me that I

upon you as one of America's musical lights. Now if there is anything more

which I can help you, let me know and I will do my best. Very sincerely yours. W. G. OWST. (Signed)

MORE,"HOT MUSH"_ How Italy Treats It.

It is always satisfactory to know hat your little impressions have awakthat your little ened a sympathetic chord in another and started a train of thought. The following letter from a prominent vocal teacher to the musical editor contains much that is worth thinking about. It

runs: I wish to tell you that I enjoy reading your musical page in the Sunday Journal very much, and I am glad to see that you are giving musicians some-thing to think about. In last Sunday's issue your article on "How to Eliminate Hot Mush in Singing," appealed to me particularly, and while not wishing to intrude, I would like to add just a little n this subject, if you care to use it. given to the subject of opera in English.

heartily meets my approval; but I do not believe it will be a success until Americans learn to give the same he "Unfold Ye Pottals" and there is have given me a better insight into attention to diction that foreigners do. In my opinion, the entire secret of all compositions but too often suns work than anything else could have In my opinion, the entire secret of fairy melody. early work are no different vowels, and do not properly estimate the necessity of concentrating tones. Our language does not help them ut a blunder? That is what frequently March." One point in your favor, as many of our words are inclined to appens to songs oft repeated. The As to your songs, I am sorry I cannot be spoken too far back in the mouth as many of our words are inclined to and throat, and singing enhances this You' the best. To me it simply repeats fault. For this reason the progressive teacher tries to teach her pupils to posers seem anxious to deliver (excuse sing in Italian, which, owing to its my frankness) and one that is of not combination of consonants and vowels, is entirely a lip language. So far good,

But your Japanese song is a work of but how many teachers understand ntirely different kind. You may or Italian diction They learn from books spoken, they are as far from correct diction as is the Italian peasant who essays to speak English correctly. It is deplorable that our language is not sung in such a manner as to be understood, but whose fault is it? An

American audience will accept a singer who pleases otherwise, and shower her with applause, even if she does not sing an understandable word. On the contrary, an Italian audience will hiss the stage a singer with the voice of an angel if her diction is not good. insist on this first; other things to follow; but this is no hardship for the Italian singer, for correct diction and oure tone go together, and as pure tone is produced by concentration, the Ital ian, knowing nothing of throat production and being always accustomed to speaking on the lips, when he sings, the voice is naturally placed and enuncia-tion is easy. For this reason pupils should learn to sing in Italian, for the voice is properly posed and the student is accustomed to pronouncing his words on the Hps, English becomes very easy and pure enunciation natural

When in Italy I made the acquaint ance of a university professor who had of Shakespeare and Byron, and wrote very well indeed; but he was loath to speak English, as he said he had not by planued. Anyone desiring to attend enthusiastic over it and saw immense If our American singers were as con. World is Given" (Somervell), Mrs. Max clock it out secure an invitation from Mr. possibilities in it. He said: "If Mr. scientious, they might be forgiven for M. Shillock. 7:45 p. m.—Tenor aris. service.

their poor singing in a foreign lan-guage; but one of the first requirements should be a correct rendering of their own, and this will be considered a necessity when our audiences demand it.
We recently had a perfect example of what a singer can do in the way of We recently had a perfect example of what a singer can do in the way of enunciation is Miss Tilly Koenen, whose ediction was absolutely perfect, in whatever language she sang. Hack of it all was her perfect tone production and concentration of breath, which Madam Lilli Lehman calls whirling currents of tone, for, after leaving the vocal chords, all breath should be treated as such. Speaking on the lips and producing all tones correctly, with proper paintal and head resonance, and placing the mouth in proper position for each vowel, would soon eliminate the 'hot mush' tones which are heard so frequently. In other words, singing is an art which In other words, singing is an art which requires careful foundation study in or-der to attain pleasing; results, and our people are becoming too well educate musically to accept anything else.

MRS. EDWARD ALDEN BEALS.

Exerts Good Influence

AMROSCH'S MUSIC

The appearance of the New York Symphony orchestra under the direc-tion of Walter Damrosch, Wednesday week, will be the most important event of the late musical season. The or-chestra will give an afternoon and evening concert.

engagement is an important o at any time, but more particularly so this year as it marks the only orchestral event of the year. Last year the local symphony orchestra, and the Chicago Symphony orchestra, besides the Damrosch orchestra, whetted our appetites for orchestral music and this has seeme like a singularly long fast. The capa bilitigs proved last year and the magnetism of the conductor removed from doubt Mr. Damrosch's work readily received the recognition it deserved.

Orchestral music is an education and one needs to hear it. The more one one appreciates for it is so big that when one has be-come fairly saturated with it, one is really only beginning to know and grasp it. The Damrosch orchestra is well chosen; it has a good director who is musicianly and at the same time prachope some day to have the pleasure of tical; and its programs are always well shaking you by the hand and looking chosen and well arranged. That gives

good combination.
Walter Damrosch has traveled more extensively through this country with his orchestra than any other great con-ductor who devotes himself to symphonic music. The far west has interested him most of all, for he and his splendid orchestra, owing to the enterprise of Lois Steers-Wynn Coman, are now becoming a regular spring feature of Portland's musical season; the May festival that his orchestra gives us is indeed the culminating and crowning event of the year of music.

thinks that the people the west are temperamentally more alive to music than those of other parts of America. He has observed a truly re development along musical markable ines since he first bgan these pilgrimages, for this, it will be remem bered, is the anniversary of his twenty fifth year as conductor. He regards symphony orchestra of far greater importance to a city than opera, since opera is a hybrid form of entertainment which usually means the glorification of some prima dona or tenor, whereas the fuspiring spirit of the orchestra is entirely impersonal, each man loses him-I see by my musical journals that self in the beauty of the music, until considerable agitation is now being the whole effect might be likened to the wind singing through a great forest wherein every leaf does its part, now an impassioned chorus that fires the heart to great deeds, again sinking solo, "Thy Will Be Done" (Marston), into faint but enchanting whispers of last Sunday at the St. James Lutheran

taught sufficient vocalization on the New York Symphony orchestra to undis-different vowels, and do not properly puted preeminence. In 1890 he proworthy of the great metropolis. The inaugural festival in Carnegle hall, at which Tschaikowsky, invited by Walter Damrosch, directed several of his own compositions, revealed what a force the New York Symphony and its conductor had become in the musical life of Am erics. Since then it has become the nly permanently endowed orchestra in America, under contract to devote its full time, year in and year out, to the but having never heard pure Italian highest form of orchestral music, the symphony.

MUSIC ITEMS

About 50 Mount Tabor women en-joyed a recital given Thursday at Mrs. R. M. Tuttle's attractive suburban home. Miss Marjorie Lacey-Baker, dramatic reader, and Miss Bernaise, accompanst, assisted Miss Ada Alice Tuttle planist, in giving the following delight Introduction to Organ Concerto in D minor W. F. Bach-Stradal Etude in C sharp minor.....Chopin (b) Four Preludes Chopin At the Box Office Livermore Humoresque Paul Juen
Poor Pisher Folk Victor Hugo
(a) Romance in F sharp Schumann
(b) Außerwung Schumann
(a) The Night Wind Field
(b) Dead Pussy Cat Anon
(c) The Duel Field

The Westminster Presbyterian music for today is as follows: 10:30 a. m --Tergetto, "Lift Thine Eyes," and tener recitative and aria, "If With All Your Hearts" (Mendelssohn's "Elijah"); quartea, "New Every Morning Is the Love" of a large number of friends. Last (Bullard); offertory anthem, quintet, evening a reception was given Mr. and "Oh, Where Shall Wiedom Be Rgund?" Mrs. Compton before their departure to (Dr. William Boyce). Miss Katherine their future home at Connell, Wash. (Dr. Davis and Sydney Boniface assisting the quartet; contralto solo. "Light to the

ness" (Cowen's "Ruth"); sograno aria,
"Hear Ye, Israel" (Mendelssohn's "Ell-jah"); bass aria, "Through the Dark-ness" (Rossini's "Stabat Mater"); quar-tet, "Cast Thy Burden-Upon the Lord" (Mendelssohn's "Elljah").

A large audience attended the concert given by the Grace church male chorus wednesday evening. The program of-fered plenty of interesting variety. The chorus did some of its best work, and in the "Comrades at Arms" showed its best capabilities. William M. Wilder direct-ed them, The soloiats were all well re-ceived, and Miss Burns, in particular, received hearty applause. Following is

Organ (by request)—"Le Muetto de Portio" Organ (by request)—"La Muetto de Portici" Auber William Mansell Wilder. Auber William Mansell Wilder. Moir W. A. Montgomery. Chorus. "Annie Laurie" Parks Grace Church Male Chorus. Belo—"A Gift From You" Guy R. Hardelot Miss Petronella Connolly, Solo—"Yeoman's Wedding Song" Pioniatowski Fred S. Pietce. Chorus—"Comradee at Arius" Adams Grace Church Male Chorus, Solo—"Come Sweet Morning" Elkin Miss Jane Irene Burns. Solo—"A Yankee Courtship" Anon L. F. Clark. Chorus—"Dreaming" Shelley Grace Church Male Chorus.

The following program will be given at the regular meeting of the Monday Musical club, at Ellers hall, tomorrow at 2:30. Paper—"Folk Songs".....Mrs. Johns

(a) "Songs My Mother Taught Me" (b) "Send Me a Lover, St. Valentine (Song of the Seventeenth century)
Mrs. Stowell. Violin solo-

"Morning Hymn"
"There Cried a Bird"
"Chauson De Jean"
Miss Northrop. iano solo-(a) "Fantaisle Impromptu".... Chopin (b) Waltz in E Major, Op. 34 No. 1 Moskowsk

Miss Essie M. Block. Chorus (Under direction of Prof. Rob-(a) "White Butterfiles"..... Densa (b) "From Flower to Flower". Densa Solo by Miss Hollister.

The Apollo club concert night at the Masonic Temple will at tract society again. These concert have taken a high place in the interest of the people because of their genuine matic soprano, will be the soloist and her initial appearance here is watched with much interest. She will sing two numbers with the chorus and two sole groups. The club's principal number is a lovely setting by Ducley Buck of Tennyson's Bugle Song. Gound's Ave Maria, a selection from Max Bruch's "Die Loreley," the "Spring Night Walts" (Filke) are among the numbers to be given.

The following short program was given at the last meeting of the Tues-day Afternoon club at the studio of Rose Reed-Hanseome: (a) "My Gifts (Del Riege), (b) Schlafliedchen (Her mann, Miss Marion Brodie; "So Run (Her My Dream" (Mascheroni), Miss Ethel Eaton; (a) "The Stars Are Falling" Nacht' (1. (Dellacqua), (b) "Die Nacht Stiguss, Miss Virginia Merges; Song" (Riego), Miss Cora Wold; the Shore" (Neidlinger), Mrs. R.

Sohmeer ** * * *
Miss Madeline Stone sang an effective church. Miss Stone also sang at a repaper in his hand and was pondering sentiment of American patriotism."

For a quarter of a century Damrosch ception given Tuesday evening to the over the conditions of the country. He George F. Root was born at Shaf members of that church, and who warmly applauded, responding with Baschoffs "Five Little White Heads." valled upon Andrew Carnegie to build Miss Stone is a member of the Trebie in New York a temple of musical art Clef club. A very enjoyable plane matines was

given by the youngest pupils of Mrs. Lena W. Chambers at her home, 646 East Ash street, Saturday, April 13.
The following pupils entertained: Frances Gripper, Laura Drake, Lois Muir,
Ruth Chambers, Gladys Kies, Helen
Kies and Virginia Wilson. The Enns Amateurs will

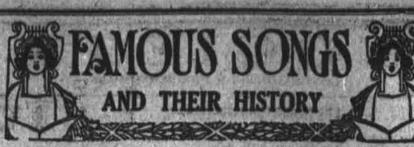
last recital of the season at Ellers hall May 26. They will be assisted by Miss Zeta Hollister, soprano, the United Scandinavian Singing societies; and F. W. Goodrich, organist. The Enna Juniors will give a recital

chestra expects to have about 40 mem-The Vancouver Musical club was en-

tertained Monday afternoon by Mrs. Lona W. Chambers. An interesting musical program was given, after which refreshments were served. Mrs. Rose Reed-Hauscome sang an old

composition by Salvatore Marchest, "A Prayer," at the Temple Beth Israel last Priday evening. Milton Couple Wed.

(Special Dispatch to The Journal.)
Milton, Or., May 7.—Miss Jessie Fra. zier of this city was married Wednesday evening to Fischer Compton, sen of Presiding Elder Compton of the South Methodist church. Rev. Mr. Renford preformed the ceremony in the presence of a large number of friends. Las



(Copyright, 1916, "The Press" Co.) Yes we'll rally round the fing, boys,
We'll rally once again,
Shouting the battle-cry of freedom;
We will rally from the hillside,
We'll rally round the plain,
Shouting the battle-cry of freedom.

The Union forever! Hurrah, boys, hur-Down with the traitors, up with the stars;
While we rally 'round the flag, boys, Rally once again, Shouting the battle-ory of freedom.

We are springing to the call of Our brothers gone before. Shouting the battle-cry of freedom; And we'll fill the vacant ranks with A million freemen more, Shouting the battle-cry of freedom. We will welcome to our number. The loyal, true and brave, Shouting the battle-cry of freedom, and although he may be poor he. Shall never be a slave. Shouting the battle-cry of freedom.

We are springing to the call from The east and from the west, Shouting the battle-cry of freedom; And we'll hurl the enemy from The land we love the best, Shouting the battle-cry of freedom,

We are marching to the field, boys, Going to the fight. Shouting the battle-cry of freedom; And we'll bear the glorious stars of The Union and the right. Shouting the battle-cry of freedom.

We'll meet the enemy, boys,
With fearless hearts and true,
Shouting the battle-cry of freedom;
And we'll show what Uncle Sam has
For the loyal men to do,
Shouting the battle-cry of freedom.

if we fall amid the fray, boys,
We'll face them to the last.
Shouting the battle-cry of freedom;
And our comrades brave shall hear
As we are rushing past.
Shouting the battle-cry of freedom.

Yes, for liberty and union
We are springing to the fight.
Shouting the battle-cry of freedom;
And the victory shall be ours,
Forever righing in our might.
Shouting the battle-cry of freedom.
George F. Root

HE BATTLE-CRY OF FREE-DOM' is one of the many songs contributed to the Un-ion army of the Civil war by G. F. Root, one of the most productive composers of that period. The music, more than the words tended to its popularity. Its chorus was especially inspiring, and while the song is rarely heard today, bands continue to play the music, for it is inspiring march music, particularly the chorus, When President Lincoln issued his second call for troops, in the summer of 1861, Mr. Root received the inspiration for this song. While a num-ber of "rallying" cries had already been interjected into the turbulent condition of the north, Root felt that not one exactly met the requirements. He was living in Chicago at the time, and was

deeply impressed with the mighty sig-

mificance of the proclamation.

Mr. Root was a member of the music publishing house of Root & Cady at the time. The day following the issuing of the proclamation, late in the afternoon, he returned to his nome. He inspiring and educating force in main-scated himself in the parlor with the taining and strengthening the lofty read and reread the president's call for troops and laying the paper aside began evolving in his mind the sentibegan evolving ment of a rallying cry. In an outburst He took up 'some paper and began the composition of the words. It was not long until he had written the first verse, for Mr. Root was particularly gifted as a writer of lyrics of this character. Then followed the chorus, he had finished the chorus, he was particularly impressed with its was particularly impressed with its adaptability to inspiring music. He read it over two or three times and then went to the piano and composed the music. After playing it over sev-eral times he went to work on the composition of the remaining verses, "The following evening the far famous

Lumbard Brothers—Jules and Frank—the great singers of the war, were to The Portland Boys' orchestra gave its chicago Courthouse square. Mr. ninth rehearsal in its downtown hall Wednesday, under the instruction of Professor Clifford. By next fall the or-writing of the day following his writing of the song, and presented them with two manuscript copies. To gether the three went to his publishing house and he made them familiar with the music to his piano accompani-

> After the first speaker had finished at the evening meeting the Lumbard Brothers prepared to sing their first song. It was Root's "Battle-Cry of Freedom." They held written copies of the words in their hands and when they came to the chorus: "The Union forever! Hurrah, boys, hurrah." The effect was electrifying. The audience cheered wildly at its conclusion, and when the chorus to the second verse was started a number of people in the audience joined in, and by the time the last chorus was reached, simost the entire multitude joined in its singing. The oug had struck fire and leaped into only a few days after its writing

monster war meeting was held in Union ally good. The spring had been dry Square, New York. Excitement was and ideal for seeding. The drenching ense. In the interim the Hutchinson quartet; contralto solo, "Light to the Though three centuries old, a church family, among the most famous of the bave World Is Given" (Somervell), Mrs. Max clock in England still is giving good war singers, had secured a copy of the thous M. Shillock. 7:45 p. m.—Tenor aris. service.

duced it at this meeting. The immense throng of listeners were aroused to the highest pitch of exaltation at its singing. It was repeated again and again and the great audience caught up the retrain, as did the sudience in Chicago, and it proved a resistless force in swelling the ranks of the army.

No other war song was sung wit colder patriotism or with more triumpl ant passion of the soul. It seemed to mount up as if on wings of magic and was carried all over the north, and into all the camps where the northern army all the camps where the northern army assembled. It was often ordered to be sung as the men marched unto action, and more than once its strains rose on the battle field to stimulate courage. There is an interesting story related of how this song saved a battle.

During the terrible battle of the Wilderness on the 6th of May, 1884, a brigade of the Ninth army corps, having broken the Confederate line by an assault, became exposed to a flank attack, and with heavy loss were driven

assault, became exposed to a flank at-tack, and with heavy loss were driven They retreated but a few hundred yards, however, when they reformed and again confronted the enemy. Just then a soldier—an unknown here—in the Forty-fifth Pennsylvania, with a heart full of courage and song, because the sing. gan to sing:

We'll rally round the flag, boys. Rally once again. Shouting the battle cry of freedom." The refrain wa caught up by the entire regiment, and also by the regi-ments next in line. The air was filled with the crackle and smoke of the burning underbrush; the pitiful cries of the wounded, the rattle of musketry. and the wild shouts of command, gay; above all, answering the exalted well of the enemy, rose supreme the inspiring chorum:

"The Union forever! Hurrah, boys hurrah!"

Among many incidents connected with Dr. Root's war songs, the one which touched him most deeply is related in his delightful "Story of a Musical Life," "An lows regiment went in one of the charges during the slege of Vicksburg 800 strong, and came out with a terrible loss of more than half their number. But the remnant of the regiment left the battlefield, waving their torn and powder stained flag, singleg "'Yes, we'll rally 'round the flag boys.

On the afternoon of July 4, 1896; s ast multitude of 10,000 assembled at the coliseum in Chicago, the occasion being a war song festival for the benefit of the George F. Root monument fund.

It was a great day for the "Battle Cry of Freedom." Chicago's greatest singers took the selos and 1000 choice singers sang in the choruses. Jules Lumbard, the white haired veteran who was first to sing that famous war song. 35 years before, sang it at the Collsenn and every soul was thrilled by its new born power.
Luther Laflin Mills, that superb ora-

tor, delivered the oration and, among other things, said: "The songs of George F. Root abidand will remain in the memories and voices of our people, not only as remniders of the nation's heroic struggle for self-preservation, but as a constant inspiring and educating force in mainfield, Mass., in 1820. He was the of a farmer and the eldest of eigh children. He had little early opportu nity to cultivate his musical talent, bu studied later under George Webb in Boston, and in 1839 became assistan teacher in the music school of A. N Johnson, an organist in that city, later his partner, and also assistant organist and director of the Winter Street

and Park Street churches. In 1844 Mr. Root removed to New York, where he taught singing in various institutions and played the organ In prominent churches. About this time he married Mary Oliver Woodman church and concert singer. In 1850 he went to Paris for a year's study, and upon his return attempted composition His earlier works and some of his later were published under the pseudonym were published under the pseudony "Wursel," the German word for Roet. His first song, "Hexel Dell," was successful and his cantata, "The Flower Queen," produced in New York in 1881. was unusually so.

About 1860 Mr. Root removed to Chicago and engaged in the publishing bus-iness, which realised quick financial reiness, which realised quite of his popu-sults from the publication of his popu-sults from the publication of his popular songs. He sustained, however, heavy losses in the great fire of 1871, and soon afterwards the partnership was dissolved. He continued to live in Chicago, where he composed, edited various works, and conducted conventions as before. In 1881 he received the degree of doctor of music from the University of Chicago, and in 1886 visited Europe a second time. He died at his home an Bailey Island, near the Maine coast, in 1895.

Dry Land Farmers Welcome Rain Element Patte, Oc. May 7. Steady

rains throughout the Klamath basin during the past week have made prospeats for crops on dry lands exceptionrain came just in time to be of incalculable benefit. Large areas of grain bave been seeded this year. Several thousand acres are in crop for the

