

undoubtedly belong to the ship of the air. Is it not likely that a generation hence, or even before, the surface craft will be eclipsed altogether in mobility?

In speed, as Mr. Wyatt points out, the one will stand to the other in about the relation of the mail coach to the express train. The deduction is that the navies of the world some years from now will have been translated largely to the air, or, more accurately, that the two fighting services will be united into one great service of the air. There is one significant exception, the submarine. That alone of the ships of the sea will by that time find immunity from attack from above. Perhaps the ship of commerce rather than the ship of war will in the not very distant future become a traverser of the sea's depths. The command of the air will be so far swifter and deadlier than sea control now is that only by capability to voyage beneath the surface could merchant craft of the weaker belligerent continue to ply.

Thus, then, the ultimate picture which this line of thought puts before us is that of the sea's sur-

face deserted in wartime, but of depths below and heights above where the newest inventions of scientists grapple for mastery.

I venture to suggest therefore that the question of resisting attack is the first one to be considered in regard to preparedness, and that before committing itself to old-fashioned and present-day methods this country will do well to take into its councils the highest scientific brains at its command, and then make its plans—having put a form of national service into its constitution—with imagination really awake to new dangers and a total disregard for the hitherto conventional methods of conducting war.

Once the coasts are defended a great army can be prepared, if it becomes necessary, for aggression. But while the matter of protection only is under discussion I beg the American government to look into the air, for it is from that direction eventually that the danger will come. Not in cavalry and not in infantry will the salvation of the United States lie, but in gunners and in flying men.

COSMO HAMILTON.

VERSE

Even-Song

Swiftly, O swiftly descend
With thy silvery music of pinions,
Spirit of Even, and blend
In the cup of thy azure dominions
Wine of the red sun's dying
With milk of the new moon lying
Pale in the arms of the old.
O pluck from the Night's dark river
Foam-stars, silver and gold,
And inflame them with darts from thy quiver,
Archeress, goddess and giver,
Gather the day to thy fold.

Thou who dost mingle the light
Of the moon with the gleams of the glowing
Stars in the palace of night,
When the rubied west at thy going
Droops like a withering flower
A lover hath stript from its bower—
Sweet as the music and mirth
Of the waves of the sea at their meeting,
Rings over heaven and earth
The delight and the joy of thy greeting;
Maiden, sustainer and sweetening,
Bring thou the night unto birth.

Low as the prattle of leaves,
Or the rushing of rain on the rafter
Under the darkening eaves
Of the heavens, the lilt of thy laughter
Sounds on the wind as thou goest;
Caresses alone thou knowest
(Only thy fingers and thou)
To bestow, I feel as a tender
Garland of gold on my brow,
And a vestment of beauty and splendour;
Guardian, fairest befriender,
Swiftly descend to me now.

Haste to the watcher that waits
For the wind of thy wings in their beating;
Open the eastern gates
To the waters of night in thy fleeting,
Sealing with balm of thy fingers
The eye of the sun as he lingers;
Slip from thy star-woven dress,
And thy loveliness, Spirit, uncover;
Loose each dusk-hued tress,
And above me on wind-wings hover,
Mistress and lady and lover,
Granting thy gentlest caress.

MALCOLM TAYLOR.

Mahler's Eighth Symphony

AMONG the most noteworthy musical events of the season are the performances of Gustav Mahler's gigantic Eighth Symphony, under the auspices of the Society of the Friends of Music, by the Philadelphia Orchestra, augmented to one hundred and ten players, choruses aggregating nine hundred and fifty voices, and soloists, under the direction of Mr. Leopold Stokowski. The work, involving enormous difficulties which the orchestra deserves the greatest credit for surmounting, was successfully performed several times early in March in Philadelphia, and will be repeated at the Metropolitan Opera House in New York on Sunday evening, April 9th. The soloists are the Misses Florence Hinkle, Inez Barbour, Adelaide Fischer, Margaret Keyes, and Suzanna Dercum, and Messrs. Lambert Murphy, Reinald Werrenrath, and Clarence Whitehill.

Gustav Mahler, who was born July 7th, 1860, at Kalischt, in Bohemia, and died at Vienna May 18th, 1911, was well known through his conductorship of the Philharmonic Orchestra of New York. He was also for many years conductor of the Vienna Court Opera. The Eighth Symphony, usually considered his greatest work, was begun in the summer of 1906 and first performed, under his own direction, in Munich, September 12th, 1909. The choral forces to be used in the present performance consist of the Philadelphia Orchestra Chorus of four hundred, a second chorus of four hundred made up of the Philadelphia Choral Society, the Mendelssohn Club and the Fortnightly Club, and a children's chorus of one hundred and fifty. The orchestra is planned on the most lavish modern scale, containing, for instance, eight horns, four trumpets, four trombones and bass tuba in the brass section, besides four trumpets and three trombones separately placed. The score calls for kettle-drums, bass drum, cymbals, tamtam, triangle, deep-toned bells, glockenspiel, celesta, piano, harmonium, organ, two harps, and mandolin, in addition to a full complement of stringed and woodwind instruments.

The structural scheme of the work is as ambitious and as imposing as its demands for number and variety of performers. It consists of two parts, the first based upon the mediaeval hymn "Veni, creator spiritus"—attributed by some to Hrabanus Maurus, Archbishop of Rheims, and by others to Charlemagne—and the second on the closing scene of the second part of Goethe's *Faust*, beginning with the Chorus of Anchorites. The idea of associating two texts drawn from such different sources is in itself a daring one, but both by the transfer of definite themes from one part to the other and more subtly by the general character of the musical expression of religious feeling throughout, Mahler has succeeded in unifying them. The German annotator, Dr. Richard Specht, detects the four movements of the classical symphony lurking beneath the surface—the traditional allegro in the first part, and a slow movement (Chorus of Anchorites, etc.), scherzo (Rose Chorus), and finale ("Alles Vergängliche ist nur ein Gleichniss") combined in Part II. It may be questioned if this is not rather straining a musical terminology to fit a dramatic creation. What is clear is that the work, for all its vastness and complexity, has a thematic unity; structurally it reveals the grasp of a master mind; whatever deficiencies it may have, they are not those of intelligence or technical skill.

The texture and method are those characteristic of modern German neo-classic music: the presentation of a

multitude of brief motives of vigorous rhythmic individuality, and their alternation and combination in a web of greatest complexity, often by such devices as augmentation, inversion, and the like. The effect of such a method often depends more on the piling-up of sonorities and the domination of the listener by energy and plenitude of utterance than on the musical originality of the themes themselves. Thus the main theme of this symphony, sung at the start by the two choirs to the words "Veni, creator spiritus," is musically significant less by its own contour than by the way in which it evolves as the work progresses, and notably by its triumphant return in the full orchestra in the peroration of the second part. Of far greater intrinsic musical interest is the mysterious chanting, by altos and tenors, of the "Infirma nostri corporis," introduced by an orchestral prelude in which high strings and woodwind sound strangely dissonant harmonies while a deep bell tolls insistently. The orchestral tissue here is eerie and of indescribably peculiar coloring, woven with a skillful hand. These same harmonies afterwards recur with the bass solo on the same words. (It may be noted as an instance of the suggestive thematic relations frequently binding the two parts together that this music recurs in the Chorus of the More Perfect Angels, "Earth's residue to bear hath sorely pressed us.") Other features of special interest are the orchestral ritornelle, over a soft "pedal point" in which the main theme receives its first extended development, the immensely emphatic proclamation, by all the voices in unison, of another main motive, "Accende lumen sensibus," which Dr. Specht calls the high point of the whole movement, and the double fugue on the "Praeludio" cry of the choruses and the main theme combined.

By another of those thematic transformations of which Mahler makes scholarly use, Part II opens with an insistent motive, plucked by the 'cellos and basses below a shimmer of tremolo violins, which is drawn from the earlier "Accende lumen sensibus." It is developed at some length in an orchestral picture of Goethe's lines:

"Forests are waving here,
Rocks their huge fronts uprear,
Roots round each other coil,
Stems thickly crowd the soil."

This part is even more diverse in its constituent elements than the first. There is a paean to love by the Pater Ecstasticus, anticipating the later choral theme of the "Alles Vergängliche." There is a turbulent rushing song for the Pater Profundus. Perhaps the most ingratiating page of all is the swingingly rhythmed "Rose Chorus"—"Roses, from fair hands descending, holy, penitent, and pure," where Mahler gives free reign to his love of fluent and naïve melody in the mood of the folk-song. The hymn-like Chorus of the Younger Angels,

"Mist-like, with movement rife
Rock-summits veiling,
Near us a spirit-life
Upwards is sailing,"

with its simple yet arresting harmonies of oboes and flutes, is also of striking musical individuality. Doctor Marianus, Magna Peccatrix, Mater Gloriosa, Mulier Samaritana, Maria Aegyptiaca, all have solos. "A Penitent" (Gretchen) sings her "Neige, neige" to an accompaniment in which a mandolin takes part. One of her melodies later recalls the soprano solo, "Imple superna gratia" near the beginning of Part I. The famous "Alles Vergängliche" which closes Goethe's poem: