

difference of opinion regarding the doctor's methods or not, but the newspapers once hinted there was. Whatever the flurry it was wisdom from on high that sent him home all blazing with glory and sweet assurance that his doctrines would live and linger very long. It was the true mission of a remarkable man whose worth was beyond his value in appreciation, and whose toils had established the folk-lore music, knowingly, to America.

HIS LIVING DEATH.

Dr. Dvorak's life was a living life and his death will be a living death. One newspaper quotes that when his symphony "Slavonic Dances" was first produced in New York it gained a splendid popularity. Even those who had no critical knowledge of music caught the flavor of American musical suggestion which was in it, while the critics were unbounded in their praise of its masterly composition.

He believed and insisted that the Negro melodies were the real folk music of this country and must form the real foundation for any serious and original school of composition hereafter. So with that verdict we Americans of every race extraction are to cluster together and make the best of what the greatest musical instructor of modern times has taught us.

In his teachings we can all look back with pride to slavery—slavery's music—an the price the slaves paid to have their sweet echoes of agony, which touch every soul, re-echoed back to home by him from abroad, and exclaim 'bravo' to the Great Dvorak in life, "bravo" to him in death; for though he be dead, his death is a new life to his musical greatness and a living death forever.

Stepping now to a lower grade of Negro catchy music; what a promise of encouragement he has set Rosamond Johnson, Sidney Perrin, Shepard Edwards and others of the folk-love race of American song writers.

Will Marlon Cook has already aptly ventured on the more advanced theory of Dvorak, and Will C Accore, whose work was giving the most promise of the two, was only cut short by death.

These examples of the greater achievements of Negro music, to be classically dealt with, and now mastered by S Coleridge Taylor of England, is of the greatest importance in view of racial opera. The pace, the foreign prince of music, the great master of tone Dvorak has set, must remain in the mind's eye sight of every colored musician's memory as long as earthly time in this country shall last.

None but those stars of the New York conservatory who have seen the great master can fully feel the glad pangs of joy and sorrow herein described of the most wonderful man of America's musical history.

While I must justly say that his name and works will ever live endearingly in the hearts of the best white people of America; if it were possible the Afro-American musicians alone could flood his grave with tears. We will say, then, that Dvorak's life was one sweet essence of musical breath. And his death—what a living death!

THE GREAT DVORAK DEAD-

BY SILVESTER RUSSELL.

Pan Antonin Dvorak, our greatest musical friend from far across the sea, is dead. Dr. Dvorak was born at Neahozares, Knelhaser, Bohemia. He came from humble parentage and began to compose music early. Strange as it may seem, in that far away clime, he had a longing for the music given by God to the slaves to be heard ever hereafter, sacred to the memory of His obliteration of slavery. So Dvorak composed the "Slavonic Dances," which later attracted the entire world. After they had created a furore in London, Paris, Berlin and Vienna; Theodore Thomas brought them out in 1879 in New York with equal success. Mrs. Jeanette M. Thurber, president of the National Conservatory of Music in New York, hearing of the great composer's ability, secured for him the position as director of the conservatory at a salary of \$15,000 per year, guaranteed for three years. He had not been in America long before he was naturally impressed with the music of his former liking—the Negro melodies and camp meeting tunes. Upon the full strength of his convictions he announced boldly to the world that the slave songs were the folk songs of America. He asserted that the music of the Negroes was America's original music. This fell upon the ears of the American white people like a heavy clap of thunder. It was truth by assertion. There are those in America who do not like to hear the truth about the original American music, and that is why the voice of a foreigner with superior musical knowledge resounded. His word was law and gospel in the conservatory and all the high grade singers of the American opera company were under his tuition. Out of respect for the great composer's worth and wishes the National Conservatory of Music in New York was thrown open by Mrs. Thurber free for instructions to colored people. This was a triumph for the sons and daughters of slavery and a victory for Negro race achievements. Among those who received liberal education in the National Conservatory are Harry Burleigh, Theodore Drury, Deseria Plato and Margaret Scott. There were others, but these special four bear a record as follows: Harry Burleigh, primo baritone, was not only heard as a soloist in one of New York's richest churches, but he appeared with Herr Anton Seidl's great orchestra just before the noted conductor's death. He also led the orchestra for Williams and Walker's first starring tour.

Theodore Drury, the well-known baritone tenor, has sung the title role in many oratorios and operas. His greatest roles have been in "Faust," "Carmen" and "Aida." Mme. Deseria Plato, prima donna contralto, once took the role of "Carmen" to Drury's "Don Jose" in the opera "Carmen."

Miss Margaret Scott, popular in New York from girlhood, has appeared in oratorio, but her greatest successes were her high class solos in John W. Iham's "Oriental America" and in B. F. Keith's circuit of theaters. In "Oriental America" Miss Scott took a position that Black Patti had been offered at a salary of \$250 per week and refused to accept.

At the expiration of three years Dr. Dvorak, with his snug little fortune, returned to his native land. It is not publicly known whether there was a