

MRS NEWMARCH.

52, CAMPDEN HILL SQUARE,

W.

London.

October 14. 1905

My dear Sir,

I hope I am not taking an inexcusable liberty in ~~boldly~~ writing to you on a subject I have very much at heart. Early in November Mr. John Lane of the Bodley Head will publish a superb edition of my English version of The Life and Letters of Tchaikovsky. This book contains several graceful and interesting references to yourself. But, apart from this - which would not influence you in the matter - I think it would be deeply interesting to the public to hear your views of another Northern composer, who - like yourself - <sup>has</sup> interpreted the spirit of his nation, and made it comprehensible to thousands of hearers. The editor of The Contemporary Review authorises me to say, that he would be very glad to take an article from you on the subject of Tchaikovsky. If you will consent to write

this I will see that an early copy of the book is sent to you, almost immediately.

I have been reading with deep interest the proofs of the book which M<sup>r</sup>. H. T. Finck has written upon you for the Living Masters of Music. I feel it is an honour to edit this volume.

My publisher, M<sup>r</sup>. John Lane, asks me to say, that if you cared to republish any of your essays in the form of a book, he would be very happy to publish them in England and America.

If it is less trouble to you to reply to me in German or French, I understand both languages.

Forgive me for troubling you with this request; and let me take this opportunity of saying how, from my early school-days onward, I have loved your music and still console myself with it, when a busy life gives me an opportunity of spending an evening at the piano. With admiration and respect, I remain

yours faithfully,

Rosa Newmarch.

I have been hoping to receive your coat-of-arms for the outside of your biography. M<sup>r</sup>. Finck wrote to me that I might expect it.

SOME PRESS OPINIONS—continued.

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Editor's Note.

IT SEEMS evident that the years are bringing back to the Anglo-Saxon races that wider and more social interest in music which, half a century ago, seems to have dwindled to a languid, dilettante patronage of Italian Opera. Every year the number of habitual concert-goers increases, and music seems to be entering

## EDITOR'S NOTE.

upon a healthier and more democratic phase of its existence. With this revived interest comes a desire to know something more of the master-spirits of the musical world; not merely of the old classical composers, but of those living personalities who are actually shaping the destinies of the art.

Biographies of Bach, Handel, and Mendelssohn, for all their instructive value, tell us nothing of the present day. The men who are making history in politics, warfare, or science have a strong grip on our interests and imaginations. Judging from the success of many recent memoirs, and the increasing number of series devoted to books on living celebrities, it seems as though contemporary biography, with its glow and actuality, exercised an endless fascination for the public. As far as I am aware, no English or American series has attempted to do for musicians what has been done for living men of letters, soldiers, statesmen, or scientists. It is to be hoped that the "Living Masters of Music" series will supply this deficiency by giving the public just those details about the composers and executive artists whom they hear and see, as will enable them to realise their individual influence on contemporary music.

The scope of these volumes is wider than that of any other musical series now before the British or American public, since it is intended to include representatives of every branch of musical activity, provided they are really central figures in their own sphere. The interpreting conductor—that latest phenomenon in the world of music—the *virtuoso*, the master-teacher—possibly even the great vocalist—will be represented in these volumes as well as the creative artist.

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