REAL VALUE OF NEGRO MELODIES.

Dr. Drvar finds In them the basis for an American School of Music.

RICH IN UNDEVELOPED THEMES.

American Composers Urged to Study Plantation Songs and Build Upon Them.

USES OF NEGRO MINSTRELY.

Colored Students To be Admitted to the National Conservatory—Prizes to Encourage Americans.

It was Rubinstein who said: "One must either be a mathematician or a musician." Rubinstein was not a mathematician, but he was a musician. The same can be said of Dr. Drvar. He is a musician who has found in the negro melodies a treasure house of unexplored possibilities.

"When I was in England one of the ablest musical critics in London complained to me that there was no distinctly English School of music, nothing that appealed particularly to the British mind and heart. I replied to him that the composers of England had turned their backs upon the fine melodies of Ireland and Scotland instead of making them the essence of an English School. It is a great pity that English musicians have not professed out of this rich store. Somehow the old Irish and Scotch ballads have not seeped into our blood and spirit.

"I hope it will not be so in this country, and I intend to do all in my power to call attention to this treasure store of unexplored music."

"Among my pupils in the National Conservatory of Music, I find that a vast store of musical material is lying untapped. There is one young man upon whom I am building strong expectations. His compositions are based upon negro melodies, and I have encouraged him to build up his compositions from this source."

"When the negro mind is here again I intend to encourage them to make thorough composition from the negro melodies, and I have them to compose on the melodies."

And saying so Drvar sat down at his piano and began to work. It was a sight to see. You never knew when a composer's inspiration was taken on such a strain. Here was a man who could build upon negro melodies and make them harmonies of the most beautiful kind.

A phenomenon among negro composers, came to America, the acknowledged leader of the dramatic school and the obscure target for the arrows of the lyric school. The great negro composer has just ended his first season of musical exploration in New York and his opinion ought to stir the heart of every American who loves music.

"I am now satisfied," he said to me, "that the future of negro music is bound to be founded upon what are called the negro melodies. This must be the real foundation of any serious and original school of composition to be developed in this country. When I came here last year I was impressed with negro music, and I have now developed into a conviction. These beautiful melodies are the products of negroes. They are American. I would like to trace out the individual authorship of the negro melodies, for I would throw a great deal of light upon the present and future of music."

"These are the folk songs of America and your composers must turn to them. All of the great musicians have borrowed from the songs of the common people. Beethoven's most charming choruses is based upon what might now be considered a skillfully handled negro melody. I have myself gone into the simple, half forgotten tunes of the negro people for hints in my most serious work. Only in a way can a musician express the true sentiment of his people. He gets in touch with the common humanity of his country.

POSSIBILITIES OF NEGRO MELODY.

"In the negro melodies of America I discover all that is needed for a great and noble school of music. There are pathos, tenderness, pathos, melancholy, solemn, religious, bold, merry, any of which you will, and a strength that seizes itself to any mood or purpose. There is nothing in the whole range of composition that cannot be supplied with themes from this source. The American musician understands these tunes, and he more sentiment in his imagination because of their associations.